

PROGRAMMES YOU WILL WANT TO HEAR (Nov. 27—Dec. 3).



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Every Friday. Two Pence.

When First They Listened.

Norman Edwards tells how various Famous People first reacted to Broadcasting.

SOON after a regular broadcasting service was started from the old 2LO, I made up my mind that it would be good propaganda work if I gave various well-known people an opportunity of listening. In those early days, long before the licence figures had reached a quarter of a million, broadcasting was very much of a mystery to many people, and I remember one evening when I had been invited to dine with Mr. Mark Hambourg, I took with me what was, in those days, rather a novelty—a six-valve portable set.

'What's all this?' queried my host, when I dumped the portable on one of his dining-room chairs.

I affected a mysterious air, and said the box contained some rather valuable papers which I didn't want to let out of my sight. Mr. Hambourg looked at me rather sceptically, and I believe he began to wonder whether I might not be an anarchist in disguise. Anyway, we sat down to dinner, and half-way through the meal I surreptitiously switched on the set.

The old B.B.C. was broadcasting at the



GEORGE BERNARD SHAW

said: 'Let them hear their own language spoken by Sir Johnston Forbes Robertson. It would be a startling novelty to most of them.'

time excerpts from an Opera at Covent Garden and, considering that in those early days of broadcasting loud speakers had hardly been developed, the result was, on the whole, quite good.

'What's the idea?' asked my host; 'a new gramophone?'

'No,' I said; 'a portable wireless set for hearing the broadcasting programmes.'

Mr. Hambourg said something in Russian, which I took to be expressive of emphatic surprise; but for the rest of the evening he could not keep away from the set.

Later on he began to talk about the future of wireless. It certainly appealed to his imagination. He said he had often danced to the programmes, and thought them exceptionally varied.

'Are they programmes you would choose?' I asked him.

'Well,' he said, 'I am what you might call a specialist, and the things I should want to hear would not make a programme for a big radio audience. Perhaps that's why I haven't got a wireless set. I don't

want to listen to the things I don't want to hear, although admittedly I can refrain from listening when the programmes don't appeal to me. Still, I have often thought that the idea of listening to a Beethoven Sonata while in my bath might be very entertaining!'

Mr. Hambourg was optimistic about broadcasting helping music. 'Anything,' he said, 'that brings music to a mass of people is good, for when all is said and done broadcasting is a reproduction and, sooner or later, it will make people interested enough to hear the real thing.'

On another occasion I called on Sir Henry J. Wood and gave him his first opportunity of listening to a broadcast programme. And, by the way, in those days it was no easy matter carting a portable set about, and I think I must have spent something like a small fortune in taxi-fares! Dull emitter valves were not more than in their infancy, and the portable set I had—really the last word in portable sets at the time—used six bright emitter valves, two very heavy



SYBIL THORNDIKE

thought what a splendid vehicle Broadcasting would make for impressing upon listeners the need for a National Theatre.



MARK HAMBOURG.

the celebrated pianist, who foresaw the happy day when he would be able to lie in his bath listening to a Beethoven Sonata.

When First They Listened.

(Continued from previous page.)

H.T. batteries and a substantial accumulator. I usually arrived at my destination in a state of semi-liquefaction and exhaustion, but I must say that my hosts on these occasions were—er—very hospitable.

I have met few men who showed greater keenness about wireless than Sir Henry Wood. He is a man with a vivid imagination, and anything novel always appeals to him. He listened with a calm and critical air, and was obviously anxious to be fair when he gave his verdict. Even in those early days he foresaw the great effect the innovation of broadcasting would have on the musical education of the public. But his enthusiasm was finely tempered by discretion; he appreciated the fact that members of families where music had been enjoyed with a child practising on a piano would, with the aid of broadcasting, learn to appreciate the Great Masters.

I listened to his enthusiastic and curiously business-like suggestions with interest. They contained no intolerant ideas about destroying jazz, but were calm and calculated proposals as to how good music should be introduced into broadcasting programmes with discretion and how these programmes must, of necessity, be organized in such a way as



J. RAMSAY MACDONALD,

who listened while he went on with his writing—then gave a detailed criticism of the music he had heard.

to appeal to large and popular public audiences.

'It must not be overdone, you know,' he said. 'You cannot force Bach and Beethoven down people's throats. Give it them in small doses, and, perhaps, after a little while, they may learn to love it and ask for more.'

That advice the B.B.C. have certainly followed out, and I think that is one of the reasons why Sir Henry Wood still retains his very considerable interest in the progress and art of broadcasting. There is no trace of musical snobbery about him; he is fully awake to the necessities of the age we live in, and, unlike some famous musicians I have met, does not despise a great and popular medium which enables millions of people to enjoy good music with the aid of science.

About a year ago I asked my friend Mr. Ramsay MacDonald whether he had a wireless set. He admitted he hadn't, and so I lost no time in persuading him to have one installed. He left the business to me,

and, in due course, I fitted him up with a set in his Hampstead home. At the time he was extremely busy, but one evening when I had just got the set wired up, he brought some of his work out of his study into the drawing-room, where the set was fitted and, with his daughter and son, prepared to listen for the first time. He was busy writing all the time. I never knew a

Mr. Norman Edwards, author of the accompanying article, is the well-known Editor of our contemporaries, *Popular Wireless* and *Modern Wireless*. His interest in both the programmes and reception dates from the early days of broadcasting. His enthusiasm may be judged from the experiences which he describes here.

man with such powers of concentration, for, although an organ recital was filling the room with music via the loud speaker, and although he was writing hard at the time, he kept up a running commentary of criticisms, giving a musical ear to what was being broadcast and yet concentrating on his work at the same time. That is the sort of feat I wish I could emulate. To do two things at once is not possible for the man with ordinary talents, but Mr. MacDonald certainly did it that evening.

And his criticisms were extremely penetrating. Mr. MacDonald has a very fine musical ear, and, although space will not permit me to give a full account of what he said, I can assure my readers that there are few men who could have intuitively diagnosed some of the technical troubles which the B.B.C., I believe, at that time were attempting to solve. I have no doubt Captain Eckersley will remember that a considerable amount of trouble was taken by the B.B.C. in finding the right positions for various members of the orchestra when playing in a studio, and when a band selection was given Mr. MacDonald spotted at once that certain instruments were playing in positions unsuitable to the microphone and studio conditions.

All that, of course, has been altered since; but in those days, when experiments were constantly being made, it was very interesting to come across a man who, the first time he listened, should diagnose some of the troubles which could, as a rule, only be detected by an experienced critic.

I have often asked Mr. MacDonald what he thinks about broadcasting politics, and I believe, although he has never really definitely answered my question, that he is in favour of wireless being used as an educative medium for giving the public a clear idea of current politics. Of course, as he has often pointed out, great discretion will have to be exercised and a strict impartiality. By the way, it might interest readers to know that Mr. MacDonald's wireless set is named 'The Premier.' It is a four-valver, and, I believe, still affords him considerable pleasure in his rare moments of relaxation.

I NEVER had an opportunity of demonstrating a wireless set to Mr. Bernard Shaw, but I once asked him whether he thought broadcasting could be advantageously utilized for educational purposes, and he replied:—

'I suggest getting Sir Johnston Forbes-Robertson to speak good English to listeners every day for half an hour, to give them some notion of their own language—that would be a startling novelty to most of them.' Which I think is characteristic of G. B. S.!

Miss Sybil Thorndike also answered the question in a very characteristic way. She said: 'It would be an excellent thing if it were to be well rubbed in by wireless the fact that we want a National Theatre. If that can be repeated, say, fifty times during each programme it might be of great public benefit!'

Of all the people I have introduced to the pleasures of broadcasting, I think I was instrumental in giving the biggest surprise of all to Dame Ellen Terry, because, although she is rather deaf these days, when she puts on a pair of wireless telephones, by one of those happy chances of fortune she can hear quite clearly. I shall never forget how she sat entranced with delight when she first listened to a



ELLEN TERRY

could not believe at first that the music came through the headphones. She is now one of the most constant of listeners.

broadcast programme, and how excited she was that she could hear it so clearly.

Dame Ellen has a set of her own these days, and I am sure she must be one of the most consistent listeners in the country. It was really rather amusing when she first listened, because a wireless set was such a novelty to her that she could not understand for a moment or two that the voices and the music she heard were coming from the telephones. She took them off suddenly, and, looking round the room in amazement, asked:—

'Where is the band?'

However, when I explained to her as best I could how the music was reaching her ears, and although I am sure she thought I was joking, she put on the telephones again, and for the rest of my visit I could hardly get a word out of her.

When I left some time later Dame Ellen was still listening and, as many of my readers know, she has since broadcast, and returned a good deal of the pleasure which broadcasting has given her.

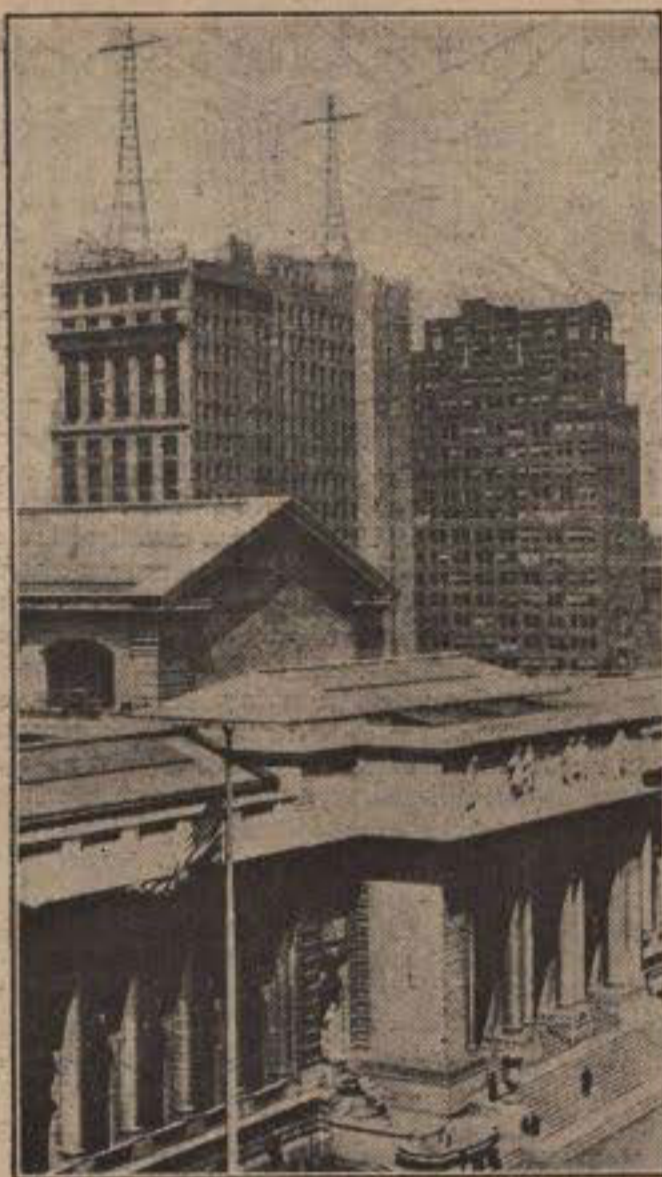
'American Broadcasting as I see it.'

Captain P. P. Eckersley, Chief Engineer of the B.B.C., was in attendance at the International Wireless Conference at Washington with a 'watching brief' for both the B.B.C. and the Union Internationale de Radiotelephonie. This is the second of his series of three articles on American Broadcasting.

IN my last article I tried to trace the history of American broadcasting stations, each exploited by one firm for the sake of advertising, but ending today in the gradual elimination of such stations in favour of groups of stations exploited by one central authority. The effect upon the listener has been to make him take an interest in programmes and the local station, not in reaching out whatever the programme might be. Typical of one such group, which may in time find itself in competition only with two or three of similar groups, is the National Broadcasting Company.

The N.B.C. is the 'voice' in broadcasting of the interests of the Radio Corporation of America, the General Electric, and the Westinghouse. In the beginning of British Broadcasting, the B.B.C. was constituted by capital supplied by British manufacturers, and the N.B.C. is analogous, in some ways, to the old B.B. Company. The British manufacturers of wireless apparatus established the B.B.C. so that they should have a market for the sale of receiving sets. The big groups of wireless manufacturers in America established the N.B.C. partly for the same reason. The B.B.C., once started, was self-supporting from the proportion of the licence fee received from the public through the Post Office. The N.B.C., once started, is not supported, however, by the public so directly; its programmes are provided by advertisers. The general bulk of programmes are not paid for by the N.B.C., but rather by would-be advertisers. To take a typical example: the Ever Ready Company of America, in common with many other firms, buys an hour of time a week from the N.B.C., and during that hour puts up their own programme, doubtless 'vetted' by the N.B.C. The sole *réclame* for the Ever Ready people is that this programme is called the 'Ever Ready hour.' The announcer in his introduction says simply: 'You are now to hear a programme transmitted through Station WABC, WBCA, and WBAC provided by the Ever Ready Company Incorporated. This will be familiar to you all as the ever-popular Ever Ready hour'—and then until the end there is no mention of the sponsor's name. I did hear this or something like it: 'And so that concludes our Brightness Hour. Brightness means smiles, and smiles, to be nice, should mean white teeth. Your teeth will be whiter if you use So-and-so tooth paste.'

It must not be thought that a crude repetition of 'Buy So-and-so's soap' is a feature of the better-class programmes; the advertising is more subtle than that. I heard again a lady giving advice to the housekeeper on what to buy to eat; the sole



The aerials of a great broadcasting station in New York City. Radio, like everything else in 'those United States,' has assumed the most amazing proportions. But Captain Eckersley reassuringly tells us that we, with our B.B.C., need not think our system inferior.

advertisement contained in this talk was the further advice 'where to buy it.' Some of the finest symphony orchestras in America become available to the public through the sponsored programmes of the Atwater Kent Corporation, manufacturers of wireless apparatus. Last, but not least, 'Roxy and his Gang' give some of the most popular programmes. Roxy deserves a special mention; he is Radio's greatest showman in America, and his generosity, talent, and enthusiasm are among the qualities that rightly bring him such pride of place. Roxy (Mr. Rothafel is his real name) is typical of America's great men rising to success after success, but I think he will admit that wireless—or, as he would say, 'Radio'—has been the medium that has repaid him most, if not in hard cash, at least in satisfaction.

His association with wireless came first through his active interest in cinemas. At the Capitol he directed a large symphony orchestra, and this was broadcast, and, naturally, advertised the theatre. He then added to this a 'gang' of artists engaged by him also to perform in this theatre, who, in a special studio attached to the theatre, gave turns. Roxy himself also said good night—the most popular item, I understand, in the programme. There is 'Roxy's Theatre,' seating 6,500 people, but the studio gives Mr. Rothafel an audience he is as much interested in as that which nightly flocks to fill his magnificent theatre. It also helps to spread his name and fame, and

Captain Eckersley tells about the N.B.C.

He describes in this article the workings of the National Broadcasting Company, the largest of all radio corporations in the U.S.A.; how its programme time is allocated, and how its great chain of interlinked stations makes Simultaneous Broadcasting over an area of 4,000 miles a possibility.

his theatre's name and fame, throughout the United States.

All programmes are not, however, sponsored. There are so-called 'Editorial Programmes.' This may be a talk, a children's hour, a concert, a nation-wide appeal, or the running commentary of a big event. These editorials are not necessarily found under the classifications above; circumstances rule whether another body shall sponsor them or whether they shall be under the direct aegis of the N.B.C. Thus a baseball world series may be sponsored by a newspaper (the newspapers in America mostly encourage broadcasting, and fear no competition, realizing *l'appetit vient en mangeant*). A children's hour may be sponsored by a children's newspaper, physical jerks by a health organization, and so on. Typically, however, where the President wishes to make a national appeal, sixty stations may be hooked up together.

Such running commentaries as the recent one on the Dempsey-Tunney fight arouse tremendous interest, and although I did not hear it, I understand it gave one a better impression of the fight than those who were admitted to 'see' it after paying several pounds for their seats. The 'back-seaters,' I understand, took telescopes and radio sets, and so accomplished a rather practical form of television. The broadcast of the fight is a milestone in the history of broadcasting, whether in America or Britain—another illustration of its ubiquity and its value to furnish certain sorts of news.

The N.B.C. owns a group of stations which stretch across the whole continent—4,000 miles of S.B.! There is thus a nation-wide publicity for any sponsored programme. There is a great variety of programmes, since they can be initiated anywhere in the network—the Middle West, the East or in Movieland. The fact that there is five hours' difference in time between the East and the West does not lessen the problems fronting chain or network operation, but it will convince the reader of the magnitude of the undertaking.

The N.B.C. and the B.B.C. differ, as I see it, still; but only by one letter and only one thing. From widely-separated starting points our paths converge more and more. The difference still is that financial resources are supplied on the one hand direct by the listener, upon the other by a rather more indirect way from the public, listeners or not. I am convinced that on its lowest terms—i.e., economically—the N.B.C. could not succeed in Britain; I am convinced that the B.B.C. system is, at first glance, abhorrent to people in America. I hope that one day the N.B.C. may become the A.B.C., but it will not be so simple as that.



BOTH SIDES OF THE MICROPHONE

When a Nation Spoke Peace.

WE have now celebrated nine Armistice Days. When the custom was initiated in 1919, some doubt was cast on the suitability of preserving it for more than five years at the most—whether with the passing of time the anniversary might not lose some of its point and solemnity. Any such doubt must, I feel, have been set finally at rest by the 1927 celebration, which, especially for those who, like myself, listened to the various Armistice Day programmes, had a quality all its own. Especially—almost dramatically—appropriate was the fact that November 11 was chosen for the first Empire Broadcast from 5SW, Chelmsford. Those of us with the dramatic and imaginative sense could not but be moved by the announcement preceding the Albert Hall Remembrance Festival, 'This is the British Broadcasting Corporation calling the British Isles, the British Empire, the United States of America and the Continent of Europe, from London, England.' The motto beneath the crest of the B.B.C. reads: 'Nation shall speak Peace unto Nation.' One felt that no words more eloquent could have been spoken for Peace than the broadcasts which the Empire heard on November 11.

An 'Eye-Witness' at the Falklands.

THE recently exhibited film *The Battles of Coronel and the Falkland Islands*, which is one of the brightest feathers in the cap of British film production, has recalled to our minds the dramatic naval events of November and December, 1914, which opened with the sinking by Von Spee of Craddock's squadron and ended in the destruction of Von Spee by Sturdee at the Falklands a few weeks later. December 8 is the anniversary of the latter engagement, and Paymaster-Commander Gordon Franklin, who was on board *Invincible* during the battle, is coming on that date to the London Studio to recount his experiences. Commander Franklin is editor of the *Empire Record*, the British Empire Union's monthly magazine, and author of a successful book, 'A Naval Digression.'

The Fall of Jerusalem.

ANOTHER anniversary which falls in the near future is that of the Entry into Jerusalem in 1917. In connection with this, Bishop McInnes, who has spent thirty years in the Near East, and is now Anglican Bishop in Jerusalem, is to give a talk on December 6, on the New Palestine—all the changes and developments which have come about in the Holy Land since Allenby's cavalry entered the gates of Jerusalem ten years ago.

The History of 'Rep.'

THE word 'Repertory' when used of a theatre is almost synonymous with the word 'high-brow.' The young bloods of Chelsea and Bloomsbury would not, I daresay, include the Regent, Euston Road, and the Elephant and Castle among the list of London's Repertory Theatres. But at those two houses Martin Sabine and Tod Slaughter respectively are doing as much for the drama as any long-haired young gentleman who ever rottenly translated a bad German play and staged it without scenery. The first step towards a love of the drama is the love of the theatre. The stirring melodrama which these two managers serve piping hot attract crowds of real theatre enthusiasts. Martin Sabine is coming to Savoy Hill on Tuesday, December 13, to give a talk on 'Repertory throughout the Ages.' He will speak with authority as one who has had great experience of repertory work.

The Oldest Show on Earth.

THOUGH many old customs die, the Punch and Judy show fortunately remains. Sometimes on summer evenings when I walk home from my office I see the entry to a street which turns west from the Haymarket blocked by a crowd of those who, whatever their business, have spared a moment to watch again the great tragi-comedy of Mr. Punch. The squeaking of voices (St. John Ervine could hardly detect 'refinement' in Mr. Punch's tones), the banging of wooden heads against the wooden stage, the pathetic eyes and grubby ruffle of poor dog Toby, the devastating painted jaws of the crocodile—these have mercifully been spared to remind us that the world was not always the serious place we are making it today. There are top hats in the crowd, a policeman's helmet, the winged tie and chaste gardenia of a diner-out, the tousled hair of a *gamin*. Nowhere, not even at the Old Vic, is there so varied an audience as the immortal hunchback attracts.

PROGRAMMES TO WATCH THIS WEEK.

From London and 5XX

- Sunday Albert Sandler and his Orchestra
Monday A National Concert (Sir Landon Ronald)
Wednesday . . . St. Andrew's Night Scottish Programme, 'Tilly of Bloomsbury,' Herr Lion Feuchtwanger (author of 'Jew Süss')
Thursday . . . A Hallé Concert
Friday 'The Rose of Persia'—Musical Comedy
Saturday . . . The Varsity Relay Races

From 3GB

- Sunday 'Messiah'
Tuesday . . . Luigi Franchetti Piano Recital
Wednesday . . . Sir Henry Wood Concert (from Manchester)
Friday Sir Henry Wood Concert (from Learnington)

Mr. Punch Calling.

AND now Mr. Punch is to come to the microphone. On Friday, December 16, listeners to London and Daventry are to hear 'The True History of Mr. Punch and his Family,' a new entertainment devised by Mr. W. S. Meadmore and Mr. L. de G. Sieveking and presented by them in co-operation. This will introduce an actual 'Punch-and-Judy' performance by one of the oldest of showmen, and will, further, relate the history of Mr. Punch, originally a hunch-backed Italian actor whose performances became so much the rage that even the puppet-shows for which Italy is famous copied him and made a play of his doings. Puccio d'Aniello, as his name was, was 'translated' into various languages. He appears today in Germany as Hans Wurst ('John Sausage'), in Spain as Christoval Punchinello, in Turkey as Karageuz, in India as Vidusaka—even, I believe, in China. These and many more interesting facts about the great Punch will be related in the dialogue, when the wooden tragedian of today will meet with his flesh-and-blood original. Mr. Meadmore, the part author of the dialogue, is well known as an authority on the History of Puppets.

Kathlyn Rhodes.

ANOTHER popular novelist comes into the programmes on Saturday, December 10, when Kathlyn Rhodes is to read extracts from various of her works.

William Shakespeare in the Chair.

SOME weeks ago I 'announced' that a debate would be broadcast on Wednesday, December 7, on the subject 'Should people risk their lives to make records?' The debate will take place on that evening, but the suggested subject has been discarded in favour of the question 'Why act Shakespeare?' which will bring into action Rebecca West, the brilliant young novelist and dramatic critic, and Ben Greet, who has done so much fine work in bringing Shakespearean performances within reach of people all over the country. Ben Greet is an enthusiast, Rebecca West one of the most pungently witty speakers of our time. This should be a great battle. In the chair will be William Shakespeare (spiritualistic manifestations will not be necessary, since the Shakespeare in question is not the Swan of Avon, but the well-known teacher of singing). The debate, which is to be relayed from Central Hall, Westminster, is the first of a series of six arranged in Aid of the King Edward Hospital Fund for London. The recent Shaw-Chesterton encounter was not one of these, but a separate affair arranged by *G. K.'s Weekly*. If you want to be in the hall for these debates you can get tickets from Bumpus's, 350, Oxford Street, or any Keith Prowse bureau, and by sending your money with a stamped envelope to the Secretary, King-Edward Hospital Fund for London, 7, Walbrook, E.C.4. Tickets for the whole series cost £2, 25s., 18s. and 12s., and for a single debate 7s. 6d., 5s., 3s. 6d. and 2s. 6d.

Twenty Thousand Poets.

THE 'Men and Cities' series has already included several talks by well known travellers, who have 'got under the skin' of various great European cities—such as Paris, Rome and Warsaw—and shown something of the life and spirit of those who dwell in them. The next talk in the series (at 9.15 on Thursday, December 8) will be one by Mr. Neville Whyman on 'Modern Life in Japan.' Mr. Whyman knows Japan as few Englishmen have been privileged to do. Until recently he was a Professor under the Japanese Board of Education. He has done research work in Far Eastern languages and translated from Chinese, Japanese, Mongolian and Polynesian. One of his jobs when a Professor in Japan was to translate the poems in the New Year Poetry Contests. Each November the Emperor sets a subject for a poem. An average of twenty thousand poets enter for the contest. The fifteen winning efforts are read on New Year's Day by the Emperor and Empress.

'The Magic Doorway.'

CHRISTMAS is almost here—and with it the problem of what to give Celia. Celia is 'The Announcer's' niece, almost five and very particular. My problem is solved this year by the publication of 'The Magic Doorway,' an annual for the children edited by the Wireless Aunts and Uncles. Celia likes pictures; there are pictures. Celia likes listening to stories; there are stories. Celia is a 'fan' for the Children's Hour; there are pictures of all the Aunts and Uncles (Celia once drew a picture of Uncle Mac, but she gave him a long nose like a pelican and we had to tear it up out of consideration for Mac). For children rather older 'The Magic Doorway' reveals in a clear and simple way the mysteries of Wireless. Celia will like it; Celia's friends will adore it—and so will Uncle Announcer. So five shillings from my Christmas Presents Fund is already allotted to the same.

BOTH SIDES OF THE MICROPHONE



The Art of the Libretto.

I WONDER how many of those who know and love the music of Leoncavallo's *Pagliacci* are aware of the fact that the words of the English version are by Fred E. Weatherley. Mr. Weatherley, who is a K.C. as well as one of the most popular of lyric-writers, has served the composer well (Leoncavallo was also his own librettist). In the past much drivel was served up as 'the words' of operas. The writing of Opera libretti was beneath the dignity of poets and song-writers. Today that is changed. The old operas are having new words found for them. The new operas are the work of men who appreciate that the words of opera are as important as the score.

A Fourteen-Horse Hannibal.

CROSSING the Alps is almost as arduous a proceeding today as it was when Hannibal and his famous elephants performed the feat to the great discomfiture of the Roman Republic. Mr. Cecil Lewis recently crossed the Alps in a light car. His adventures on 6,000 feet slopes from which sheer precipices fell to valleys horribly far below will form the subject of the talk he is to give on Friday, December 9. To introduce Mr. Lewis more specifically is unnecessary. As a writer and producer he has done much outstanding work for the microphone, notably his radio-adaptations of Conrad's *Lord Jim* and Capek's *R.U.R.*

A Manchester 'At Home.'

A REALLY informal programme is usually difficult to achieve. However, a recent Programme from Manchester, entitled 'Master Musicians at Home' was outstanding in this respect. Four prominent Manchester musicians met in the Studio over a cup of tea and sang and played as their fancy dictated. On Sunday, December 4, Manchester intends to repeat this successful programme, when five talented players are to come together for an informal concert. They will be Kathleen Moorhouse the cellist, Leonard Hirsch who leads the second violins in the Hallé Orchestra, Alec Whittaker the oboeist, Elsie Boardman, whose recent singing of *Carmen* will be remembered by local opera enthusiasts, and Eric Fogg, the Station accompanist and a composer of note.

He composed 'Florodora.'

IN the golden Edwardian days—which, viewed across the dark time of 1914-1918, seem now so very far away—the name of Leslie Stuart was one to conjure with. He composed some of the liveliest musical shows of pre-war days—notably *Florodora*, *The Belle of Mayfair* and *Peggy*, memories of which will be revived by a programme which Mr. Stuart has devised and which Manchester is presenting on Tuesday, December 6.

Sir Frederic Cowen's Child Songs.

NOT so long ago Sir Frederic Cowen came to the studio with Dora Labbette, who sang some of his lately composed *Songs for My Little Ones*, accompanied by the composer. This broadcast was such a success—sometimes when listeners really like a thing they do write and say so—that a further selection of these children's songs will be sung by Miss Labbette in the course of the London programme on Tuesday evening, December 13. Sir Frederic will again be at the piano.

Viennese Melodies.

ONE of the many interesting ideas originating from the Geneva Bureau is that of encouraging the interest of the nations in other nations' music by inviting the various European broadcasting authorities to devote occasionally a whole programme to representative music of some foreign country. In pursuance of this scheme, French, Italian and German concerts have already been broadcast by the B.B.C.—and English music has in the same way been given from various foreign stations. The next concert of this kind which we are to have is one of Austrian Light Music from London, 5XX, and other Stations on Wednesday, December 14. I have not yet heard details of this programme—except that it will, of course, include some of the Straus Waltzes—but I am prepared to enjoy the concert, for I like nothing in music more than the light, swinging melodies of Vienna, the gay city of 1914, which in 1927 is just beginning to recover its gaiety.

PROGRAMMES TO WATCH THIS WEEK.

From Manchester.

Tuesday... Recitals by Melsa and Gibson Young
Friday... The 'Duds' Concert Party

From Cardiff.

Tuesday... The Victors at the National Eisteddfod
Thursday... A Contemporary British Programme

From Bournemouth.

Tuesday... 'On Wings of Song'
(Richard Strauss and Hugo Wolf)

From Liverpool.

Tuesday... A Ballad Concert

From Plymouth.

Tuesday... 'Crowd Law,' a Play

King Feisal in the Noise Factory.

A VERY interesting corner of Savoy Hill is 'the effects studio,' in which incidental sounds are manufactured for transmission over the microphone. Thunderstorms, breaking surf, bombardments—these are only a few of the sounds which can be produced in this studio. During a recent visit to the headquarters of the B.B.C., King Feisal of Irak was much interested in the effects which he saw demonstrated and later heard through a loud speaker.

Sir Harry Lauder Again

SIR HARRY LAUDER at 8.15 on Wednesday, December 28—a farewell broadcast, as he leaves a day or so after for a tour of Australia and America. It is more than a year since his chuckle made the ether ring. There should be a record unseen audience for his broadcast on December 28.

Listen to the Sailors.

COMMUNITY Singing by an audience of sailors will be relayed by Cardiff Station on Wednesday, December 14, from the John Cory Sailors' Rest, where a concert is being arranged by the port missionary, Mr. Oliver S. Hopkins.

Bantock's 'Song of Songs.'

A LOVELY work is Granville Bantock's *Song of Songs*, an opera which will have a concert performance from London and other stations on Sunday afternoon, December 11. The Hebrew text of Solomon's great song of love has long been recognized as one of the most exquisite poems in any tongue. Read it again in the Authorized Version and judge whether Swinburne or Keats ever wrote anything more lyrical in its beauty. The *Song of Songs* was first performed at Manchester last year by Sir Hamilton Harty and the Hallé Orchestra. Sir Hamilton will again conduct the work on December 11, supported by a fine cast of singers, including Norman Allin and Dorothy Silk.

The Ethereal Panto.

THE pantomime which Gordon McConnel is writing for Christmas this year will not follow the conventional lines. The old panto plots are wearing a trifle thin, and so the author of the new show has had the admirable idea of combining six time-worn plots to achieve what he calls *Pantomimicry*. The idea of the show (which will be given on Boxing Night) is this. A pantomime producer arrives with his six leading characters—the Principal Boy, the Principal Girl, the Dame, the Demon King, the Good Fairy, and the Young Squire. There they are—but no pantomime for them to play in. Each wants a different story to be used—one which will give him the chance he is after. Result—the producer pleases them all by presenting a composite pantomime—with full chorus and orchestra—not to mention noise-effects of startling originality. Walk up, ladies and gentlemen!

For the Man at the Organ!

AN amusing story has reached me from Doctor Eaglefield Hull, the well-known organist and writer on music who is giving a series of organ recitals at the Manchester Town Hall during December (three of these are to be broadcast—the first between 1.0 and 2.0 p.m. on Wednesday, December 7). One morning, when he was practising in an East London church, the curate asked him if he would stay to play at a wedding which would shortly be taking place. Dr. Hull consented and played the Wedding March, having told the couple beforehand that this was the music played at all fashionable weddings in the West End. When the ceremony was over, the bridegroom came across to the organ and, putting down a coin near the stops, said: 'That's for you!' When the organist had finished playing, he found it was a sixpenny piece. Dr. Hull's recitals will be particularly interesting as they are to give a historical survey of organ music from the earliest times.

Our British Contemporary Music.

WHEN we speak of contemporary British music, we naturally think of Arnold Bax, John Ireland, Vaughan Williams, Cyril Scott, and Armstrong Gibbs, of whose work we are proud because of the English simplicity of its character and its utter absence of eccentricity or affectation. Cyril Scott is giving a recital of his early piano pieces on Thursday, December 15. He is a pianist of delicate technique and gives a particularly fine performance of his own works.

'THE ANNOUNCER.'

PROGRAMMES for SUNDAY, November 27

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)
TIME SIGNAL, GREENWICH
WEATHER FORECAST

3.30 A MILITARY BAND PROGRAMME

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

THE BRITISH VOCAL QUARTET; DOROTHY BENNETT (Soprano); ESTHER COLEMAN (Contralto); ERIC GREENE (Tenor); DALE SMITH (Baritone)

BAND
Overture to 'Phaedra' *Mussart*

3.40 DOROTHY BENNETT
The Rivulet *Martin*
Over the Sea *Shaw*

3.45 ERIC GREENE
The Sea Gipsy *Michael Head*
Phyllida *Howard Fisher*

3.50 BAND
Five Humoresques *Deorak*

4.10 QUARTET (with Strings and Piano)
Song Cycle, various Composers, arr. Lane Wilson
Come, all ye lads and lasses (Quartet)
My Cherubie (Soprano Song)
Duet (Tenor and Baritone)
The Sweetest Flower that Blows (Contralto Song)
Meditation for Strings
My lovely Celia (Tenor)
Phyllis has such charming graces (Tenor)
Catch (unaccompanied Quartet)
When dull care (Baritone)
Carmena (Quartet)

4.30 BAND
Sixth Rhapsody ('Carnival in Pesth') .. *List*

4.40 ESTHER COLEMAN
I've been roaming. .. *C. E. Horn, arr. Lisa Lehmann*
Spring goeth all in white *Robert Elkin*
Comin' thro' the Rye *arr. J. K. Lees*

4.45 BAND
Three English Dances *Quilter*

5.0 DALE SMITH
The Little Cupid
The Cupboard
The Window
The Old Soldier
} *Victor Hely-Hutchinson*

5.7 BAND
Carnival in Paris *Svendson*

5.20-5.30 TALES FROM THE OLD TESTAMENT
Ahab and the Prophets
1 Kings xx, verses 1-43

8.0 A RELIGIOUS SERVICE
FROM THE GLASGOW STUDIO
S.B. from Glasgow
Conducted by Rev. Prof. J. E. DAVEY

Order of Service:

Choir: Psalm 100, 'All people that on earth do dwell'

Reading

Choir: Hymn, 'O God of Truth, Whose living word' (English Hymnal, No. 449)

Address

Prayer



Rev. Professor J. E. DAVEY,

who conducts the Glasgow Studio Service that will be relayed to London and Daventry tonight.

Choir: Hymn, 'Eternal Ruler of the ceaseless round' (E.H., No. 384)

Benediction

PROFESSOR DAVEY has had an unusually brilliant academic career. At Campbell College, Belfast, at the Royal University of Ireland, and at King's College, Cambridge (of which he was elected Fellow in 1916) he carried off an extraordinary succession of prizes and scholarships, winding up with two Firsts, in Classics and Theology. After further triumphs at Edinburgh and Belfast, he became Professor of Ecclesiastical History in the Presbyterian College, Belfast, and he transferred to the chair of Biblical Literature in 1922. His published works include 'Our Faith in God through Jesus Christ' and 'The Changing Vesture of Our Faith.'

8.45 THE WEEK'S GOOD CAUSE: London Central Council for District Nursing. Appeal by Lady BLADES (the ex-Lady Mayoress)

SINCE its foundation in 1915, the Central Council has done much to co-ordinate, improve and extend the service of nursing the sick poor in their own homes in and around London. Fifty Associations are federated to it and represented on it, and some £45,000 has been distributed to them. In addition, it has awarded twenty-two bursaries for training District Nurses in midwifery and maternity work, published a street directory showing the service for all London, and provided for district nursing in many areas where it was lacking before.

Contributions should be sent to the Secretary-Visitor, Miss A. I. Richardson, at 20, Cockspur Street, S.W.1.

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

9.5 ALBERT SANDLER
and
THE GRAND HOTEL, EASTBOURNE,
ORCHESTRA
Relayed from the Grand Hotel, Eastbourne
JOHN THORNE (Baritone)

ORCHESTRA
Tone Poem, 'Finlandia' (By request) .. *Sibelius*

JOHN THORNE
Two Negro Spirituals:
Steal away
Nobody knows the trouble } *arr. H. T. Burleigh*
I've seen

ORCHESTRA
Selection from 'Merrie England' *German*

ALBERT SANDLER
Violin Solo, 'Havanaise' *Saint-Saens*

JOHN THORNE
Three Hungarian Folk Songs:
Play on, Play on
Father was a thrifty man
Shepherd, see thy horse's foaming mane } *Korbay*

ORCHESTRA
Grand Fantasia on Leoncavallo's 'I Pagliacci' ('The Play-Actors')

10.30 EPILOGUE

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON (2LO) EXCEPT WHERE OTHERWISE STATED.

3.30 CHAMBER MUSIC

HARRIET COHEN (Pianoforte); GEORGE PARKER (Baritone)

THE HUNGARIAN STRING QUARTET

EMERICH WALDBAUER (1st Violin); TIRADAE ORSZAGH (2nd Violin); JEAN DE TEMISVARY (Viola); EUGENE DE KERPELEY (Violoncello)

QUARTET
Quartet for Strings in E Minor (Op. 59, No. 2) *Beethoven*
Quick; Very slow; Fairly quick; Finale—Very quick

4.10 GEORGE PARKER
Feldeinsamkeit (Loneliness) in German { *Brahms*
in Fields)
Fussreise (Tramping) } *Wolf*
An die Musik (To Music)
Der Doppelgänger (The Ghostly Double) } in Engl. alt. *Schubert*

4.20 HARRIET COHEN
Pavan and Galliard, 'The Earle of Salisbury'
A Fancie } *Byrd*
Pavan and Galliard (from the Nevil MS.)
Variations on 'John, cum kisse me now'

4.30 GEORGE PARKER
Far in a Western Brookland (A. E. Housman) *Ban*
Weathers (Thomas Hardy) } *Ireland*
Santa Chiara (Arthur Symonds)
Roundabouts and Swings *Geoffrey Shaw*

4.40 HARRIET COHEN and the Quartet
Quintet for Piano and Strings *Franck*
At a moderate pace, leading to Quick; Slow, with much feeling; Fairy quick, fiery

5.20-5.30 TALES FROM THE OLD TESTAMENT
(See London)

8.0 A ROMAN CATHOLIC SERVICE
From the Studio
Conducted by the Rev. Father C. C. MARTINDALE, S.J.

NO Catholic preacher is more widely known outside his own Church than Father Martindale, one of the most brilliant of the Jesuit theologians who receive an Oxford training at Campion Hall. He had a wide experience as a chaplain during the War; has written many books on religion, both popular and abstruse; his sermons never fail to fill Westminster Cathedral, and he has broadcast before with conspicuous success.

8.45 THE WEEK'S GOOD CAUSE. (See London)
8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 'MESSIAH'
An Oratorio by HANDEL
DORIS VANE (Soprano)
ELSIE CHAMBERS (Contralto)
PARRY JONES (Tenor)
JOSEPH FARRINGTON (Bass)

THE BIRMINGHAM STUDIO SYMPHONY ORCHESTRA and CHORUS, conducted by JOSEPH LEWIS

MESSIAH is written for the usual four Soloists, Chorus and Orchestra. The whole work is subdivided into Three Parts. Considerable 'cuts' are usually made in it, but, for the sake of completeness, the opening words of every number are here quoted.

PART I

1. The First Part opens with an Overture, in two distinct sections, the first broad and dignified, the second quicker, strong and spirited. Then follow Isaiah's prophecies of the coming Messiah.
2-3. Tenor Solos. 'Comfort ye My people' and 'Every valley shall be exalted.'

Sunday's Programmes cont'd (November 27)

4. Chorus. 'And the glory of the Lord shall be revealed.'
- 5-6. Bass Solos. 'Thus saith the Lord . . . I will shake the heavens and the earth'; and 'But who may abide the day of His coming? . . .'
7. Chorus. 'And He shall purify the sons of Levi.'
- 8-9. Contralto Solos. 'Behold! a virgin shall conceive'; and 'O Thou that tellest good tidings.' Chorus takes up these last words.
- 10-11. Bass Solos. 'For behold, darkness shall cover the earth . . .'; and 'The people that walked in darkness have seen a great light.'
12. Chorus. 'For unto us a Child is born.'
13. The Orchestra here plays the simple, dream-like Pastoral Symphony.
- 14-16. Soprano Solos. 'There were shepherds . . . And lo! the angel of the Lord came . . . And suddenly there was with the angel a multitude of the heavenly host.'
17. Chorus. 'Glory to God in the highest.'
18. Soprano Solo. 'Rejoice greatly!'
- 19-20. Contralto and Soprano Solos. Contralto, 'Then shall the eyes of the blind'; and 'He shall feed His flock'; Soprano, 'Come unto Him, all ye that labour.'
21. Chorus. 'His yoke is easy.'

PART II

The opening of the Second Part speaks of the Atonement.

22. Chorus. 'Behold the Lamb of God.'
23. Contralto Solo. 'He was despised.'
24. Chorus. 'Surely, He hath borne our griefs.'
25. Chorus. 'And with His stripes we are healed.'
26. Chorus. 'All we, like sheep, have gone astray.'
27. Tenor Solo (Short Recitative). 'All they that see Him laugh Him to scorn.'
28. Chorus. 'He trusted in God.'
- 29-30. Tenor Solos. 'Thy rebuke hath broken His heart'; and 'Behold, and see if there be any sorrow like unto His sorrow.'
- 31-32. Tenor Solos. 'He was cut off'; and 'But Thou didst not leave His soul in hell.'
33. Chorus. 'Lift up your heads, O ye gates! . . . Who is the King of Glory?'
34. Tenor Solo. 'Unto which of the angels said He . . . "Thou art My son"?'
35. Chorus. 'Let all the angels of God worship Him.'
36. Bass Solo. 'Thou art gone up on high.'
37. 'The Lord gave the word.'
38. Soprano Solo. 'How beautiful are the feet of them that preach the gospel of peace.'
39. Chorus. 'Their sound is gone out into all lands.'
40. Bass Solo. 'Why do the nations so furiously rage together?'
41. Chorus. 'Let us break their bonds.'
- 42-43. Tenor Solos. 'He that dwelleth in heaven shall laugh them to scorn'; and 'Thou shalt break them with a rod of iron.'
44. The Hallelujah Chorus.

PART III

45. Soprano Solo. 'I know that my Redeemer liveth.'
- 46-49. Chorus. 'Since by man came death, answered by 'By man came also the resurrection of the dead'; 'For as in Adam all die, answered by 'Even so in Christ shall all be made alive.'
- 50-51. Bass Solos. 'Behold, I tell you a mystery: We shall not all sleep'; and 'The trumpet shall sound.'
52. Contralto Solo (Recitative). 'Then shall be brought to pass the saying "Death is swallowed up in victory."
53. Contralto and Tenor Duet. 'O death, where is thy sting?'
54. Chorus. 'But thanks be to God, Who giveth us the victory.'
55. Soprano Solo. 'If God be for us, who can be against us?'
56. Chorus. 'Worthy is the Lamb . . .'
57. Chorus. 'Amen.'

10.30

EPILOGUE

From Birmingham

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45 THE WEEK'S GOOD CAUSE: Appeal for a Wireless Installation in the Poole Infirmary and Institution at Longfleet Gardens, by ALBERT CULL, Chairman of the Poole Board of Guardians.

FOR three months a wireless set and loud speaker were maintained in the Institution at the expense of some of the Guardians, and its loss has been much felt by the inmates. The present appeal is to provide for a permanent wireless installation in the Infirmary and Institution, which have between them 170 old and infirm people quite unable to amuse themselves. Contributions, marked 'Wireless Appeal', should be sent to Mr. A. J. H. PEARCE, Clerk to the Guardians, 217, High Street, Poole.

8.50-10.30 S.B. from London (9.0 Local Announcements)



HANDEL,

the composer of 'Messiah,' which is to be broadcast from 5GB tonight.

5WA CARDIFF. 353 M. 850 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

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

10.40-11.0 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 AN ORCHESTRAL CONCERT

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

Overture, 'Carnival' Dvorak
Symphonic Poem, 'Romeo and Juliet' Tchaikovsky

BERTRAM AYRTON (Baritone)

Song Cycle, 'A Shropshire Lad'

Somervell, arr. Hely-Hutchinson

- Leveliest of Trees
- When I was one-and-twenty
- There pass the careless people
- In Summertime on Bredon
- The Street sounds to the Soldiers' tread
- On the Idle Hill of Summer
- White in the moon, the long road lies
- Think no more, Lad, laugh, be jolly
- Lute, my heart, an air that kills
- The Lads in their hundreds

THE Shropshire Lad poems of Housman have stirred many a composer to seek the expression of their typically English folk-spirit. Mr. Hely-Hutchinson, one of the latest composers to set some of them, was born in South Africa and held musical posts there (among them those (Manchester Programme continued on page 420.)



WHY THE DOCTOR RECOMMENDS

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Sunday's Programmes cont'd (November 27)

(Manchester Programme continued from page 419.) of Lecturer in Music at the South African College of Music and at Cape Town University) before joining the B.B.C. One of his orchestral compositions recently received an award from the Carnegie Trust, which undertakes each year the publication of a number of meritorious British works.

ORCHESTRA
First 'Maid of Arles' Suite ('L'Arlésienne') Bizet
JOSEPH PERCIVAL (Pianoforte)
Polish Song Chopin, arr. Liszt
Bolero Chopin
Study in A Poldini
Prelude in G Minor Rachmaninoff

ORCHESTRA
Spanish Caprice Rimsky-Korsakov
THE SPANISH CAPRICE is so well known that it is only necessary to recall that it consists of a number of contrasted sections, following one another without pause, thus: *Alborada, Variations, Alborada* (repeated), *Secue and Gipsy Song, Fandango.*

5.20-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45 **THE WEEK'S GOOD CAUSE:** An appeal on behalf of the Bolton Hostel for Women by His Worship The Mayor of Bolton, Sir Thomas E. Fitchcroft, J.P.

Donations should be sent to the Honorary Treasurer, The Bolton Hostel for Women, 99-103, Folds Road, Bolton

8.50-10.30 S.B. from London (9.0 Local Announcements)

6KH HULL 294.1 M. 1,020 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45-10.30 S.B. from London (9.0 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45-10.30 S.B. from London (9.0 Local Announcements)

6LV LIVERPOOL 297 M. 1,010 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45-10.30 S.B. from London (9.0 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45-10.30 S.B. from London (9.0 Local Announcements)

5PY PLYMOUTH. 400 M. 780 KC.

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45 **THE WEEK'S GOOD CAUSE:** Appeal by Miss MAUDE MAXWELL on behalf of The Sheffield Cripples' Aid Association ('Sunbeam Club') for the purchase of Loxley House Convalescent Home, Wadsley, Sheffield.

Donations should be sent to Miss B. A. W. TAYLOR, Hon. Treasurer, 5, Endcliffe Crescent, Sheffield

8.50-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45-10.30 S.B. from London (9.0 Local Announcements)

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

3.30-5.30 S.B. from London

8.0 S.B. from Glasgow

8.45-10.30 S.B. from London (9.0 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30—An Orchestral Concert. Dorothy Heinrich (Mezzo-Soprano); Arnold Trowell (Cello); The Station Orchestra, conducted by Shepherd Munn. 5.20-5.30—S.B. from London. 8.0—S.B. from Glasgow. 8.45—The Week's Good Cause: Appeal on behalf of the Benwell Nursing Society, by Mrs. C. F. Kayyett. 8.50-10.30—S.B. from London.



Mr. BERTRAM AYRTON

sings the 'Shropshire Lad' song cycle in Manchester's concert this afternoon.

5SC GLASGOW. 305.4 M. 740 KC.

3.30—Orchestral Concert. The Station Orchestra, conducted by Herbert A. Carruthers: Overture, 'Roman Carnival' (Berlioz); Gertrude Johnson (Soprano); Vol che sapete ('Figaro'); Vedra carino ('Don Giovanni'); and Non so piu ('Figaro') (Mozart). Orchestra: Suite 'From Foreign Parts' (Maszkowski). Meisa (Violin); Concerto for Violin and Orchestra (Glazunov). Orchestra; Recense and Prædium (Järnefeldt). Gertrude Johnson (Elizabethan Songs): What thing is love? (John Bartlet); The Peaceful Western Winds (Thomas Camplon); Whither runneth my sweetheart? (John Bartlet); Sweet was the song (John Attey); What if I speede? (Robert Jones). Meisa; Pale Moon (Logan-Kreider); Habanera (Sarsate). Orchestra; Invitation to the Waltz (Weber-Weingartner). 5.20-5.30—S.B. from London. 8.0—Religious Service from the Studio, relayed to London and Daventry, conducted by Rev. Prof. J. E. Davey. Order of Service: Choir, Psalm 6, 'All people that on earth do dwell'; Reading; Choir, Hymn, 'O God of Truth, Whose living word' (English Hymnal, No. 449); Address; Prayer; Choir, Hymn, 'Eternal Ruler of the ceaseless round' (E.H., No. 384); Benediction. 8.45—Appeal on behalf of the Glasgow Ear, Nose and Throat Hospital, by Sir John Hunter, Chairman of the Board of Directors. 8.50-10.30—S.B. from London.

2BD ABERDEEN. 500 M. 900 KC.

3.30-5.30—S.B. from London. 8.0—S.B. from Glasgow. 8.45—S.B. from London. 9.5—An Orchestral Concert in aid of Lord Provost Lewis's Appeal for the Aberdeen Joint Hospitals Scheme, relayed from the Cowdry Hall. Florence Holding (Soprano); Spence Malcolm (Violin); The Station Orchestra, conducted by Paul Askow. Orchestra: Overture, 'Richard III' (German); Florence Holding and Orchestra: I know that my Redeemer liveth ('Messiah') (Handel). Orchestra: Minuet from 'Berenice' (Handel). Spence Malcolm and Orchestra: Concerto (Mendelssohn). Orchestra: Two Little Fairy Tales (Konizak). Florence Holding: The Lines with the Delicate Air (Arne, arr. A. L.); Cherry Ripe (Horn, arr. Lehmann). Spence Malcolm: Romance (Rachmaninov); Spanish Dance (Granados-Kreider). Orchestra: Fantasia, 'Faust' (Gounod). 10.30—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.

3.30-5.30—S.B. from London. 8.0—S.B. from Glasgow. 8.45-10.30—S.B. from London.

In the Near Future.

News from the Southern Stations.

Manchester.

The compositions of Mr. George Burrows Jackson are well known in Manchester, and his charming song-cycle, *A June Day Memory*, will be sung by Miss Dorothy Pearce (soprano) at the afternoon concert on Wednesday, December 7. Mr. Jackson will accompany the work.

Hull.

A concert by the Waterloo-Prize Silver Band will be broadcast on Thursday, December 8. There will also be items by that well-known entertainer Tommy Handley, songs by Jennie Swim and recitals from some of Charles Dickens' most popular books by Harold Kellington.

Leeds-Bradford.

A play written by Alice Mary Baxter, a member of the Radio Circle, will be broadcast during the Children's Hour on Saturday, December 10. It is called *The Spirit of the Woods*, and will be played by children, many of whom belong to the Radio Circle.

Liverpool.

The sixth concert of the Liverpool Philharmonic Society will be broadcast from the Liverpool and the Daventry Experimental Stations on Tuesday, December 13. The conductor will be Mr. Paul Kelman, and the programme will include *Symphony No. 5 in C* (Beethoven).

Bournemouth.

Orchestral works by Grieg and some items by modern Russian composers will be heard during the evening concert on Sunday, December 4. The soloists are Anna Manuel (mezzo-soprano) and Arnold Trowell (cellist). The latter will play one of his own compositions, entitled *Le Rappel des Oiseaux*.

Cardiff.

Mr. F. E. Weatherly, who has taken part in many programmes from Cardiff, is giving a lecture-recital on Thursday, December 15, entitled 'Songs of Love and Humour.' Some of Mr. Weatherly's songs will be sung by Ethel Dakin and Glyn Eastman, and Mr. Weatherly will also recite verses bearing on the themes of the programme.

Plymouth.

The first of two talks entitled 'Edward, the Black Prince in Devon and Cornwall,' will be given by Mr. Charles Henderson at 7 p.m. on Tuesday, December 6. Mr. Henderson is well known for his antiquarian researches and will be largely dealing with an unpublished MS. which throws much light on this fascinating subject.

Daventry Experimental.

The studio service on Sunday evening, December 4, will be conducted by the Rev. F. W. Merlin, of Sutton Cobbold.

Listeners will be invited to join (via the ether) a party to be held in the Birmingham Studio on Tuesday evening, December 6. Old-fashioned Parlour Games will be played, and some family community singing will be led by Mr. Joseph Lewis, the pioneer of community singing in England.

Cinderella Married, a hitherto untold story by Rachel Lyman Field, will be broadcast at 10.15 p.m. on Tuesday, December 6. The play will be directed and produced by Stuart Vinden.

Forthcoming variety programmes: Friday, December 9, Bobby Sanders, Billie Davies, Clapham and Dwyer, and Jack Venables and his Band. Saturday afternoon, December 10, Robert Pitt and Langton Marks, Milli: Constance, Beatrice de Holtboir, Santa and Barbara and Philip Brown's Dominoes Dance Band.



TILLY OF BLOOMSBURY



From 5GB, Monday, 8 p.m. From London, Daventry and other Stations, Wednesday, 9.35 p.m.

WHATEVER sins Ian Hay may, in the future, commit in the name of writing, we can never forget that he is the author of almost a dozen stories whose engaging humour is as fresh today as at the time when they were first published. Re-read the description of the hacking up of Piccadilly by a party of 'spool' workmen in *The Right Stuff*—or of the game of Happy Families in *A Safety Match*, and then, if you can, doubt their author's gift for comedy.

Tilly of Bloomsbury is one of the best of modern comedies—and 'Tilly' a part which any young actress of ambition would give her right hand to play. It is the author's novel 'Happy-go-Lucky' planned down to dramatic form. It has been translated and adapted in half-a-dozen languages. The humour of the story has a universal appeal—especially that of the Second Act, which is touched with tragedy. It is human nature to stand up for the under-dog—and the bravery of the Welwyns' pretence, while it makes us laugh as perhaps no other scene in modern comedy can, touches also an emotional chord. And that is great comedy.

Those who saw the original stage presentation of the play will remember the late Arthur Boucher's terrific portrayal of the immortal Stillbottle, that Emperor of 'bum bailiffs' who might have stepped from Dickens, so richly is he drawn. But Stillbottle is no more than a legitimate caricature. He is human to the marrow, as all Dickens's most humorous creations were human.

The story of the play is this. Lady Mainwaring, chateleine of Shotley Beauchamp and a devastating old snob, has hammered the humanity out of her husband and daughter but not out of her son, Richard, who remains human enough to fall in

'TILLY OF BLOOMSBURY'

A Comedy in Three Acts by IAN HAY.
(Adapted from the Author's novel, 'Happy-Go-Lucky'.)

Arranged and Abridged for Broadcasting.
Produced by GORDON MCCONNELL.

Characters in the order of speaking:—

- Lady Marian Mainwaring... DOROTHY DAYUS
- Sylvia (her daughter)... ESTHER COLEMAN
- Autory (butler to the Mainwarings) JOHN REEVE
- Abel Mainwaring, M.P... C. LEVESON LANE
- Rev. Adrian Rylands... FRANK DESTON
- Constance Damer... PHYLLIS PANTING
- Richard (Mainwaring's son)... IVAN SAMSON
- Tilly (Welwyn's daughter)... OLWEN ROOSE
- Percy (Welwyn's son)... PHILIP WADE
- Amelia (Welwyn's younger daughter) JOAN BRIERLEY

- Mr. Mehta Ram (a Law Student) ABRAHAM SOFAER
- Mrs. Welwyn... GRACIE LEIGH
- Grandma Banks (her mother) MARY O'FARRELL
- Lucius Welwyn... GILBERT HERON
- Mr. Stillbottle (a Sheriff's Officer) GEORGE HAYES
- Mr. Pumpherson (another Law Student) ANGUS ADAMS

ACT I. The Towers, Shotley Beauchamp. A Saturday afternoon in November.
ACT II. The Welwyn's Drawing-room, Bloomsbury. Monday afternoon.
ACT III. Same as Act II. Tuesday morning.
The action of the play takes place at the present time.

love with Tilly Welwyn when he encounters her on the top deck of a bus. Having proposed to her, he proceeds, with considerable gallantry, to bring her to stay at Shotley Beauchamp, where her apparent lack of credentials militates against her reception. The only person who is nice to Tilly is Constance Damar, which is pretty good of her, seeing that the Mainwarings have looked on her for years as a possible mate for Richard. 'Fight for him!' says Constance. Tilly accordingly takes the bull by the horns and asks the Mainwarings to tea at her parents' house in London. The exact nature of this bull is revealed when the action changes to the Welwyn home in Woburn Square, where Tilly's mother runs a boarding-house for Indian and other students and supports her husband, Lucius (whose tutorship at Cambridge had been spirited away from him by alcohol). On the day the Mainwarings are expected, a bailiff descends on the house. Tilly, undaunted, determines to fight her future 'in-laws.' She persuades the bailiff to act butler, teaches her mother to aspire, and is safe in presuming that her father will be the charming old 'don' that he really is. The tea-party is one of the most sheerly humorous scenes ever contrived by an author. Tilly has almost won her battle when a row between two of the lodgers and an unfortunate gaffe on the part of her deaf and aitchless grandmother give away the whole pretence. Lady Mainwaring departs in a fury of indignation, accompanied with no great willingness by her husband and Dick. But Dick has not vanished for good—whatever Tilly may think. He has merely gone to prevent his mother from bursting a blood-vessel and returns quickly to assure Tilly that nothing in the world shall ever part him from her.



THE ROSE OF PERSIA



From 5GB, Tuesday, 8 p.m. From London, Daventry and other Stations, Friday, 9.35 p.m.

ACT I

HASSAN has twenty-five wives; he is wealthy and incorrigibly lazy. His whimsical nature had led to his being thought mad. His laziness is galling to his first wife, Dancing Sunbeam, who has social aspirations; also to Abdallah, the priest, who declares that Hassan is possessed with an evil spirit. The priest persuades Hassan to make a will in his favour.

The story-teller, Yussuf, meets with Rose-in-the-Bloom, the wife of the Sultan. Among her train of ladies is the slave, Heart's Desire, whose loveliness enslaves him. The Sultana and her retinue come upon Hassan and, for a jest, pretend to him that they are a band of dancers. Hassan invites them into his house and summons the beggars from the street outside, whom he proposes to entertain with wine and dancing. Yussuf tells them a story and the supposed dancing-girls sing and dance. Into the midst of the revelry bursts Abdallah with the police. The priest has informed the Sultan of Hassan's consorting with the riff-raff and has come to have the whole gathering arrested. The beggars slip away and Abdallah proposes to arrest the girls instead. To prevent this, Heart's Desire pretends to be the Sultana.

Hassan, depressed by the thought of possible execution, takes a dose of *bhong*, the Eastern drug which brings sweet dreams. He falls into a stupor and, when the Sultan arrives to investigate the affair, is apparently so mad that the Sultan is amused. Whereupon his royal master orders him to be treated as if he were the Sultan.

ACT II

In the audience hall of the palace. Hassan is now acclaimed king, but the situation is complicated by his ambitious wife, Dancing Sunbeam, who instantly claims to be Sultana. The Sultan confesses that it is all a joke arranged at Hassan's house—and, 'I know that!' says his wife, Rose-in-the-Bloom, thereby betraying that she, too, had been at Hassan's house. She covers her mistake, but not before her husband has grimly announced that had she really been there, her escapade would have been punishable with death.

Hassan, still asleep, is brought in and the jest played out. He wakes and is puzzled to know what has happened. Abdallah, with one eye on the rich man's will, betrays the whole story, and the Sultan, furious that his wife should have been involved in such a situation, orders that Yussuf shall marry his wife and Hassan be executed. Yussuf is not happy—for it is Heart's Desire he wishes, not Rose-in-the-Bloom. Heart's Desire confesses the truth, that it was she who impersonated the Sultana, but the Sultan only relents so far as to say that Hassan's death shall be postponed until the story that Heart's Desire is in process of telling to the Sultan be finished. He further commands that it shall have a happy ending. Hassan's quick wit leads him to tell the story of his own life, which, since it must fall in with the Sultan's demand, must end happily with his own pardon. He achieves his end, is pardoned, together with all concerned in the escapade, and Yussuf gets his Heart's Desire.

THE 'ROSE OF PERSIA'

OR

'THE STORY-TELLER AND THE SLAVE'
A Musical Comedy by BASIL HOOD and ARTHUR SULLIVAN

Arranged and Abridged for Broadcasting
Produced by HENRY OSCAR

Characters:

- Hassan (a Philanthropist) HUNTLEY WRIGHT
- Blush-of-Morning (his Twenty-fifth Wife) MILDRED WATSON
- Oasis-in-the-Desert (Wife of Hassan) PEGGIE ROBB SMITH
- Dancing Sunbeam (Hassan's First Wife) GLADYS PALMER
- Abdallah (a Priest) STANLEY NEWMAN
- Heart's Desire COLLEEN CLIFFORD
- Honey of Life LOTI FORD
(The Sultana Zubeydeh's Favourite Slaves)
- Yussuf (a Professional Story-Teller) JOHN ARMSTRONG
- The Sultana Zubeydeh (named 'Rose-in-Bloom') MAVIS BENNETT
- The Grand Vizier FOSTER RICHARDSON
- The Royal Executioner GEORGE IDE
- The Sultan Mahmoud of Persia TOPLISS GREEN

Act I. Court of Hassan's House
Act II. Audience Hall of the Sultan's Palace

PROGRAMMES for MONDAY, November 28

2LO LONDON and 5XX DAVENTRY

(361.4 M. 630 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and WALTER FENNELL (Baritone)

12.0 THE DAVENTRY QUARTET and KATHLEEN MITCHELL (Soprano), GRIGORI TEBERNIAK (Balalaika)

1.0-2.0 AN ORGAN RECITAL
By HAROLD E. DARKE

Relayed from St. Michael's, Cornhill

Overture to 'Samson'.....Handel
Slow; Quick; Minuet
Psalm Prelude No. 2.....Howells
Chorale and Variations.....Bach
Scherzo (Symphony No. 4).....Widor
Prelude and Fugue in C Minor.....Bach
Andantino in G Minor.....Franck
Psalm.....Basil Harwood

2.30 Miss RHODA POWER: 'Boys and Girls of the Middle Ages—The London Apprentice'

LIFE was carefully organized and laws were strictly enforced in the little London of the Middle Ages, with its small open-fronted shops and cobbled streets. This afternoon Miss Rhoda Power will talk of mediæval London, its craft-guilds, master-craftsmen, journeymen and apprentices, the wardens of the trades and the duties they performed.

3.0 Miss MARY SOMERVILLE: 'Great Stories, Philemon and Baucis'

3.15 AN AFTERNOON CONCERT

SYDNEY BOWMAN'S TRIO
ELLA FRANCK (Contralto)
ALEXANDER MCCREDIE (Baritone)
OLIVE CLOKE (Pianoforte)

5.0 HOUSEHOLD TALK: Mrs. COTTINGTON-TAYLOR, 'Christmas Cakes'

EVEN in these days of restaurant meals and food in packets, every self-respecting housekeeper makes a point of celebrating Christmas with the produce of her own kitchen, and Christmas cake is one of the easier things to make. Mrs. Cottington-Taylor, director of the Good Housekeeping Institute, will give some good advice as to how to concoct that thick, rich, fruity mixture that has been responsible for so many bad dreams on Christmas night.

5.15 THE CHILDREN'S HOUR: Piano Solos by Cecil Dixon. Songs by Arthur Karle. 'Jonathan Swimmerh,' under the direction (and authorship) of J. C. Stobart. 'Bad Children I have known,' written and told by Kenneth Richmond.

6.0 Gramophone Recital, arranged by Mr. CHRISTOPHER STONE

6.20 Girls' and Boys' Clubs' Bulletins

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

6.45 ENGLAND v WALES

An Eye-Witness Account of the International Association Football Match.

by Mr. STACKY LINTOTT
S.B. from Manchester

7.0 Mr. JAMES AGATE: 'Dramatic Criticism'

7.15 THE FOUNDATIONS OF MUSIC
MENDELSSOHN'S SONGS WITHOUT WORDS
Played by HAROLD RUTLAND
(Pianoforte)

[During the following fortnight, Mendelssohn's *Songs without Words* will be played straight through in their correct order at this time.]

GROVE used a good expression when he praised Mendelssohn's *Songs without Words* for their 'domestic character.' The intimate charm of the pieces is most happily evoked when we hear them in the friendly surroundings of home. Perhaps they are not quite so widely played as at one time. It is interesting to note, however, that in the early days of publication very few copies of the first book were sold—only a little over a hundred in the first four years. There is always a corner in our affections for these expressive melodies, with their musicianly, resourceful treatment of pieces 'quite full of beauty,' as Brahms described them.

The general title *Songs without Words* is Mendelssohn's own, but of the many names by which individual pieces are known, only a few were invented by the composer. They are those of the two *Gondola Songs*, the *Duet*, the *Folk Song*, and the *Spring Song*; all other titles were devised by publishers or the public. Generations of players and listeners have enjoyed making up their own pleasant fancies about the *Songs*, and so, probably, will the audience of to-day.

7.25 Mr. F. NORMAN, 'German Talk'

7.45 A RECITAL OF FOLK SONGS

by

DALE SMITH (Baritone)

Song of Lamentation....*Nyasaland, collected by Ella Kidney, arr. by Theodore Holland*
A Chicken's Grief.....*by Theodore Holland*
O'Gin my love were you Red Rose
Scottish, arr. by Michael Diack



Saints Gallery

•GUILHERMINA SUGGIA.

the genius of the 'cello, who will play in the National Symphony Concert from London and Daventry tonight. This picture of her—one of the most famous of modern portraits—is by Augustus John.

Willie's gane to Melville Castle

arr. by Malcolm Lawson

The Wild Hills of Clara

Irish, arr. by Arthur Somerell

Kelly's Cat.... Irish, arr. by C. Milligan-Fox

The Souling Song.... English, arr. Lucy

Oliver Cromwell.... Broadwood

8.0 A NATIONAL SYMPHONY CONCERT

THE NATIONAL SYMPHONY ORCHESTRA,

Conducted by Sir LANDON RONALD

GUILHERMINA SUGGIA ('Cello)

ORCHESTRA

Overture to 'Le Nozze de Figaro'.... Mozart

Symphony in C..... Schubert

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 NATIONAL SYMPHONY CONCERT
(Continued)

ORCHESTRA

Third 'Leonora' Overture..... Beethoven

GUILHERMINA SUGGIA with Orchestra

Symphonic Variations..... Boëllmann

THE *Symphonic Variations* start with a dignified Introduction in a minor key, in which the soloist has some passage-work of a showy kind, before coming, at a change of time and key, to the main body of the work. In this the smooth, flowing 'Cello melody is varied in many ways, the treatments being fairly closely knit together in the latter part of the work.

Boëllmann, the clever and prolific Alsatian Composer, lived only thirty-five years.

Rhapsody, 'The Magic Harp' (Carnegie Collection)..... Ina Boyle

ORCHESTRA

Nocturne, 'Festivities' (États)..... Debussy

INA BOYLE, an Irish Composer of the present day, received one of the Carnegie Trust's awards for her Rhapsody *The Magic Harp*. Its poetic basis comes from a legend thus told by Eva Gore-Booth in a note to her poem *The Harper's Song of the Seasons*:—

The Durd-Alba (the wind among the apple trees) was the magical harp of the ancient gods of Ireland. It had three strings—the iron string of sleep, the bronze string of laughter, and the silver string, the sound of which made all men weep. These three strings were also supposed to evoke the three seasons into which the year was then divided.

There are, after the slow introduction, three clear sections of the piece, each preceded by a silent bar and a pause. These portions may be taken as suggesting respectively the iron, bronze, and silver strings.

IN *Festivities* (the first of three *Nocturnes*), Debussy intended to make a musical picture of 'the restless dancing-rhythm of the atmosphere interspersed with sudden flashes of light.' 'There is also,' he said, 'an incidental procession (a dazzling imaginary vision) passing through and mingling with the aerial revelry; but the background of uninterrupted festival is persistent, with its blending of music and luminous dust participating in the universal rhythm of all things.'

Thus the aim is to give, in terms of sound, impressions of the rhythmic effects of light and of cloud-formations, and the sea's undulations.

10.15 Prince D. S. MINSKY: 'Russian Literature of Today'

10.30 Local Announcements. (Daventry only) Shipping Forecast

10.35 A VARIETY FEATURE

11.0-12.0 (Daventry only) DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel

Monday's Programmes cont'd (November 28)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA, from the Rivoli Theatre

4.0 DANCE MUSIC

THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

PEGGY BERKLEY (Light Soprano Songs)
THORNLEY DODGE (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham): 'A Drawing Book Adventure,' by Greta Costain. Songs by Marjorie Hovord (Soprano), 'A Girl's Wit'—a play by Estelle Steel-Harper. Musical Selections by the Birmingham Studio Piano-forte Quintet (Leader, Frank Cantell)

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

6.45 LIGHT MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS



IN 'TILLY OF BLOOMSBURY' TONIGHT.

Four of the principals who will play in the broadcast production of Ian Hay's comedy tonight—from left to right, Mr. George Hayes, Miss Phyllis Panting, Miss Olwen Roose, and Mr. Ivan Samson.

Overture in D Boccherini

BOCCHERINI might be called, without disrespect, a wholesale music-merchant. Probably no other composer in the world's history wrote such a mass of music in the 'classical' forms—twenty Symphonies, fifty-four String Trios, ninety-five String Quartets, and one hundred and twenty-five String Quintets.

Among this lush growth Time with his sickle has, alas! ruthlessly mowed. Of all these works few people know anything more than one or two detached pieces, among them a certain Minuet which has become famous. Boccherini had good matter in him, and it is pleasant to hear his graceful and facile music now and again.

MINNIE HAMBLETT (Pianoforte) and LUIGI GASPARI (Violoncello)

First Sonata Beethoven
THE first two Cello Sonatas of Beethoven came out together as his Op. 5, when he was twenty-seven. Their plan is unusual, for there are only two Movements, both quick. One, introduced by a longish slow section, is based on two main themes, and the other is a Rondo. Beethoven seems to have been seeking a fresh plan for his work, but he did not pursue this scheme afterwards.

7.5 ORCHESTRA
Suite of Four Dances from 'The Blue Bird' Norman O'Neill

Pizzicato from 'Sylvia' Delibes
March of the Dwarfs Moszkowski

LUIGI GASPARI
Unaccompanied Cello Solos—Selected from various Suites Bach

ORCHESTRA
Selection from Suite, 'Sylvan Scenes' Fletcher

8.0 'TILLY OF BLOOMSBURY'

A Comedy in three Acts by IAN HAY
(Adapted from the author's novel, 'Happy-Go-Lucky')

Arranged and Abridged for Broadcasting
Produced by GORDON McCONNEL

(For full details see page 421.)

9.25 VARIETY

From Birmingham

THE THREE ACES in their MUSICAL SCENE, 'The Railway Station'

HAROLD TURLEY'S BAND relayed from Wimbush's Prince Café

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

(Monday's Programmes continued on page 424.)



A. C. ASTOR

is known to the music-hall audiences as 'The Globe-trotting Ventriloquist,' but this week he is trotting round the British Isles. He will broadcast from Newcastle on Monday, Aberdeen on Tuesday, Manchester on Wednesday, Glasgow on Thursday, Belfast on Friday, and Cardiff on Saturday. Make sure of hearing him when he comes your way.

Happiness and prosperity for you and yours.

£250 A YEAR FOR LIFE—FROM AGE 55

Think of it! A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions or political troubles. What a boon to you and yours! What a burden off your mind!

The plan devised by the Sun Life of Canada, the great Annuity Company with Government-supervised assets of over £70,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. This is how the plan works out:—

£250 a Year for Life.

From 55 years of age you will receive £250 a year for life. If you prefer it, a cash sum of £3,000 will be given you instead of the yearly income.

£20 a Month if Unable to Work.

Supposing you adopted this plan now, and next week, next year, or any year until you are 55, you became—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £250 a year becomes due.

Income Tax Rebate.

If Income Tax remains as now, you will save nearly £250 during the run of the arrangement. This is additional to the profit you can make on the transaction.

£2,000 for Your Family if Anything Happens to You.

Should you not live to the age of 55, £2,000, plus accumulated profits, will be paid to your family.

Any Age, Any Amount.

Though 35, and £250 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£70,000,000 Assets.

The Sun of Canada has Assets of over £70,000,000, which are under Government supervision.

FILL IN AND POST THIS FORM TO-DAY.

To J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House, Victoria Embankment,
London, W.C.2. (Near Temple Station.)

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

Exact date of birth.....

Married or about to be married.....

Occupation.....

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

Address.....

Monday's Programmes continued (November 28)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.0 Mrs. FLORENCE MILLS, John Bunyan—
 'Genius and Dreamer'
 5.15 THE CHILDREN'S HOUR
 6.0 THE STATION OCTET
 Suite, 'Gabriel' *Rosae*
 Pizzicato; Minuet; Romantic Valse; Patrol
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.30 Local
 Announcements)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from
 Daventry
 2.30 BROADCAST TO SCHOOLS
 The Rev. F. W. MOXHAY, 'The Land of the Maple
 Leaf—In the New Country at last'
 3.0 AN AFTERNOON CONCERT
 THE STATION ORCHESTRA
 One-step, 'Handel Wakes' *Morresay*
 Suite, 'A Kiss for Cinderella' *Bucalossi*
 DOROTHY DAVIES (Soprano)
 Mother, you know the story (from 'Cavalleria
 Rusticana') *Mascagni*
 Spring *Rachmaninov*
 Sing, joyous bird *Montague Phillips*
 ORCHESTRA
 Selection from 'Il Trovatore' ('The Trouba-
 dour') *Verdi*
 DOROTHY DAVIES
 The Silent Noon *Vaughan Williams*
 The dawn has a song *Montague*
 Forest Echoes *Phillips*
 ORCHESTRA
 Italian Caprice *Tchaikovsky*
 DOROTHY DAVIES
 To our Lady of Sorrows
Marfyld Owen
 One morning very early
Sanderson
 Little Bunch of Snowdrops
M. Phillips
 ORCHESTRA
 Sicilietta *Blon*
 Serenade *Moszkowski*
 Norwegian Rhapsody,
 No. 1 *Scendson*
 4.45 Mr. J. KYBLE
 FLETCHER, 'The Progress
 through Wales of the Duke
 of Beaufort'
 5.0 ORCHESTRA
 Selection, 'Baby's Opera'
Byng
 5.15 THE CHILDREN'S
 HOUR: The Orchestra
 6.0 London Programme re-
 layed from Daventry
 6.30 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London
 (10.30 Local Announce-
 ments)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 3.0 BROADCAST TO SCHOOLS
 Mr. L. J. F. BRIMBLE, 'Experiments with Plants
 —X, How growing plants are forced to move'
 3.20 ORCHESTRAL MUSIC from the Piccadilly
 Picture Theatre. Conducted by STANLEY C. MILLS
 5.0 Miss ELEANOR GAUKROGER, 'Selling up at
 Isaac's'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 ENGLAND v. WALES
 An Eye-Witness Account of the International
 Association Football Match at Burnley today
 7.0 S.B. from London (10.30 Local Announce-
 ments)
 10.35-11.0 'GOOD HUNTING, OLD CHAP'
 A Play based on the story by 'SAPPER.' Drama-
 tized by VICTOR SMYTHE.
 Characters in order of speaking:
 The Well-known Soldier
 The Celebrated Actor
 The Eminent Divine
 Hugh Dawnay
 Beryl, the General's Niece
 EPISODE I—In which the three eminent men
 discuss the situation
 EPISODE II—Half an hour later—the situation
 develops
 EPISODE III—The discussion bears fruit
 THIS short play, based on the story by
 'Sapper,' is the first of a series that is to
 be broadcast from the Manchester Station.

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from
 Daventry
 2.30 London Programme relayed from Daventry
 5.0 J. J. BROWNSWORD, 'The History of Modern
 Derby Pottery'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.30 Local An-
 nouncements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 3.15 Light Music
 3.30 BROADCAST TO SCHOOLS
 S. CRABTREE, 'Musical Appreciation through
 Song'
 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed
 from the Scala Theatre, Leeds
 5.0 Mrs. MOSES BARITZ, 'A Message of Fellowship
 in Poetry'
 5.15 THE CHILDREN'S HOUR
 6.0 Light Music
 6.30 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.30 Local An-
 nouncements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 Gramophone Records
 4.0 REECE'S DANCE BAND, directed by EDWARD
 WEST, from the Parker Street Café Ballroom
 5.0 Mr. CHARLES GARDINER, 'The Amateur
 Tramp'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.30 Local An-
 nouncements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from
 Daventry
 2.30 London Programme relayed from Daventry
 4.45 MUSIC AND TALK: CYBIL F. WOODWARD
 (Songs at the Piano)
 Mr. R. MACPHERSON, 'Odds and Ends'—No. IV
 5.15 THE CHILDREN'S HOUR
 6.15 THE STATION TRIO
 6.30 S.B. from London

- 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London
 (10.30 Local Announce-
 ments)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Pro-
 gramme relayed from
 Daventry
 2.30 London Programme
 relayed from Daventry
 3.15 AN AFTERNOON
 CONCERT
 THE STATION ORCHESTRA
 Fantasy Overture, 'Three
 Days' *Lotter*
 KATHLEEN DRAKE
 (Soprano)
 Be still, Blackbird
Sanderson
 Bird Songs at Eventide
Eric Coates
 To Daisies *Quilter*
 JACK CLEMENTS (Bass-
 Baritone)
 The Last Call *Sanderson*
 Bells of the Sea *Solman*
 The Open Road *Ambrosius*



WHERE FORTUNES ARE LOST AND WON.

Monte Carlo, the most cosmopolitan town in Europe, is the subject of Mr. Richards's talk from Swansea this afternoon. This picture shows the famous Casino looking out over the blue waters of the Mediterranean.

E. S. A.

Monday's Programmes continued (November 28)

WINIFRED GRANT and H. MORETON (Duet for Two Pianos)
 Allegro (Quick) and Andante (Rather slow) from the Grand Symphonic Duet... *Lefebure-Wily*
 KITTY RAYNER (Soprano)
 There are Fairies at the bottom of our garden
Lehmann
 Heatherbloom *Hewitt*
 The Little White House .. *Dawling and Hanley*
 ORCHESTRA
 Selection, 'Songs without Words' .. *Mendelssohn*
 KITTY RAYNER
 Waltz Song from 'Tom Jones' *German*
 The Yellowhammer (Bird Songs) *Lehmann*
 Chatterbox *Roper and Pollock*
 WINIFRED GRANT and H. MORETON
 Scherzo and Finale from the Grand Symphonic Duet *Lefebure-Wily*
 JACK CLEMENTS
 Will o' the Wisp *Cherry*
 The Rebel *William Wallace*
 Harlequin *Sanderson*
 KATHLEEN DRAKE
 Shepherd, thy demeanour vary
Brown, arr. Lane Wilson
 Serenade (with Orchestra) *Gounod*
 ORCHESTRA
 Hymn to the Sun (from 'The Golden Cockerel')
Binsky-Korsakov
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 DOROTHY LARK in Character Sketches
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.30 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 3.15 ELIZABETHAN VOCAL AND SPINET MUSIC
 OLIVIA HILDER (Soprano)
 DOROTHY THRESEDER (Spinnet and Piano)
 SHAKESPEARE SONGS
 O Mistress Mine (from 'Twelfth Night')
Traditional Air with accompaniment by Byrd
 Where the Bee Sucks (from 'The Tempest')
Pelham Humfrey
 O Will-o, Will-o, Will-o (from 'Othello')
Melody from MS., British Museum
 It was a lover and his lass (from 'As You Like It')
Morley
 SPINET SOLOS
 Alman *Anon., arr. Harold Craxton*
 Pavane *Byrd*
 Galiardo *Edited by Pauer*
 Sellengers Round *Farnaby, arr. by Bantock*
 Tower Hill *Farnaby, arr. by Bantock*
 Pawle's Wharf *Farnaby, arr. by Bantock*
 A Toy *Bantock*
 ELIZABETHAN LOVE SONGS
 Sweet nymph, come to thy lover *Morley*
 Faire Sweet, Cruell *Ford*
 What thing is Love *Bartlet*
 So sweet is She Words, Ben Jonson—Music, Anon.
 Cradle Song *Byrd*
 Whither runneth my Sweetheart? *Bartlet*
 SPINET SOLOS
 What you Will *Cosyn*
 Duetto *Orlando Gibbons*
 Almaine *Orlando Gibbons*
 A Toy *Orlando Gibbons*
 A Maske *Orlando Gibbons*
 Pavane *Orlando Gibbons*
 Dr. Balle's Greefe *Bull*
 The King's Hunting Jig *Bull*

4.48 MODERN MUSIC SONGS
 Where'er a snowflake leaves the sky .. *Lehmann*
 L'après-midi dans un jardin (Afternoon in a Garden) *di Veroli*
 The Palanquin Bearers *Martin Shaw*
 A Feast of Lanterns *Bantock*
 PIANOFORTE SOLOS
 Mazurka *Granados*
 Berceuse (Cradle Song) *Granados*
 Seguidillas *Albeniz*
 Who is Sylvia? *Schubert*
 Hark, hark the Lark *Schubert*
 Gavotte from 'Manon' *Massenet*
 PIANOFORTE SOLO
 Paraphrase on Flower Waltz
Tchaikowsky, arr. Grainger
 5.0 JOAN E. CHESNEY, 'On Being Bored—The Significance of the Play Years'
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interlude
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.30 Local Announcements)
6ST STOKE. 294.1 M. 1,020 KC.
 12.0-1.0 MOSES BARTIZ: Gramophone Lecture Recital
 2.30 London Programme relayed from Daventry
 5.0 H. LUSH, 'The English Novel in the Eighteenth Century'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 S.B. from Manchester

7.0-11.0 S.B. from London (10.30 Local Announcements)
5SX SWANSEA. 294.1 M. 1,020 KC.
 12.0-1.0 Gramophone Records
 2.30 London Programme relayed from Daventry
 5.0 Mr. HARRY T. RICHARDS, 'A Wanderer in Europe—Monte Carlo'
(Picture on page 424.)
 5.15 THE CHILDREN'S HOUR
 6.0 PIANOFORTE MUSIC: Played by T. D. JONES
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 6.45 S.B. from Manchester
 7.0-11.0 S.B. from London (10.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 950 KC.
 12.0-2.0:—London, 2.30:—Broadcast to Schools, 3.0:—London, 4.0:—Music from Coxon's New Gallery Restaurant, 5.0:—London, 5.15:—Children's Hour, 6.0:—Station Octet, 6.20:—Radio Bulletin, 6.30:—London, 6.45:—Manchester, 7.0:—London, 7.45:—A. C. Astor, 8.0-11.0:—London.
5SC GLASGOW. 405.4 M. 740 KC.
 12.0-1.0:—Gramophone Records, 3.15:—Dance Music, 4.0:—Afternoon Concert, The Wireless Quintet: Mae Chapman (Soprano), 5.0:—Gertrude Murray, 'Using up the Remnants', 5.15:—Children's Hour, 5.58:—Weather Forecast for Farmers, 6.0:—Song Recital by Dan Seymour, 6.30:—London, 6.45:—Manchester, 7.0-11.0:—London.
2BD ABERDEEN. 500 M. 600 KC.
 12.0-1.0:—Gramophone Music, 2.30:—London, 5.0:—Household Talk, 5.15:—Children's Hour, 6.0:—Station Octet, 6.30:—London, 6.45:—Manchester, 7.0-11.0:—London.
2BE BELFAST. 306.1 M. 980 KC.
 12.0-1.0:—London, 2.30:—London, 3.15:—Jean Bennett (Soprano); Station Orchestra, 5.0:—London, 5.15:—Children's Hour, 6.0:—Organ Recital from the Classic Cinema, 6.20:—London, 6.45:—Manchester, 7.0-11.0:—London.



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PROGRAMMES for TUESDAY, November 29

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and GWEN LONES (Violin)

12.0-2.0 HENRY SENSICLE QUINTET
GRETA DON (Mezzo-Soprano)
MACKENZIE LANG (Tenor)
DOROTHY HESSE (Pianoforte)

2.30 Sir H. WALFORD DAVIES: 'Elementary Music'

3.15 M. E. M. STÉPHAN: 'Elementary French'

3.45 Musical Interlude

4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA, from the Marble Arch Pavilion

5.0 Miss ELEANOR F. HELME: 'Women's Golf in 1927'

THE incursion of woman into the sphere of sport has been nowhere more markedly successful than in golf. Miss Helme, who gives this talk, is a former International and Championship semi-finalist, and is now Golf Editor of *Eee*.

5.15 THE CHILDREN'S HOUR: The London Radio Dance Band. 'Mimble's Madness,' a Gnome Story by Mabel Marlowe. 'The Local'—the Engine that 'Thought he could—thought he could—and did' (Dorothy M. Fisk)

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

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

6.45 THE LONDON RADIO DANCE BAND (Continued)

7.0 Major J. W. HILLS, M.P.: 'Can we do without War?'

A Disarmament Conference is just about to open at Geneva, and Major Hills will give some indication of what results may be achieved. Besides being an ex-Financial Secretary to the Treasury, and the author of 'The Finance of Government,' he is a keen angler who has broadcast on fly-fishing, and written of the joys of 'A Summer on the Test.'

7.15 THE FOUNDATIONS OF MUSIC
MENDELSSOHN'S SONGS WITHOUT WORDS
Played by HAROLD RUTLAND

7.25 Mr. NORMAN BAYNES: 'Europe throughout the Ages: The Roman Empire in the History of Western Europe'

IF one had to choose a period from the world's history in which one would like to have lived, there is much to be said for the period when Rome ruled the Western world; when the Mediterranean was the centre of a cosmopolitan civilization based on the rich culture of Rome. It is of this epoch, and its effects on the later history of Europe, that Mr. Norman Baynes will talk.

7.45 A RECITAL OF MURIEL HERBERT'S SONGS

MURIEL HERBERT (Soprano)

Fountain Court
Contentment
The Lake Isle of Innisfree

KEITH FALKNER (Baritone)

When Death to either shall come
Loveliest of Trees
Autumn
The Green Leaves of May

MUSIC AND THE ORDINARY LISTENER

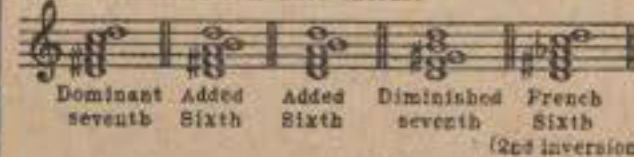
ON CONCORDS, NEW AND OLD

Listener's Chart No. 4

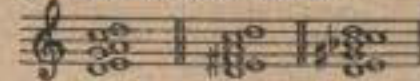
1. Five selected three-note chords:-



2. Five selected four-note chords:-



3. Three five-note chords:-



FOR THE 'ORDINARY LISTENER' TONIGHT.

A chart prepared by Sir Walford Davies, to which he will refer during tonight's talk from London and Daventry on 'Music and the Ordinary Listener.'

8.0 VARIETY

AUSTIN and ROYCE (Harmony and Whistling)

BOBBY SAUNDERS (in a Pot-pourri of Songs)

WILL GARDNER (Character Sketches)

MURRAY ASHFORD'S CONCERT PARTY

8.0-8.30 (Daventry only) Dr. P. SARGANT FLORENCE: 'Men and Machines: How we work and learn to work'



Sport and General

OFF THE TEE.

Miss Eleanor Helme, who will talk from London this afternoon on 'Women's Golf,' is here seen in action on the Beaconsfield links.

'TIME and Motion Study' is one of the most fascinating branches of that scientific investigation of the human factor

in industry which Dr. Sargant Florence is describing in this series of talks. Time and effort can both be saved by study of the rhythm of jobs, the design of machines and the posture of the worker most calculated to produce efficiency whilst economizing strength and endurance. This evening Dr. Florence will describe these investigations and the consequences of applying their results to actual work.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir H. WALFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements. (Daventry only) Shipping Forecast

9.40 CHAMBER MUSIC

THE LONDON STRING QUARTET: JOHN PENNINGTON (1st Violin); THOMAS PETRE (2nd Violin); H. WALDO WARNER (Viola); C. WARWICK EVANS (Violoncello)

ROBERT MAITLAND (Baritone)

Bois Epais (Thick Woods) Lully
Freisinn (Liberty) Schumann
Ich grolle nicht (I'll not complain)
Tho' I speak with the tongues of men (Wenn ich mit Menschen) Brahms

9.55 Quartet in C Sharp Minor (Op. 131). Beethoven

BEETHOVEN'S last Quartets, of which this is one, represent the matured mind of the master at work upon problems of expression in which he attained heights that no musician had before aspired to reach. We find him, in his search for a deeper, fuller exposition of his thoughts, sometimes adapting and moulding the old forms anew, and even breaking the moulds altogether and creating new ones to hold his ever-widening ideas.

In the C Sharp Minor Quartet (written in 1826, a few months before Beethoven's death), there are seven Movements, several of them containing quick changes of mood. All are to be played without a break.

THE FIRST MOVEMENT (Slow and very expressive) is a Fugue. When this has been expounded in simple style, the tune on which it is based is given out by the First Violin twice as quickly as at first, and a little 'episode' is built up. Later, the tune is heard in the 'Cello, in notes twice as long as at first. Soon after, the Movement comes to a long-held note and a pause, and so begins the

SECOND MOVEMENT (Very quick and lively). This straightforward piece of energetic music is followed by the

THIRD MOVEMENT (Moderately fast), which is really only a few bars in declamatory style, bringing in the

FOURTH MOVEMENT (Rather slow and in a singing style), a set of Variations on a graceful, engaging theme.

FIFTH MOVEMENT (Very quick). The Scherzo, a ripe piece of jesting, full of quips and cranks, and of tremendous energy.

SIXTH MOVEMENT (Slow). Again a very short Movement, that says much in few notes, and goes deep.

In the SEVENTH MOVEMENT (Quick) we feel once more Beethoven's elemental power, and something of the introspection that grew upon him. This is big music in every sense, and perhaps in some ways music to which one needs to grow gradually, if one is to get into really close touch with the tender, far-seeing and farther-hoping humanity of the spirit behind it.

10.40-12.0 DANCE MUSIC: DENROY SOMERS' CRO'S CLUB DANCE BAND, under the direction of RAMON NEWTON, from Cro's Club

Tuesday's Programmes cont'd (November 29)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORGAN
From Birmingham
FRANK NEWMAN (Organ)
Overture to 'Light Cavalry' *Suppé*
OLIVER CLUTTERBUCK (Baritone)
Linden Lea *Vaughan Williams*
The Devout Lover *White*
FRANK NEWMAN
Suite from 'Minnehaha' *Coleridge-Taylor*
The Swan *Saint-Saëns*
OLIVER CLUTTERBUCK
At Grendon Fair *Marie*
FRANK NEWMAN
Selection from 'Maritana' *Vincent Wallace*
Nocturne in D Flat *Landon Ronald*

5.25 BERT COPLEY
Wit and Wisdom
BAND
Cornet Solo, 'Am Meer' ('By the Sea')... *Schubert*
Cornet, P.C. COOK
Overture to 'The Merry Wives of Windsor'... *Nicolai, arr. Godfrey*
5.45 THE CHILDREN'S HOUR (From Birmingham):
'Father Stickleback,' by E. M. Griffiths. Songs by Nora Tarrant (Contralto) and Harold Casey (Baritone). 'Some Wonderful Engineering Achievements—the Tower Bridge,' a dialogue by O. Bolton King
6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN



Clara Harris

Lena Copping and Joan Meredith take part in 5GB's Variety programme tonight.

4.0 A MILITARY BAND PROGRAMME
From Birmingham
THE CITY OF BIRMINGHAM POLICE BAND, conducted by RICHARD WASSSELL
Second 'Pomp and Circumstance' March
Elyar, arr. Evans
Overture to 'The Magic Flute' *Mozart*
4.15 JOHN BATEMAN (Bass)
She is far from the land *Lambert*
Stonecracker John *Coates*
A Jolly Old Cavalier *Dix*
In an old-fashioned Town *Squire*
BAND
First Movement from the 'Unfinished' Symphony *Schubert, arr. Evans*
4.58 BERT COPLEY, Humorist-Entertainer
Legends and Logic
BAND
Anitra's Dance (From 'Peer Gynt')
In the Hall of the Mountain King Suite)
King *Grieg, arr. Godfrey*
Duet, 'Excelsior' *Balfe*
Cornet, P.C. COOK; Euphonium, P.C. HARE
5.0 JOHN BATEMAN
Border Ballad *Coven*
The King's Highway *Stanford*
A Song of Farewell *Tosti*
Eleanore *Coleridge-Taylor*
BAND
Two Hungarian Dances *Brahms*
G Minor; B Flat
Military March *Saint-Saëns, arr. Godfrey*

6.45 DANCE MUSIC
THE LONDON RADIO 'DANCE' BAND, directed by SIDNEY FIRMAN
COLLEEN CLIFFORD (Impersonations at the Piano)
8.0 'THE ROSE OF PERSIA'
or
'THE STORY-TELLER AND THE SLAVE'
A Musical Comedy by BASIL HOOD and ARTHUR SULLIVAN
Arranged and Abridged for Broadcasting
Produced by HENRY OSCAR
(For full details see page 421.)
9.25 A PIANOFORTE RECITAL by LUIGI FRANCHETTI
Bondo *Weber*
Bacarelle *Rubinstein*
Tarantella *Chopin*
Bacarelle *Leschetizky*
God's Benediction in Solitude *Liszt*
10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN
10.15-11.15 VARIETY
From Birmingham
BRAMPTON HAWKINS
(Dialect Entertainer)
LENA COPPING and JOAN MEREDITH
(Entertainers with a Piano)
HELENA MILLAIS
(The Actress-Entertainer)
TOMMY HANDLEY
(The Wireless Comedian)
LLOYD'S RHYTHMIC DANCE BAND
(Tuesday's Programmes continued on page 428.)

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Tuesday's Programmes cont'd (November 29)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 E. GEE NASH: 'Wanderings in the Baltic—VI, A Change for the Worse!'
 7.15 S.B. from London

7.45 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA
 Four Pieces from the Suite in D
Bach, arr. Woodhouse
 Gavotte; Bourrée; Air; Gigue
 Ballet Suite from 'The Men of Prometheus'
Beethoven
 Academic Festival Overture..... }
 Hungarian Dances..... } *Brahms*
 No. 10 in F; No. 20 in E Minor.... }

8.30 ON THE WINGS OF SONG

VIII, Songs by RICHARD STRAUSS and HUGO WOLF

ESTHER COLEMAN (Contralto)

RICHARD STRAUSS:

Traum durch die Dämmerung (Dream in the Twilight)
 Wiegenlied (Cradle Song)
 Ruhe, meine Seele! (Rest, my Soul!)
 Morgen (Tomorrow)
 Wie sollten wir geheim sie halten (How shall we keep our secret?)

HUGO WOLF:

Fussreise (Tramping)
 Das verlassene Mädchen (The Forsaken Maiden)
 Nimmersatte Liebe (Insatiable Love)
 Verborgenheit (Secrecy)
 Du denkst mit einem Fädchen (You think to catch me with a thread)
 Verzwiegene Liebe (Silent Love)
 Er ist's (A Song of Spring)

ALMOST the whole of Hugo Wolf's output consisted of songs. Besides these, he wrote one complete opera, and had written half the first act of another (at the age of thirty-seven) when mental disease attacked him. He died six years later, in 1903.

Of his songs we hear too little, for though estimates of his output as a whole differ considerably, there are many true and beautiful expressions of emotion in his two hundred and fifty settings of poems. His choice of words covered a wide range, throughout which he showed rare powers of characterization.

Fussreise tells us of the sweet emotions awakened by the sight of Nature's beauties, that still appeal to all that is good and tender in man. How happy could one be if the whole of life might partake of the spirit aroused in such a lovely morning—thus runs the song's sentiment.

Das verlassene Mädchen is a sad song; the maiden's heavy thoughts dwell over on a faithless lover, and each new day but brings her fresh grief. *Nimmersatte Liebe* sings of the ever-new delights of love, that is never sated with kisses, but wants ever more and more. So it is, and so it has ever been; not otherwise did Solomon make love.

The theme of *Verborgenheit*, one of the best known of Wolf's songs, is indicated in the lines: 'Tempt me not, O world, again; Let my heart, unspoken, cherish all its rapture, all its pain.'

Du denkst is a coquettish song. 'You think you can catch me with a look? Don't be too sure, I've caught others. I am in love, but not with you!'

In *Verzwiegene Liebe* the singer begs the night breeze to bear his thought to his beloved. 'My love is as silent and fair as the night,' he declares.

Er ist's tells of Spring's gay colours and sweet perfumes, that make earth radiant.

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

9.40 A LIGHT PROGRAMME

ERIC COATES, MONTAGUE PHILLIPS and ROGER QUILTER

THE STATION OCTET

Overture, 'The Merry-makers'..... Coates

ALEXANDER McCREDIE (Tenor)

I heard you singing..... } Coates

Sea Rapture..... } Coates

OCTET

Entr'acte, 'Moon Magic'..... Coates



Two of today's talkers in the educational series—Mr. Norman Baynes (London, 7.25) and Dr. P. Sargent Florence (Daventry, 8.0).

10.0 OCTET

Four Dances from 'The Rebel Maid'... Phillips

ALEXANDER McCREDIE

Dolorosa..... } Phillips

The Stars..... } Phillips

OCTET

Entr'acte, 'A Hillside Melody'..... Phillips

10.20 ALEXANDER McCREDIE

Love's Philosophy..... Quilter

Drink to me only with thine eyes... arr. Quilter

OCTET

Suite from 'Where the Rainbow Ends'... Quilter

10.40-12.0 S.B. from London

5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry

4.45 CICELY MARTIN: 'Four Centuries of English Dances'

5.0 THE DANSANT, from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 The Rev. CHARLES PORTER: 'Life from the Primitive Angle—Marriage'

7.15 S.B. from London

7.45 VICTORS AT THE NATIONAL EISTEDDFOD

HOLYHEAD, 1927

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GERTRUDE MULVEY'S STRING QUARTET and HARP

GERTRUDE MULVEY (Violin); WINNIE WARE

(Violin); HILDA SHORT (Viola); MAUD PARKER

(Violoncello) and NANCY DAVIES (Harp)

'Celebrated Serenade'..... Toselli

ANNIE M. JENKINS (Soprano)

Nant Y Myhydd..... } Wm. Davics

Fam A'i Baban..... } Wm. Davics

(Cardiff Programme continued on page 429.)

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Just a Little White House
My Heart Stood Still - |
| 4548 | { Lucky Day ("Shake Your
Feet") - - - |
| 4549 | { What Does It Matter? -
At Sundown - - - |
| 4459 | { Love's Old Sweet Song -
At Dawning - - - |

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Found Out - - - |
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No. 17.—Do Film Actresses
Make Good Husbands? - |

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THE PLAYERS

**AND THE
SPECTATORS**

"It's the Tobacco that Counts"

N.C.C. 276

Tuesday's Programmes continued (November 29)

(Liverpool Programme continued from page 429.)

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

9.40 A BRASS BAND PROGRAMME

THE SKELMERSDALE OLD PRIZE BAND, conducted by R. FARRINGTON

Overture to 'The Caliph of Bagdad'... *Boieldieu*
PURSALL and STANBURY
in Original Syncopated Songs and Humour

BAND
Suite, 'A Lover in Damascus'... *Woodforde-Finden*
Cornet Solo, 'Cleopatra'... *Damare*
Soloist, EDWARD FARRINGTON

PURSALL and STANBURY again

BAND
Selection from 'The Prophet'... *Meyerbeer*

10.40-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.10 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. J. P. BOWEN: 'Cycle Camping in the Black Forest'

7.15 S.B. from London

7.45 AN INSTRUMENTAL AND VOCAL CONCERT

LEICESTER CITY MALE VOICE CHOIR
Conducted by C. VICTOR THOMAS

Come, let us join the roundelay... *Beale*
I love thee... *Victor Thomas*
I would I were a glow-worm (Irish Air)
arr. Rhodes

The Noble Duke of York... *arr. Byng Johnson*

S. E. STURGESS-WELLS (Songs at the Piano)
I think of you... *Western*
Easy Street... *Rostus*
You flew away from the nest... *Kalmar and Ruby*

WILLIAM PRIMROSE (Violin)
Andante and Finale from Concerto in E Minor
Mendelssohn

CHOIR
The tide rises, the tide falls... *Carse*
Linden Lea... *Faughan Williams, arr. Victor Thomas*
The Turtle Dove (Old Folk Song)... *arr. Faughan*
The Farmer's Boy (Old English)... *Williams*

S. E. STURGESS-WELLS
There's another little girl
I'm fond of... *T. C. Sterndale-Bennett*
She seems to know...
Before you go away... *Sturgess-Wells*

WILLIAM PRIMROSE
Impromptu in A Flat... *Chopin, arr. W. Primrose*
The Bard's Legacy (Old Irish Melody)
O'Connor-Morris

Capriccio... *Mendelssohn, arr. Burnmaster*
Chinese Tambourin... *Kreiser*

CHOIR
The girl I left behind me... *arr. Charles Wood*
When Allen-a-Dale went a-hunting... *Pearsall*

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

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 'CROWD LAW'

A Drama in One Act by CHARLES BATEMAN
Presented by THE MICROGNOMES

TIM... ERIC MORDEN
JOE... STEPHEN CAMPBELL
A Police Sergeant... CHARLES STAPYLTON
A Police Constable... JOHN EVERED
The Club Secretary... DEREK LESSINGHAM

There are twenty minutes to play in the Association Football Cup Match between Blackington City and Trowtown Rovers. The City has scored once, and the crowd of 60,000 has been worked up to a tremendous pitch of excitement. Tim and Joe, professional crackmen, are amongst the spectators in the enclosure in front of the Grand Stand.

6.30 S.B. from London

7.0 Lieut. Commander G. C. E. HAMPDEN: 'Big Game and their Habits'

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 S.B. from London

7.0 Mr. JOHN G. ROWE: 'The First Circumnavigation of the Globe'

7.15 S.B. from London

7.45 CONCERT PARTY-CIPATIONS (3rd Edition)

Presented and Produced by W. H. PITTMAN and R. HALL. Additional Musical Numbers composed by R. HALL

Opening Chorus, 'Ding Dong'
A Soothing Melody, 'Charmaine'
We'll soon have Christmas here again—Topical!
Hal Lennard tries to teach Wal Hanley manners
Win Anson becomes confidential
Wal Hanley asks, 'Where are they?'
Hal Lennard blows the Saxophone
Len Roberts—You've heard him before
An Operatic Children's Hour: 'Uncles are Uncles, but Aunts aren't'
Bertha Anson—she told the producer she could sing!
'The Doll Dance,' a combined attack by our three melody mutilators

'THE BLUE TULIP'

A Musical Comedy in Miniature

Hans, a Dutch Farmer... HAL LENNARD
Sir Richard Fielding, a wealthy Englishman... LEN ROBERTS

Simpson, his Valet... WAL HANLEY
Katrina... (Dutch Girls) BERTHA ANSON
Mena... WIN ANSON

Scene: A Village by the Zuyder Zee
Finale: Good-night, everybody, Good-night

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 LEON FORRESTER (Pianoforte)

6.30 S.B. from London

7.0 Mr. JOHN THOMAS: 'Staffordshire Industries—II, 'Country Life Changes: Getting a living from the Land'

7.15 S.B. from London

7.45 AN ORCHESTRAL CONCERT

THE NORTH STAFFORDSHIRE SYMPHONY ORCHESTRA, conducted by JOHN COPE

Overture to Egmont... *Beethoven*
Ballad (from 'Karelia Suite')... *Sibelius*

8.0 KENNETH GLEAVES (Baritone)

The Vagabond... *Faughan Williams*
False Phillis... *Anon., arr. Lane Wilson*
Sylvia, now your scorn give over... *Purcell*

8.10 F. S. WEIR (Violin) and Orchestra

First Movement from Violin Concerto... *Beethoven*

8.30 ORCHESTRA

Andante Cantabile (Slow Movement for Strings)
Tchaikovsky

8.40 KENNETH GLEAVES

The Sun God... *James*
Go not, happy day... *Somervell*
A Wanderer's Song... *Keel*

8.50 ORCHESTRA

Waltz, 'Tout Vienne' ('All Vienna')... *J. Strauss*

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Songs by Lilian Morgan (Soprano) and Walter Williams (Baritone)

6.0 AN ORGAN RECITAL

By A. CYRIL BAYNHAM

Relayed from St. Mary's Parish Church
Schubert (1797-1828). (2nd Selection)

March in E Minor
Regrets
Cradle Song
Entr'acte from 'Rosamunde'
Serenade
Heroic March in B Minor

6.30 S.B. from London

7.0 Prof. E. ERNEST HUGHES: 'Episodes from Welsh History'—V (In Welsh)

7.15 S.B. from London

7.45 S.B. from Cardiff

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

9.40 S.B. from Cardiff

10.40-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30:—London. 4.0:—The Station Octet. 4.30:—Organ Recital. 5.0:—French Talk. 5.15:—Children's Hour. 6.0:—Ernest Sharp (Violin). Dorothy Purvis (Contralto). 6.30:—London. 7.0:—Mr. Ramsay Guthrie: 'Famous Tynesiders.' 7.15:—London. 7.45:—In the Wild West. Dorothy Robson; Lee Dixon; Hugh McNeill; Kendrew Milson; George Truscott; The Station Octet. 9.0:—London. 10.40:—Dance Music. 11.15-12.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Broadcast to Schools. 3.55:—Dance Music. 5.0:—Talk. 5.15:—Children's Hour. 5.58:—Weather for Farmers. 6.0:—Organ Music. 6.30:—London. 7.0:—Edinburgh. 7.15:—London. 7.45:—The Darvel Burgh Band, conducted by Fred Rogan. Wilson Thornton (Tenor). 9.0-12.0:—London.

2BD ABERDEEN. 500 M. 600 KC.

2.30:—London. 3.15:—Dance Music. 4.0:—London. 5.0:—Miss Isabella Burgess: 'Educational Affairs.' 5.15:—Children's Hour. 6.0:—London. 7.0:—Edinburgh. 7.15:—London. 7.45:—A. C. Astor. 8.0:—London. 9.40:—An Octet Concert. R. E. Anderson (Baritone). 10.40-12.0:—London.

2BE BELFAST. 306.1 M. 980 KC.

2.30:—London. 3.15:—Broadcast to Schools. 3.30:—Afternoon Concert: Weber Fawcett (Oboe) and The Station Orchestra. 4.30:—The Carlton Orchestra. 5.0:—London. 5.15:—Children's Hour. 6.0:—London. 6.30:—London. 7.0:—Prof. R. Corkey. 7.15:—London. 7.45:—'La Mascotte,' A Comic Opera in Three Acts. 9.0:—London. 9.40:—'La Mascotte' (continued). 10.5:—Programme of New Music. Station Orchestra. 10.45-12.0:—London.

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PROGRAMMES for WEDNESDAY, November 30

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) THE DAVENTRY QUARTET and MARGARET STEWART (Soprano)

12.0 THE LONDON RADIO DANCE BAND

1.0-2.0 GEORGES HAECCK'S ORCHESTRA, 100M Restaurant Frascati

2.30 Mr. A. LLOYD JAMES, 'English Language'

2.50 Musical Interlude

3.0 Mr. AUBREY DE SELINCOURT, 'Three Plays of Shakespeare—Richard II.'

3.30 THE DAVENTRY QUARTET

3.45 Mrs. C. P. TREVELYAN, 'How to Improve our Villages—Preservation of Beauty in the Countryside'

TRANSPORT and sanitation and the other material amenities will not alone suffice to revive the departed glories of English village life unless the country remains as attractive as the English countryside has always been. If the corrugated iron shack, the raw brick villa, and the flagrant petrol pump are allowed to disfigure the landscape, country life will lose its chief advantage over life in town. Mrs. Trevelyan, the wife of the ex-President of the Board of Trade, will discuss this aspect of the question in her talk this afternoon.

4.0 A LIGHT CLASSICAL CONCERT

THE DAVENTRY STRING QUARTET and LOLA VASILKOVSKA (Soprano)
EDWARD MITCHELL (Pianoforte)

5.15 THE CHILDREN'S HOUR: A Huge Step. Prologue, 1927: The Daventry Quartet as they are. Act I, 2027: The Banded Brothers as they might be. 2027's Opinion of 1927. The Daventry Quartet 'As you Were'

6.0 ORGAN RECITAL

By PATTMAN from the Astoria Cinema

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

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

6.45 ORGAN RECITAL by PATTMAN (Continued)



LION FEUCHTWANGER,

the author of 'Jew Süß,' will broadcast his impressions of England from London and Daventry tonight in the series of talks, 'Ourselves as Others See Us.'

7.0 SUSSEX DIALECT TALK, arranged by Mr. E. LE BRETON MARTIN

LISTENERS who are interested in English dialects will remember several dialect talks arranged by Mr. le Breton Martin some time ago. This evening's talk, which will be on similar lines, is devoted to the most famous of all the county dialects of England—the broad speech of Sussex, which has become familiar to Londoners in many a roadside inn, which has been celebrated in song by Hilaire Belloc and reproduced in the novels of Sheila Kaye-Smith.

7.15 THE FOUNDATIONS OF MUSIC

MENDELSSOHN'S SONGS WITHOUT WORDS
Played by HAROLD RUTLAND

7.25 Mr. KINGSLEY MARTIN, 'What Society Means—Propaganda and Proper Geese' S.B. from Manchester

SUGGESTIBILITY, on a vast scale, is a feature of modern civilization. The headline, the news story, the advertisement, and the cartoon all work their effect on vast masses of people—all of whom have, nowadays, an influence on public affairs. In this talk Mr. Kingsley

Martin will analyze modern propaganda and how it succeeds.

7.45 ST. ANDREW'S NIGHT
A SCOTTISH PROGRAMME

S.B. from Scottish Stations
(For full details see foot of page.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 OURSELVES AS OTHERS SEE US—Herr LION FEUCHTWANGER looks at us

THIS is the second of a number of talks in which certain foreign observers of especial perception and wit will tell us how our country, our manners, and our civilization generally impress them. Today's talk is being given by a German author whose name leapt into fame here with the publication of a translation of his great novel, 'Jew Süß'—a monumental story of the eighteenth century that caused a real sensation amongst the critics and the reading public. Herr Feuchtwanger, unlike some authors of monumental works, has a keen sense of humour and a very nimble mind, and the mirror that he holds up to us tonight will probably give us more than one surprise.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 'TILLY OF BLOOMSBURY'

A Comedy in Three Acts, by IAN HAY

Adapted from the Author's Novel, 'Happy-go-Lucky'
Arranged and Abridged for Broadcasting

Produced by GORDON McCONNEL
(For full particulars see page 421.)



IN 1913 Ian Hay published a novel called 'Happy-Go-Lucky.' It was in his most characteristic vein—a story of a Bloomsbury boarding-house, of pathetic pretensions and shabby-gentility with the bailiffs in. Its popularity as a book brought about its dramatization, and, as 'Tilly of Bloomsbury,' it was produced at the Apollo in July, 1919. It ran for over 400 performances, and was revived at the Strand in 1922.

11.0-12.0 (Daventry only) DANCE MUSIC: TEDDY BROWN'S BAND and PERCIVAL MACKAY'S BAND from the Kit-Cat Restaurant

7.45 Introduction

CITY OF ABERDEEN POLICE PIPE BAND
Conducted by Pipe-Major Henderson
March, 'My native Highland Home'.... Trad.

7.50 GLASGOW

The Orchestra: A Scots Fantasy
'A NEAR THING'
A Play by Joe Corrie
Erlie V. Young (..... Caven Watson
Wullie J. Ploughmen (Edward C. McRoberts
Postie, The Postman James Anderson
Three Songs with Orchestral accompaniment
Andrew Shanks and Station Symphony Orchestra
The March of the Cameron Men
arr. and conducted by H. A. Carruthers
The Piper o' Dundee
The Deil's awa'
arr. and conducted by David Stephen

ST. ANDREW'S NIGHT

An All-Scottish Programme, contributed by the four Scottish Stations of the B.B.C.
Relayed to London and Daventry

8.20 EDINBURGH

SCOTTISH AND GAELIC DUETS

Vocalists:

English—Mrs. Neil Orr (Soprano); Helen Whitelaw (Contralto)
Gaelic—Annie Steven (Contralto); Ernest McIntosh (Tenor)
Charlie is my Darling } arr. G. Short
Mo Nighean Chruinn Donn (My neat auburn maid) }
Ye Banks and Braes arr. Moffat
Simo Leannan Fhein a Fhann
There's nae luck about the hoose }
Oran Mòr Mhic Leoid (McLeod's Lament) } arr. G. Short

8.35 DUNDEE

'OFF DAVAAR'

A West Highland Fishing Episode by T. P. Maley
The Motor Skiff 'Willing Last' is heading for Campbeltown in a dense fog. Her skipper is steering; a young fisherman is anxiously on look-out.
Peter McLachlan (the Skipper).... T. P. Maley
Neil McCrimmon (the Hand) Athol Blair

8.57 ABERDEEN

HALL RUSSELL'S MALE VOICE CHOIR
Conducted by George A. Innes
Hail to the Chief..... Bishop, arr. Curwen
Turn ye to me (Old Highland Rowing Tune) arr. W. S. Reddie
I'll ay ca' in by yon Toon (Old Scottish Melody) arr. Kenneth Finlay
Loch Leven Love Lament... arr. H. S. Robertson
The Road to the Isles (A Tramping Song) arr. Kennedy-Fraser
The City of Aberdeen Police Pipe Band
Strathspey, 'Monymusk'..... Trad.
Reel, 'The Grey Bob'..... Trad.

Programmes for Wednesday.

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON T.B.D.
EXCEPT WHERE OTHERWISE STATED.

- 3.0 CHAMBER MUSIC**
Relayed from the PUMP ROOM, LEAMINGTON SPA
Director of Music, EDNA WILLOUGHBY
From Birmingham
- PIANOFORTE TRIO**
Trio in D Minor, Op. 49 *Bach*
Quick and with spirit; Rather slow and expressive; Very quick and passionate
- GILBERT SLATER (Baritone)
Hans Sachs' Monologue ('The Mastersingers')
Wagner
- Adrift *Bantock*
- TRIO**
Sonata in E Minor *Arne*
- EDNA WILLOUGHBY
Four Preludes, Op. 16, Nos. 2-5 *Scriabin*
Mazurka in E Minor, Op. 25, No. 3; Prelude in B Minor, Op. 11, No. 6; Study in C Sharp Minor, Op. 8, No. 1; Poem in D, Op. 32, No. 2
- GILBERT SLATER
Windy Nights *Stanford*
Piggiesie *Warlock*
- TRIO**
Sonata in One Movement *Schubert*
- 4.0 DANCE MUSIC**
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
G. H. CARLISLE (Syncopated Songs at the Piano)
VIVIAN MAYNICE (Light Songs)
- 5.45 'THE CHILDREN'S HOUR' (From Birmingham):**
'The Escape of Frederick Fox,' by Dorothy Cooper. Nigel Dallaway (Pianoforte): Dances of the East. 'How large towns obtain their water supply,' by Mr. F. W. Macauley. Songs by Geoffrey Dams (Tenor)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 A LIGHT CONCERT**
From Birmingham
- THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS
Overture to 'Rosamunde' *Schubert*
- ARTHUR FEAR (Baritone) and Orchestra
The Fishermen of England *Montagu Phillips*
The Toreador's Song (from 'Carmen') *Bizet*
- 7.5 NIGEL DALLAWAY (Pianoforte) and Orchestra**
Brilliant Capriccio *Mendelssohn*
- WYNNE AJELLO (Soprano) and Orchestra
Valse Song from 'Romeo and Juliet' *Gounod*
Solveig's Song *Grieg*
- 7.25 ORCHESTRA**
Dance of the Sylphs (from 'Faust') *Berlioz*
- ARTHUR FEAR
Dirge in the Woods }
Looking Backward } *Hubert Parry*
Grapes }
- WYNNE AJELLO
Where the bee sucks *Sullivan*
Nymphs and Wood-Sprites *Hemberg*
- ORCHESTRA**
Suite of Three Dances from 'Henry VIII'
German
Morris Dance; Shepherd's Dance; Torch Dance
- 7.45 A SYMPHONY CONCERT**
Relayed from the Free Trade Hall
S.B. from Manchester
DOROTHY SILK (Soprano)
POUSHNOFF (Pianoforte)
- THE AUGMENTED STATION ORCHESTRA, conducted by Sir HENRY J. WOOD
(For full details see under Manchester.)
- (5GB Programme continued on page 434.)



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Wednesday's Programmes continued (November 30)

(5GB Programme continued from pag. 433.)

- 9.15** INTERLUDE FROM THE BIRMINGHAM STUDIO
VINCENT CURRAN (Recitations)
Carcassonne Harrison
Ex Ore Infantium (From the Mouths of Children)
John Kelly Letts
- 9.30** SYMPHONY CONCERT
(Continued)
S.B. from Manchester
- 10.30** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.45-11.15** DANCE MUSIC: TEDDY BROWN'S BAND and PERCIVAL MACKEY'S BAND, from the Kit-Cat Restaurant

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0** Gramophone Records
- 2.30** London Programme relayed from Daventry
- 4.0** DANCE MUSIC by the KING'S HALL HARMONICS. Relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by ALEX WAINWRIGHT
- 5.15** THE CHILDREN'S HOUR
- 6.0** London Programme relayed from Daventry
- 6.30** S.B. from London
- 7.25** S.B. from Manchester
- 7.45** ST. ANDREW'S DAY PROGRAMME
From Scottish Stations
(See London Programme.)
- 9.0-11.0** S.B. from London (9.30 Local Announcements)

5WA CARDIFF. 353 M. 950 KC.

- 12.0-1.0** London Programme relayed from Daventry
- 2.30** London Programme relayed from Daventry
- 3.0** AN AFTERNOON PROGRAMME
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Overture to 'Iphigenia in Aulis' Gluck
LILY MORGAN (Contralto)
Bois Epais (Thick Woods) Lully, arr. A. L.
Alterseelen (All Souls' Day) Richard Strauss
Now sleeps the crimson petal Quilter
ORCHESTRA
Symphony, No. 81, in G Haydn
- 3.45** London Programme relayed from Daventry
- 4.0** ORCHESTRA
Fifth Concerto Grosso Handel
LILY MORGAN
The Enchantress J. L. Hatton
Still as the Night Carl Böhm
The Lament of Isis Granville Bantock
ORCHESTRA
Suite from 'A Midsummer Night's Dream'
Mendelssohn
- LILY MORGAN
Oubra mai fu (Shades ever sweet) Handel
On Wings of Song Mendelssohn
Shepherd's Cradle Song Souterwell
ORCHESTRA
Symphonic Poem, 'The Preludes' Liszt
- 5.15** THE CHILDREN'S HOUR
- 6.0** London Programme relayed from Daventry
- 6.30** S.B. from London
- 7.25** S.B. from Manchester

- 7.45** ST. ANDREW'S DAY PROGRAMME
From Scottish Stations
(See London Programme.)
- 9.0-11.0** S.B. from London (9.30 Local Announcements)
- ### 2ZY MANCHESTER. 384.5 M. 780 KC.
- 12.0-1.0** Gramophone Records
- 2.30** London Programme relayed from Daventry
- 3.30** AN AUTO-PIANO RECITAL by J. MEADOWS
- 3.45** London Programme relayed from Daventry
- 4.0** ORCHESTRAL MUSIC from the Piccadilly Picture Theatre, conducted by STANLEY C. MILLS
- 5.0** MARJORIE FARNHAM (Soprano)
O Mio Fernando (O my Fernando) Donizetti
Lullaby Cyril Scott
High upon the hill Santerson
Good morning, brother sunshine Lehmann
- 5.15** THE CHILDREN'S HOUR: Request Day
- 6.0** Gramophone Records
- 6.20** Royal Horticultural Society's Bulletin
- 6.30** S.B. from London
- 6.45** A. C. ASTOR
The Globe-Trotting Ventriloquist



Miss Marjorie Farnham (left) sings from Manchester this afternoon, and Miss Dorothy Silk (centre) is the soloist in the Symphony Concert that will be relayed to 5GB. Miss Hilda Eager (right) is the singer in Swansea's Afternoon Concert today.

- 7.0** S.B. from London
- 7.25** MR. KINGSLEY MARTIN: 'What Society Means—IV. Propaganda and Proper Geese'
- 7.45** A SYMPHONY CONCERT
Relayed from the Free Trade Hall
Relayed to Daventry Experimental
DOROTHY SILK (Soprano)
POUSHNOFF (Pianoforte)
THE AUGMENTED STATION ORCHESTRA, conducted by
SIR HENRY J. WOOD
ORCHESTRA
Overture to 'The Bartered Bride' Smetana
DOROTHY SILK (Soprano)
Comfort sweet, my Jesu comes Bach
POUSHNOFF (Pianoforte)
Concerto in G Minor Saint-Saëns
ORCHESTRA
Eighth Symphony Beethoven

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d.

- 9.15** INTERLUDE FROM THE BIRMINGHAM STUDIO
VINCENT CURRAN (Recitations)
Carcassonne Harrison
Ex Ore Infantium (From the mouths of Children)
John Kelly Letts
- 9.30** SYMPHONY CONCERT
(Continued)
ORCHESTRA
Suite in C Sharp Minor Dohnanyi
DOROTHY SILK
So early Gatty
Hush Song Hurty
To Daisies Quilter
Bubble Song Martin Shaw
POUSHNOFF
Pianoforte Solos
ORCHESTRA
Overture, 'Carnival' Glazounov
- 10.30** SECOND GENERAL NEWS BULLETIN
- 10.45** Local Announcements
- 10.50-11.0** JUPITER MARS (Entertainer at the Piano)
- ### 6KH HULL. 294.1 M. 1,020 KC.
- 12.0-1.0** London Programme relayed from Daventry
- 2.30** London Programme relayed from Daventry

- 4.15** MOSES BARITZ: Gramophone Lecture Recital
- 5.15** THE CHILDREN'S HOUR
- 6.0** London Programme relayed from Daventry
- 6.20** Royal Horticultural Society's Bulletin
- 6.30** S.B. from London
- 7.25** S.B. from Manchester
- 7.45** ST. ANDREW'S DAY PROGRAMME
From Scottish Stations
(See London Programme.)

- 9.0-11.0** S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0** Gramophone Records
- 2.30** London Programme relayed from Daventry
- 5.15** THE CHILDREN'S HOUR: Talk on the Zoo by Miss Barbara Briggs. More New Fairy Stories
- 6.0** Light Music
- 6.20** Royal Horticultural Society's Bulletin
- 6.30** S.B. from London
- 7.25** S.B. from Manchester
- 7.45** ST. ANDREW'S DAY PROGRAMME
From Scottish Stations
(See London Programme.)
- 9.0-11.0** S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0** London Programme relayed from Daventry
- 2.30** London Programme relayed from Daventry
- 3.0** CRANE'S MATINEE CONCERT
Relayed from Crane Hall
FRANK BERTRAND (Pianoforte); WINTER COPPIN (Bass-Baritone); WALTER WRIGHT (Accompanist)

Wednesday's Programmes cont'd (Nov. 30)

3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 Royal Horticultural Society's Bulletin
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45 ST. ANDREW'S DAY PROGRAMME
 From Scottish Stations
 (See London Programme.)
 9.0-11.0 S.B. from London (9.30 Local An-
 nouncements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.10 ADA RICHARDSON (Pianoforte)
 6.20 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45 ST. ANDREW'S DAY PROGRAMME
 From Scottish Stations
 (See London Programme.)
 9.0-11.0 S.B. from London (9.30 Local An-
 nouncements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Scottish Programme.
 Music by the Station Orchestra
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45 ST. ANDREW'S DAY PROGRAMME
 From Scottish Stations
 (See London Programme.)
 9.0-11.0 S.B. from London (9.30 Local An-
 nouncements)

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

12.0-1.0 Gramophone Lecture-Recital by MOSES
 BARTIZ
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'Our World Tour—
 III, Italy'
 6.0 MARJORIE D. LYON (Soprano)
 The Nut Tree Schumann
 Carol Lyon
 Sigh no more, ladies Keel
 Yung Yang Bantock
 Moonlight Night Bowen
 Bird of Blue German
 6.20 Royal Horticultural Society's Bulletin
 6.30 S.B. from London
 7.25 S.B. from Manchester

7.45 ST. ANDREW'S DAY PROGRAMME
 From Scottish Stations
 (See London Programme.)
 9.0-11.0 S.B. from London (9.30 Local An-
 nouncements)

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

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45 ST. ANDREW'S DAY PROGRAMME
 From Scottish Stations
 (See London Programme.)
 9.0-11.0 S.B. from London (9.30 Local An-
 nouncements)

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

12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 4.0 AN AFTERNOON CONCERT
 HILDA EAGER (Soprano)
 THE STATION TRIO: T. D. JONES (Pianoforte),
 MORGAN LLOYD (Violin), GWILYM THOMAS
 (Cello)
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Manchester
 7.45 ST. ANDREW'S DAY PROGRAMME
 From Scottish Stations
 (See London Programme.)
 9.0-11.0 S.B. from London (9.30 Local An-
 nouncements)

Northern Programmes.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 2.30:—London Pro-
 gramme relayed from Daventry. 4.15:—Music from Fen-
 wick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—
 London Programme relayed from Daventry. 6.20:—Royal
 Horticultural Society's Bulletin. 6.30:—S.B. from London.
 7.25:—Mr. Kingsley Martin, 'What Society Means—Propaganda
 and Proper Geese.' S.B. from Manchester. 7.45:—St. An-
 drew's Day Programme from Scottish Stations. 9.0-11.0:—S.B.
 from London.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0:—Gramophone Records. 3.15:—Broadcast to
 Schools: Mr. Ritchie Givran, 'The Making of the English
 Language.' 3.35:—Elizabeth Smith, 'Characters in Scot-
 tish Literature—Dick Shelton and John Amendall.' 4.0:—
 Scottish Concert. The Wireless Quintet: Jenny Forrester
 (Soprano). 5.0:—W. Kersey Holmes, 'Some Thoughts on St.
 Andrew's Day.' 5.15:—Children's Hour. 5.58:—Weather
 Forecast for Farmers. 6.4:—Musical Interlude. 6.20:—
 Dudley V. Howells, 'Horticulture.' 6.30:—S.B. from London.
 6.45:—Juvenile Organization Bulletin. 7.0:—S.B. from
 London. 7.25:—Mr. Kingsley Martin, 'What Society Means—
 Propaganda and Proper Geese.' S.B. from Manchester. 7.45:—
 St. Andrew's Day Programme from Scottish Stations.
 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

12.0-1.0:—Gramophone Music. 3.30:—Broadcast to Schools:
 M. Casati, 'Elementary French.'—IX. 3.45:—London
 Programme relayed from Daventry. 4.0:—The Station Octet.
 Constance Soutar (Soprano). 5.15:—Children's Hour. 6.0:—
 London Programme relayed from Daventry. 6.20:—Mr.
 George E. Greenhow, 'Horticulture.' 6.30:—S.B. from
 London. 6.50:—Juvenile Organization Bulletin. 7.0:—
 S.B. from London. 7.25:—Mr. Kingsley Martin, 'What
 Society Means—Propaganda and Proper Geese.' S.B. from
 Manchester. 7.45:—St. Andrew's Day Programme. From
 Scottish Stations. 9.0-11.0:—S.B. from London.

2BE BELFAST. 568 M. 900 KC.

12.0-1.0:—London Programme relayed from Daventry.
 2.30:—London Programme relayed from Daventry. 3.30:—
 Afternoon Concert: Mabel V. Stewart (Soprano) and the
 Station Orchestra. 3.45:—London Programme relayed from
 Daventry. 4.0:—Concert (contin. ed). 4.50:—A Juvenile
 Program. The Station Orchestra. 5.0:—Miss
 Ruth Duffin, 'Poetry and the Child.' 5.15:—Children's
 Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the
 Classic Cinema. 6.20:—London Programme relayed from
 Daventry. 6.30:—S.B. from London. 7.25:—Mr. Kingsley
 Martin, 'What Society Means—Propaganda and Proper Geese.'
 S.B. from Manchester. 7.45:—St. Andrew's Day Pro-
 gramme from Scottish Stations. 9.0-11.0:—S.B. from London.



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PROGRAMMES for THURSDAY, December 1

2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 KC.)

(1,601.3 M. 187 KC.)

snatches of the dance music. The Chorus gives us the youths' farewell.

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

11.0 (Daventry only) THE DAVENTRY QUARTET and DOROTHY STANTON LEE (Soprano); PHYLLIS NASH (Violin)

12.0 THE DAVENTRY QUARTET and ROWLAND MORFITT (Baritone), MAUD GOLD (Violin)

1.0-2.0 The Week's Concert of New Gramophone Records

2.30 Mr. ERIC PARKER: 'Out of Doors—Form and Bark of Trees'

3.0 EVENSONG
Relayed from WESTMINSTER ABBEY

3.45 Dr. C. W. SALEBY: 'The Growing Generation—IV, Fresh Air and Sunlight'

ONCE again Dr. Saleby comes to the microphone to carry on his campaign for fresh air and sunlight as enemies of disease. They are, of course, particularly valuable allies for the growing generation with whom this series deals.

4.0 FRED KITCHEN'S ORCHESTRA from the Astoria Cinema

4.15 Mr. A. S. E. ACKERMAN: 'Engineering and Scientific Fallacies—Some Popular Errors and a few Mathematical Teasers'

4.30 FRED KITCHEN'S ORCHESTRA (Continued)

5.0 ORGAN RECITAL
By PATTMAN
From the Astoria Cinema

5.15 THE CHILDREN'S HOUR: 'Hey Presto! Rabbits—and other Animals,' produced from the Piano by 'Bunny' (V. Hely-Hutchinson), 'Zoo Vanishing Tricks,' with Leslie G. Mainland as the Master-Magician

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.15 Market Prices for Farmers

6.20 THE LONDON RADIO DANCE BAND (Continued)

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

6.45 Mr. HUBERT MARTIN: Director of the International Bureau will give a Christmas message to Boy Scouts and Wolf Cubs

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

7.10 Prof. W. CRAMP: 'One Hundred Years of Electrical Engineering—The Romance of the Submarine Cable.' Relayed from Birmingham

THE submarine cable seems almost old-fashioned in these radio days, but it is still one of the chief means by which international commerce and finance, diplomacy and newspaper work are carried on. In this talk Professor Cramp will recount the history of the cable and the complex organization of modern cable telegraphy.

7.30 A HALLÉ CONCERT
Relayed from the Free Trade Hall
S.B. from Manchester

'ROMEO AND JULIET'
(Berlioz)

Cast:
OLGA HALEY; LEONARD GOWINGS; WILLIAM ANDERSON; THE HALLÉ CHORUS; THE HALLÉ ORCHESTRA, conducted by Sir HAMILTON HARTY

WHEN the Irish actress, Harriet Smithson, appeared in *Romeo and Juliet* in Paris, in 1828, Berlioz determined to write a big dramatic work on the subject of the play, and to marry

Harriet. He achieved both aims, though he had to wait five years before he won the actress.

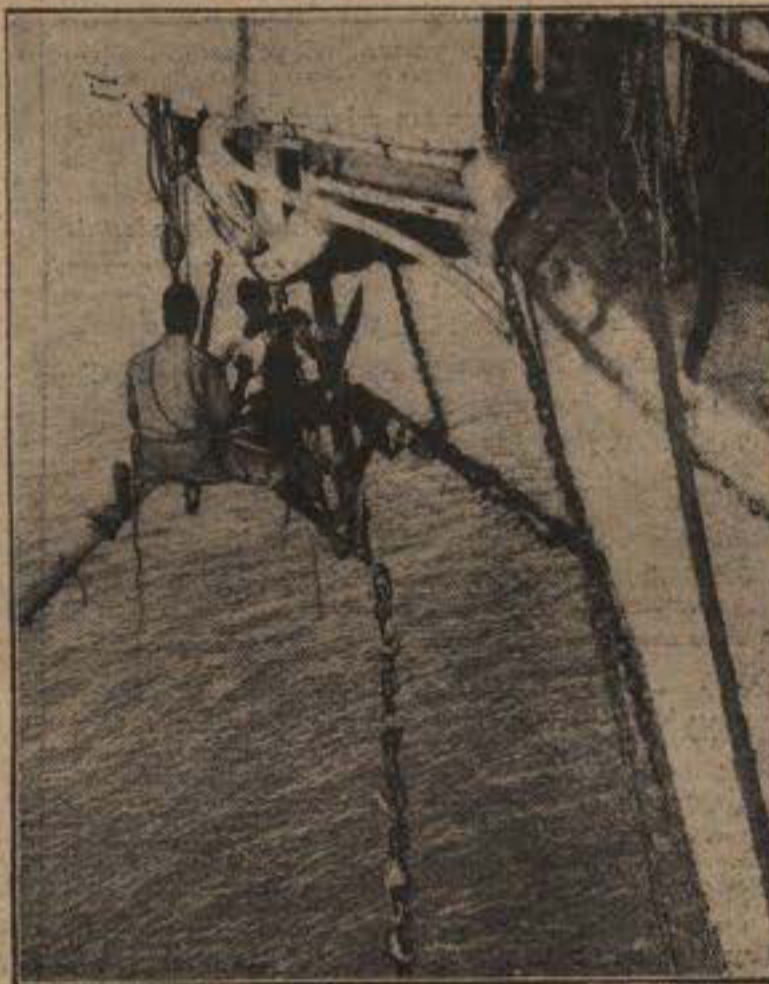
Romeo and Juliet, written for Orchestra, Vocal Soloist and Chorus, may be described as half Cantata and half Symphony.

There are three parts in the work.

PART I.

This opens with an Orchestral Prelude, above which the composer has written 'Combats, tumult and the intervention of the Prince.' The various 'voices,' mingling in fugal style, suggest an excited, quarrelsome throng. The Brass instruments show us the Prince's intervention (the 'quarrel' theme, given out in longer notes), and soon peace is made.

The Chorus tells of the calming of strife, and of Capulet's summoning guests to a banquet. The Contralto soloist sings of Romeo's sadness



REPAIRS IN MID-OCEAN.

Professor Cramp will deal with the romance of the submarine cable in his talk this evening at 7.10. This picture shows an incident in the ceaseless work of maintenance and repair.

because of his love for Juliet, daughter of his enemy. The Chorus takes up the song of revelry, and after an Orchestral interlude, continues with the tale of Romeo's approaching Juliet's balcony. The Contralto tells of their pledges of love.

Next, the Chorus describes how Romeo's friends mocked at his sad countenance, and Mercutio (Tenor) in a solo echoed by the Chorus with a delightful, delicate orchestral accompaniment, chaffs him, saying that the fairy Queen Mab must have been with him.

Abruptly after this comes a few bars of Chorus telling how Capulets and Montagues at last joined hands in peace, after grievous sorrow and pain.

PART II.

An Orchestral Movement comes first, describing 'Romeo alone. Sadness. Distant sounds of music and dancing. Great festivities in Capulet's palace.'

After the revels, the next scene is 'Starlit night. Capulet's garden, silent and deserted. The young Capulets, leaving the festivity, sing

Then follows a slow Orchestral Movement, suggesting the love scene between Romeo and Juliet.

Another Orchestral piece follows—the famous Scherzo, *Queen Mab*. This carries out the idea first enunciated in Part I—that of the fairy who comes—

In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep.

PART III.

This opens with *Juliet's Funeral*. The Orchestra begins with a theme that the Chorus later takes up, singing 'Strew the flowers for the maiden departed'

Then several short Orchestral sections depict, first Romeo, in agitation and despair, at the tomb where Juliet lies, apparently dead, but in reality only in a deep sleep. A slow Introduction follows, begun by Woodwind. This goes on to *Juliet's Awakening*, a beautiful, subdued section, and then Romeo's *Delirious Joy* is suggested by an impassioned outburst. The end of the scene, however, is the death of the lovers.

The Finale includes a number of sections.

The people hurry to the churchyard, and the rival factions dispute, whilst Friar Laurence (Bass) tells how he married the lovers, and gave Juliet the sleeping draught. When Romeo saw her apparently dead, he took his life, and she, finding him thus, with his dagger stabbed herself. (It will be observed that the section headed *Delirious Joy*, mentioned above, is not consistent with this explanation.)

In an Air Friar Laurence mourns the hapless pair. He rebukes the crowd for its passions, and begs all to seek God's forgiveness, and to forget their hatreds. Their hearts are touched, and the work ends with their solemn oath of reconciliation.

8.50 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.0 HALLÉ CONCERT (Continued)
S.B. from Manchester

OLGA HALEY
Rhapsody for Contralto, Male Chorus, and Orchestra Brahms
ORCHESTRA
Variations on a Theme by Haydn.... Brahms

9.30 Mr. A. G. GARDINER: 'Some Personal Sketches—V, President Hindenburg

THERE has been no more powerful personality in the political world of Europe since 1914 than the man whom Mr. A. G. Gardiner has taken for his subject tonight. The idol of Germany during the war, when he seemed to incarnate the Prussian military ideal, he has since made a new reputation as one of the few soldiers to succeed in the politics of peace, and his Presidency of post-war, Republican Germany is one of the most important stabilizing elements in the Europe of today.

9.45 Local Announcements. (Daventry only)
Shipping Forecast

9.50 VARIETY
THE ZAALOFF QUARTET
(Russian Folk Songs)
WALTER WILLIAMS (Light Comedian)
THE FOUR ADMIRALS (Syncopated harmony)

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY HAVANA BAND, from the Savoy Hotel

Thursday's Programmes cont'd (December 1)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A SYMPHONY CONCERT

Relayed from the Winter Gardens, Bournemouth (No. 9 of the Thirty-third Winter Series)

THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA (50 Performers)

Conducted by Sir DAN GODFREY and Mr. LEIGH HENRY

Overture to 'The Caliph of Bagdad'... *Cornelius*
Fourth Symphony *Brahms*

BRAHMS'S Fourth Symphony is in the usual four Movements.

First Movement. The wide-stepping First Main Tune, heard at the commencement is a good deal elaborated, and the music soon becomes more animated.

A subsidiary theme for Woodwind and Horns has that arpeggio progress (the melody leaping from note to note of a chord) that was one of Brahms's distinguishing marks in tune-making.

From this and the First Main Tune a great deal of the Movement is built up, though a group of Second Tunes (instead of one Main Tune only) is also utilized.

The opening melody of this group is easily recognizable—a smooth tune on Cellos and Horns, starting with an upward leap.

Second Movement. This is a tender, lyrical Movement in reflective, almost elegiac mood. Four bars bring us to the First Main Tune, very softly played by the Clarinet.

Some episodic matter derived from this brings us to the Second Main Tune, that flows gravely from the Cellos. The opening melody reappears on the Strings, Woodwind decorating it, and with well-knit representations of its material the Movement dies away.

Third Movement. Here is an atmosphere of rather boisterous jollity, which the percussion instruments notably help to create.

The Movement is a Rondo, the Main Theme coming round several times, with other matter between the repetitions.

After the opening, on the Full Orchestra, comes a graceful contrasting tune (Strings starting and Wind continuing).

Transformations of these melodies (portions of which appear in different rhythms and in various parts of the Orchestra) keep the Movement bowing along. A long passage for the Drums brings in the Coda, in which we hear fragments of the opening melody.

Fourth Movement. This takes a form rare in symphonies—that of the Passacaglia, which was originally a dance with a fixed, recurring melody.

Burlesque for Piano and Orchestra *Richard Strauss*

Soloist, Miss ETHEL COBBAN

Welsh Elegy, 'The Flamebearer'... *Leigh Henry*
First Performance at these Concerts
Conducted by the COMPOSER

4.30 AN AFTERNOON CONCERT

Relayed from Lozells Picture House
From Birmingham

THE ORCHESTRA, conducted by PAUL RIMMER
Romantic Overture *Keler-Bela*
DORIS LORTON (Contralto)

Sea Wrack *Harty*
Pass, Everyman *Sanderson*
ORCHESTRA

Fantasia on Verdi's 'Il Trovatore' ('The Troubadour') *arr. Tavan*
Entr'acte, 'The Butterfly' *Bendic*

DORIS LORTON
The Second Minuet *Bealy*
ORCHESTRA
Selection from 'I Pagliacci' ('The Play Actors')
Leoncavallo

Waltz, 'Monte Carlo' *Komzak*
FRANK NEWMAN (Organ)
Little Modern Suite *Rosse*
Ave Maria *Schubert*
Grand March from 'Tannhäuser' *Wagner*

5.45 THE CHILDREN'S HOUR (From Birmingham):
Story told by Gladys Colbourne. 'The Fairy Godmother's Adventure,' Request Items by 'Bitsun and Peccum,' Duologue, 'The Rustic,' by Robert Jenkin

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

6.45 DANCE MUSIC
THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
YVETTE DARNAC (French Songs)

8.0 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture to 'Zampa' *Hérold*
MARGARET WILKINSON (Soprano)

Hark, the echoing air *Purcell*
Here sits a bird *Peel*
The Willow *Goring Thomas*
To welcome you
A last year's rose *Quilter*

THE BAND
Three Symphonic Dances, Op. 84 *Grieg*
HARRY COSTIGAN (Baritone)
Selected Songs

THE BAND
Selection from 'Cavalleria Rusticana' *Mascagni*
MARGARET WILKINSON
My heart is like a singing bird
The child and the twilight *Perry*
One silent night of late

THE BAND
Two Irish Sketches *B. Walton O'Donnell*
Ballet Music from 'Masaniello' *Auber*

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 MUSIC AND SHAKESPEARE
From Birmingham

THE BIRMINGHAM STUDIO PIANOFORTE SEXTET:
Leader, FRANK CASTELL
Selection of Sullivan's Songs *arr. Henley*
GLADYS WARD and WORTLEY ALLEN
Act II, Scenes 1 and 2, from 'Macbeth'
Shakespeare

10.38 SEXTET
An Eastern Romance *Haines*

GLADYS WARD and WORTLEY ALLEN
Act III, Scene 4, from 'Hamlet'... *Shakespeare*

10.53 SEXTET
Three English Folk Songs... *Vaughan Williams*

11.3-11.15 GLADYS WARD and WORTLEY ALLEN
Act IV, Scene 1, from 'The Merchant of Venice'
Shakespeare

SEXTET
'The Whispering of the Flowers'... *Von Blon*
(Thursday's Programmes continued on page 438.)



Miss Gladys Ward and Mr. Wortley Allen will act three scenes from Shakespeare in the 5GB programme at 10.15 tonight.

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L.P. 2 vit.	.1	30-100	7.5	15,000
Power 2 vit.	.25	60-100	5	7,000
H.P. 4 vit.	.1	30-90	15	11,000
L.P. 4 vit.	.1	30-100	7.5	6,250
Power 4 vit.	.15	60-100	5	5,000
H.P. 6 vit.	.1	30-90	14	20,000
L.P. 6 vit.	.1	30-100	7.5	10,000
Power 6 vit.	.1	60-100	5	5,000
H.C. 2 vit.	.1	30-120	20	120,000
H.C. 4 vit.	.1	60-120	40	80,000

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Thursday's Programmes cont'd (December 1)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.20 London Programme relayed from Daventry
- 3.0 A SERVICE FOR THE SICK
THE STATION CHOIR
CHOIR
Hymn, 'Light's Abode, Celestial Salem' (A. and M., No. 232)
Anthem, 'The Lord is loving' Garrett
Address by the Rev. H. C. CASWALL, Vicar of St. Mary's, Bournemouth
CHOIR
Hymn, 'Holy Father, in Thy Mercy' (A. and M., No. 595)
- 3.30 Gramophone Records
- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 FOR FARMERS: Mr. T. R. FERRIS, 'Some Common Insect and Fungoid Pests'
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Boy Scouts
- 6.55 S.B. from London
- 7.30 S.B. from Manchester
- 8.50 WEATHER FORECAST, NEWS
- 9.0 S.B. from Manchester
- 9.30-12.0 S.B. from London (9.45 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 BROADCAST TO SCHOOLS
Prof. W. M. TATTERSALL, 'Animals and the Winter—In the Sea and Fresh Water.'
- 3.0 London Programme relayed from Daventry
- 4.30 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
- 5.15 THE CHILDREN'S HOUR: The Trio
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 Boy Scouts Programme by the 20th Cardiff Troop
- 6.55 S.B. from London
- 7.30 MUSIC AND COMEDY
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Suite, 'From the Samoan Isles' Geehl
ALEXANDER MCCREDIE (Tenor)
Love's Philosophy Quilter
At the Mid Hour of Night Cowen
Wayfarer's Night Song Easthope Martin
- 7.48 'THE MADNESS OF MR. MINGLEBY'
A Play in One Act by YATE TREGARRON
Played by the STATION RADIO PLAYERS
Sir Horace Belgrove DONALD DAVIES
Mr. Mingleby, M.A. (his Secretary) DANIEL ROBERTS
Sybil Belgrove FLORA McDOWELL
Tony Lessing SIDNEY EVANS
The Butler
Scene: Sir Horace Belgrove's Study

Although Sir Horace Belgrove had an aitch in his Christian name, he has always been uncertain of his aspirates, and Mr. Mingleby, an unsuccessful Oxford man, helped him to make famous speeches in the House of Commons by teaching him word by word. Sir Horace is as ambitious for his daughter, Sybil, as for himself, and he intends to marry her to nothing less than a Coronet, but Tony Lessing complicates matters by loving and by being beloved by Sybil. The unsuccessful Mr. Mingleby also loves her, but knowing that his suit is hopeless, he resolves to make his employer behave handsomely.

ORCHESTRA
Suite from Music to 'As You Like It' ... Quilter
HELENA MILLAIS (the Actress-Entertainer)
In Light Songs and 'Fragments from Life,' including 'Our Lizzie'

ORCHESTRA
Overture to 'Rosamunde' Schubert

8.50 WEATHER FORECAST, NEWS

9.0 CONTEMPORARY BRITISH PROGRAMME FREDERICK NICHOLLS

FREDERICK NICHOLLS is a Birmingham man, born in 1871, who now lives in Liverpool. One of his first successes, over thirty years ago, was with some settings of Love Songs of Tennyson. Besides over sixty songs, he has composed Orchestral Suites, Cantatas, Chamber Music, and Pianoforte pieces.

JESSIE CORMACK (Pianoforte)
Arabesque
Three Waltz-Intermezzos
MURIEL HERBERT (Soprano)
Elaine's Song
Sweet and Low
The Swallow } Words by Tennyson

JESSIE CORMACK
The Swan
The Sea Pools
MURIEL HERBERT
Two Ariel Songs—
Come unto these yellow sands; Full fathom five;
A Song of Rose Lips

JESSIE CORMACK
Tocatta

9.30-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 760 KC.

- 12.0-1.0 Gramophone Records
- 4.30 MUSIC by the STATION QUARTET
- 5.0 'The Growing Generation—IV. Fresh Air and Sunlight,' by Dr. C. W. SALFEBY
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.30 HALLE' CONCERT
Relayed from the Free Trade Hall
Relayed to London and Daventry
'ROMEO AND JULIET'
(Berlioz)

Cast:
OLGA HALEY; LEONARD GOWINGS; WILLIAM ANDERSON; THE HALLE' CHORUS

THE HALLE' ORCHESTRA; Conducted by Sir HAMILTON HARTY

(For a full description of this work see London's Programme on page 134)

(Manchester Programme continued on page 441.)



The three solo artists in tonight's Halle' concert at Manchester, which will be relayed to London and Daventry. From left to right—Mr. Leonard Gowings, Miss Olga Haley and Mr. William Anderson.

How Peggie Found a New Way of Making Money

"WHAT a lovely raffia bag!" Darting to a corner of the studio Nancy took it down for further inspection. "How clever you are, Peggie! I could never make it in a hundred years."

Peggie laughed. "Nonsense," she said, "here you see the instructions I worked from—the materials and design—I couldn't go wrong. It only took me a few hours. Why don't you learn, Nancy? You have plenty of time to spare, and the work would simply fascinate you."

"Yes," Nancy sighed. "I know it would! I think it fascinates everybody. But you see, I'm such a duffer. I'd like to, for Art Novelties are so much the rage just now, I know I could make a lot of money. Are they hard to do? Certainly you don't seem to find it so. I'd love a studio like this. Do you find it hard to get orders?"

"Why, no," Peggie answered. "I have never had any trouble in that respect at all. Sometimes they come so fast it is all I can do to supply them. But, you know, that is mainly due to the Association of Homecrafts Studios, of which I am a member. I studied with it, and the advice I received on the business side of the work was so instructive and valuable, I had no difficulty at all in arranging matters to my liking. As well as teaching me arts and crafts, the Association has shown me also how to create demands for them, and to realise the biggest possible profits."

"You always were lucky," Nancy said plaintively. "How did you come to know about the Association of Homecrafts Studios? Is it a school of instruction?"

"Yes and No," Peggie answered. "Primarily it is one of the biggest and happiest organisations in the country. It has a membership of over 1,700, all busily engaged in the fascinating work of decorating Art Novelties, which it teaches by a simple method of home study. I learned about it first in a magazine, when vacancies for new members were advertised. I always intended to take up some hobby, because I dislike being idle, and this seemed the very best thing I could do. Easy and entertaining, there is no drudgery connected with the work at all. I spend as much time as I can working because now I know I can make good money on my handicrafts. I hate to waste a single minute."

"No doubt you do," smiled Nancy. "Tell me some more about it. Where do you get all the ideas for decorating?"

"The designs? That is simple to explain. When one first becomes a member of the Association one is supplied with a free outfit of tools and working implements free of charge. Then, whenever you obtain any article from the Association for decorating you are supplied with many various designs so that you may take your choice and a number of colour schemes from which you may choose also. All you have to do then is to trace the design on the novelties you are making and refer to the colour chart for the decoration. The Association has many artists working for it, who are constantly evolving new ideas and supplying them first hand to the members, who, of course, have the sole rights of anything they create. The Association

is constantly in touch with Continental markets, so that if anything original and new is invented, the Association members are always the first to get them here. That is why we are always able to launch new novelties first on the British market."

"But it must cost you pounds and pounds for all these tools and brushes and paints and things," said Nancy.

"Not a penny," replied Peggie smilingly. "The Association supplies every new member with six or seven, I forget how many, complete working outfits, consisting of special tools, brushes, craft colours, dyes and other things, without charge. The Association does this in order to make it easy for new members to produce saleable work quickly."

Nancy had suddenly grown very thoughtful. She looked round the attractive studio curiously, taking in every detail. Everything she could possibly think of pertaining to arts and crafts was there in dozens. There were samples of batik work—beautiful shawls and scarves finished with loveliest fringes. In one corner, a large and oblong bench was heaped with the quaintest bric-a-brac, comprised mostly of attractively hand-painted ornaments; dozens of charmingly coloured little boxes, cigarette-cases, paper knives, ink stands, match-boxes and all the thousand and one little odds and ends that help to make homes beautiful. Richly modelled leather work was well represented. Cushions, handsomely decorated, bags, table mats, and a host of other novelties of leather made for every use in the world. The lampshades surely were things to dream of, and raffia had been made the most of, in all its hot flaming colours. Besides, there were samples of Stenciling and Metal Work, Gesso, and every other craft imaginable. The studio itself was attractively decorated and furnished, and a soft diffusion of warmth, filtering through several parchment shaded lights, created an atmosphere of cosiness and originality.

"I am sure I don't know how you have managed it all, Peggie," Nancy said at last. "It seems to have been so simple from all you have said, but I am sure you must have had a lot of trouble in some ways. This studio, for instance, how did you go about opening it? It must have cost an awful lot of money. Probably you had to advertise, too. Besides, how did you learn to display your goods so attractively?"

"You are wrong there, Nancy. It was no trouble at all. The Association helped in everything, and there was not much expense attached to my part at all. First of all, goods ready for decorating are bought by the Association in bulk for the use of its members, and we are able to obtain them at a much lower figure than we possibly could otherwise. You see, it is so necessary for the existence of the Association that each of its members be successful, it helps in every way possible, and we are entitled to receive advice, not only when we are learning how to decorate Art Novelties, but when we have learned and opened studios of our own. With the instruction papers on arts and crafts is supplied, also, information on the business side of the work, so that by the time we have finished our lessons we are fitted to undertake any venture we wish. As to advertising, the Association supplies free copy, so we do not have to worry about that either. When I opened this studio I received free copy for the opening announcements and, would you believe it, even an artistically designed sign for my door."

"Why, it seems too good to be true," Nancy cried. "Seeing you so successful and happy has made me want to take up arts and crafts. I suppose if you found it easy I would too. I am tired of the endless round of dances and parties, and would like nothing



better than to fill in my spare time decorating art novelties. Do you think I could learn?"

"My dear child, of course you could. It is not in the least difficult. If you have any doubts about your future success you can put them out of your mind at once. Besides, you do not even have to risk a single penny. The Association knows you can learn, knows also that anyone can, and, realising also that you can make good profits on your work, has offered a guarantee that if you are not satisfied with the results any money you have paid in fees will be handed back to you. As I told you, the Association helps in every way, not only while you are learning, but when you have finished your lessons and have set up independently for yourself. Now I have my studio, and every hour is pleasantly occupied, I think I am more happy than I have ever been in my life."

Peggie's experience is not exceptional. Nearly 2,000 women in city, town and country have proved the value of the wonderful plan of making money at home provided by the Association of Homecrafts Studios.

It makes no difference where you live, you can enjoy the advantages of this new way of making money without having to step outside your own door.

NEW FREE BOOK

An interesting book has just been prepared with beautiful illustrations telling all about this amazing new way of earning money at home. A number of copies are being distributed free of charge. Send for this book to-day. It won't take a minute to write your name and address in the coupon below and it may easily prove the best thing you ever did. If you write at once you will also be able to take advantage of the special offer of free tools and materials that is now being made. Write NOW before it is too late.

THE ASSOCIATION OF HOMECRAFTS STUDIOS, LTD.,
195, Greycoat House, Greycoat Place,
LONDON, S.W.1.

Please send me your book "Home Crafts" and particulars of your special offer of free tools and equipment for new members. I enclose 3d. in stamps to cover postage, etc. It is understood that this request does not place me under any obligation.

NAME

ADDRESS

- a sensational success!



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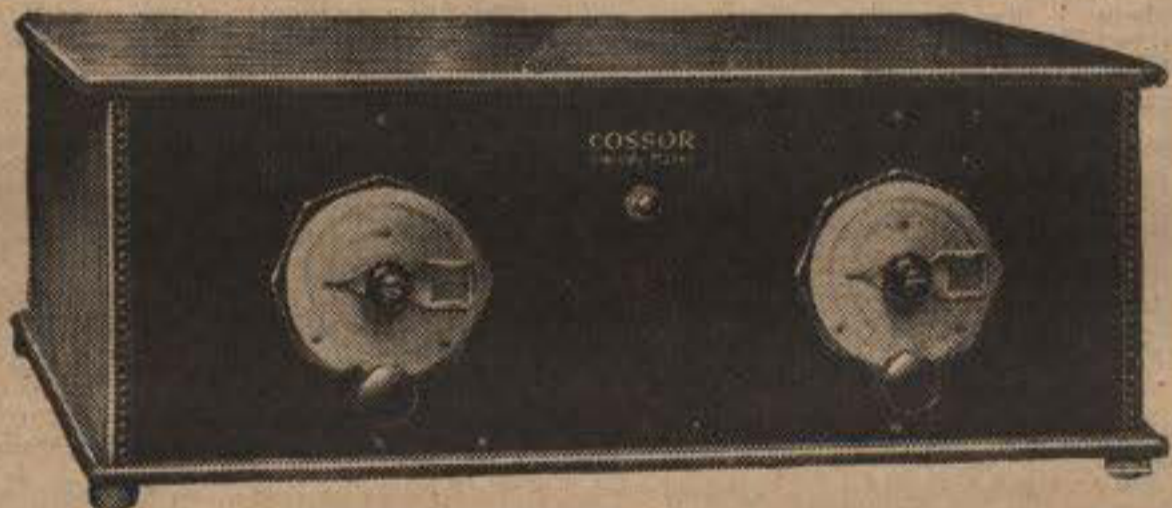


FATHERS



GRANDFATHERS, TOO

*—they are
all building
the wonderful*



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No soldering—as easy to build as Meccano

Thursday's Programmes continued (December 1)

(Manchester Programme continued from page 438.)
8.50 WEATHER FORECAST, NEWS
9.0 HALLÉ CONCERT (Continued)
 OLGA HALEY
 Rhapsody for Contralto, Male Chorus and Orchestra *Brahms*
 ORCHESTRA
 Variations on a theme by Haydn *Brahms*
9.30-12.0 S.B. from London (9.45 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.30 S.B. from Manchester
8.50 WEATHER FORECAST, NEWS
9.0 S.B. from Manchester
9.30-12.0 S.B. from London (9.45 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.
2.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. G. H. COWLING: 'English—III. Words that have changed their meaning'
3.0 London Programme relayed from Daventry
3.45 Light Music
4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
5.0 Talk
5.15 THE CHILDREN'S HOUR: The Humour of a Foggy Night
6.0 Light Music
6.30 S.B. from London
7.30 S.B. from Manchester
8.50 WEATHER FORECAST, NEWS
9.0 S.B. from Manchester
9.30-12.0 S.B. from London (9.45 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.
3.0 London Programme relayed from Daventry
4.0 NOEL HERBERT (Tender)
 My Rose *Jeanne Malcolm*
 Passing By *Edward C. Purcell*
 Do you know my garden? *Haydn Wood*
 My Lady's Bower *Hope Temple*
 Far across the Desert Sands. . . *Woodforde-Finden*
4.15 THE STATION PIANOFORTE QUARTET
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.30 S.B. from Manchester
8.50 WEATHER FORECAST, NEWS
9.0 S.B. from Manchester
9.30-12.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.
2.40 BROADCAST TO SCHOOLS
 Mr. A. H. WHIPPLE: 'Nature Study'
3.0 London Programme relayed from Daventry
5.0 KATHLEEN C. HALLFORD (Soprano)

5.15 THE CHILDREN'S HOUR
6.15 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Boy Scouts
6.55 S.B. from London
7.30 S.B. from Manchester
8.50 WEATHER FORECAST, NEWS
9.0 S.B. from Manchester
9.30-12.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Play—The Trial Scene from 'Alice in Wonderland'
6.0 Musical Interlude
6.15 London Programme relayed from Daventry
6.30 S.B. from London
7.30 S.B. from Manchester
8.50 WEATHER FORECAST, NEWS
9.0 S.B. from Manchester
9.30-12.0 S.B. from London (9.45 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Our World Tour—IV, Russia

6.0 Musical Interlude
6.15 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Scouts
6.55 S.B. from London
7.30 S.B. from Manchester
8.50 WEATHER FORECAST, NEWS
9.0 S.B. from Manchester
9.30-12.0 S.B. from London (9.45 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.45 For Boy Scouts
6.55 S.B. from London
7.30 S.B. from Manchester
8.50 WEATHER FORECAST, NEWS
9.0 S.B. from Manchester
9.30-12.0 S.B. from London (9.45 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Songs by Muriel Evans (Soprano)
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.30 S.B. from Manchester
8.50 WEATHER FORECAST, NEWS
9.0 S.B. from Manchester
9.30-12.0 S.B. from London (9.45 Local Announcements)

A Broadcasting Alphabet.

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



Q IS FOR QUESTION.

There isn't a Question
 Abroad in the air
 That doesn't get Broadcast
 While lingering there.
 There isn't a Question
 On Art or Finance
 That Broadcasting doesn't
 Take in at a glance.
 There isn't a Question
 Of any old sort,
 On Music or Politics,
 Science or Sport,
 That doesn't immediately
 Interest win
 For anyone given
 To Listening-In.
 Yes, every known Question,
 Let nobody doubt it,
 Is Broadcast today,
 There's no question about it!

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.
2.30—Broadcast to Schools: Mr. T. Russell Goddard, 'Molluscan Life—(a) General Characteristics, Structure and Classification.' **3.0**—London. **4.0**—Station Octet. Dorothy Sanderson (Soprano), Olive Zaiva (Elocutionist), **5.15**—Children's Hour. **6.0**—For Farmers: Mr. H. C. Pawson, 'Purchase of Concentrated Foods.' **6.15**—London. **6.30**—London. **6.45**—For Boy Scouts. **6.55**—London. **7.30**—Manchester. **8.50**—News. **9.0**—Manchester. **9.30-12.0**—London.

5SC GLASGOW. 405.4 M. 740 KC.
3.0—Mid-week Service. Conducted by Rev. George Johnston, Cathart U.F. Church. **3.15**—Broadcast to Schools: Evelyn V. Baxter, 'Sea Birds and their Homes—Terns or Sea Swallows.' **3.55**—Albert le Grip, 'French—Cariennes Costumes de Quelques Oiseaux.' **4.0**—Concert. The Wireless Quintet. Hamilton Kerr (Baritone). **5.0**—'The Growing Generation—Fresh Air and Sunlight,' by Dr. Saleeby. **5.15**—Children's Hour. **5.50**—Weather Forecast for Farmers. **6.0**—Organ Music from the New Savoy Theatre. **6.30**—London. **6.45**—Prof. R. H. Leitch, 'Clean Milk Production.' **6.55**—London. **7.30**—Manchester. **8.50**—News. **9.0**—Variety. Stockwin and Beck (Character Studies, Songs and Sketches), Colleen Clifford (Entertainer). **9.30**—London. **9.50**—Variety (continued). A. C. Astor (The Globe Trotting Ventriloquist). **10.5**—Colleen Clifford. **10.15**—Bert Symer (Baritone) and Orchestra. **10.30-12.0**—London.

2BD ABERDEEN. 500 M. 600 KC.
2.30—London. **4.15**—Dance Music by Al Leslie and his Revellers, from the New Palais de Danse. **5.15**—Children's Hour. **6.0**—Station Octet. **6.30**—London. **6.45**—Glasgow. **6.55**—London. **7.30**—Manchester. **8.50**—News. **9.0**—Manchester. **9.30-12.0**—London.

2BE BELFAST. 308.1 M. 960 KC.
2.30—London. **4.30**—Fred Rogers (Piano Jazz). Station Dance Band. **5.0**—Miss Florence Irwin: 'Christmas Fare.' **5.15**—Children's Hour. **6.0**—London. **6.30**—London. **7.30**—Manchester. **8.50**—News. **9.0**—Manchester. **9.30-12.0**—London.

PROGRAMMES for FRIDAY, December 2

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,804.3 M. 187 KC.)

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

9.30 Local Announcements. (Daventry only) Shipping Forecast

11.8 THE BAND OF H.M. ROYAL AIR FORCE (By permission of the Air Council)

Conducted by FLIGHT-LIEUT. J. AMERS
Relayed from the

MOTOR INDUSTRIES EXHIBITION, HOLLAND PARK

12.0 CYRIL HELLIER (Violin), CLIFFORD HELLIER (Pianoforte)

Sonata in F Grieg
Sonata in B Minor Icar Foster

12.30 AN ORGAN RECITAL

By LEONARD H. WARNER
From St. Botolph's Church

1.0-2.0 Lunch-Time Music from the Hotel Metropole

3.0 Mr. ERNEST YOUNG, 'Empire History and Geography.' Mr. CLIFFORD COLLINSON, 'Travel Talk'

3.25 Musical Interlude

3.30 Sir ERNEST GRAY, 'How Reading and Writing Began'

3.45 Musical Interlude

3.50 TRANSMISSION TO SCHOOLS

THE DRAMA

'SHE STOOPS TO CONQUER'

Cast includes: DOUGLAS BURRIDGE; MERCIA CAMERON; FRANK DENTON; LILIAN HARRISON; ERNEST HAINES; CARLETON HORRS; GEORGE IDE; HERBERT ROSS; PEGGIN ROBB-SMITH; ABRAHAM SOFAER; HORACE SQUEIRA; JOYCE TREMAYNE

Produced by MICHAEL HOGAN

It was with *She Stoops to Conquer* that Goldsmith made his name as a playwright—a name that repeated London revivals and innumerable amateur productions have ever since kept green. Produced in 1773 at Covent Garden, where his first work, *The Good-Natur'd Man*, had failed five years before, it triumphed over the fashion of the day, which was all for sentimental comedy, and the first night was a riot. Before the century was out it had been put on seven times more at the Haymarket, Covent Garden, and Drury Lane, and its popularity shows no signs of waning to this day. This afternoon's production, necessarily compressed from the original stage version, is the fifth in the series of great plays which have this Autumn been specially broadcast to the schools.

4.45 Musical Interlude

5.0 Mrs. MARION CRAN, 'A Garden Chat'

5.15 THE CHILDREN'S HOUR: Familiar Things: 'The Tea Caddy,' 'The Tall Clock,' 'The Old Chair' (L. du G. and Kenneth Wright), and other songs by Kate Winter. 'Tramcars'—a play of the imagination, by Ernest Galloway. 'Stamps of Poems and Pies—not to mention Chuekrans' (W. H. Wescroft)

6.0 FRANK WESTFIELD'S ORCHESTRA from the Prince of Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. G. A. ATKINSON, 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC

MENDELSSOHN'S 'SONGS WITHOUT WORDS'
Played by HAROLD RUTLAND

7.25 Mr. ST. JOHN ERVINE, 'The Modern Drama'

THIS evening Mr. St. John Ervine will continue his course of instruction to aspiring playwrights and critically-minded playgoers, illustrating his thesis by reference to Sir James Barrie's Play, *The Will*.

7.45

Mr. and Mrs. Augustus Potts

AT HOME

Friday, December 2, 1885

Music 7.45—9.0 p.m.

The Acacias,
West Kensington.

Written and arranged by TYRONE POWER

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. BASIL MAINE, 'Next Week's Broadcast Music'

9.35 'THE ROSE OF PERSIA'

OR
'THE STORY-TELLER AND THE SLAVE'

A Musical Comedy by BASH HOOD and ARTHUR SULLIVAN

Arranged and Abridged for Broadcasting

(For full particulars see page 421.)

11.0-11.15 A HAND AT BRIDGE

MISS ETHEL ABEL THOMAS, regarded as London's leading woman auction bridge player, is taking part in tonight's demonstration of the game. She will be one of four players round a card-table in the studio, the broadcast being arranged jointly by the B.B.C. and the *Evening Standard*.

The method found so attractive in previous broadcasts will again be followed. Below will be found the deal. Listener-players are invited to try it for themselves, playing the hands "in the dark." Then let them hear the broadcast and match their conclusions and results against those of the studio players.

The hand is as follows:—

NORTH.	
♠—6.	
♥—A, K, Q, 6, 2.	
♦—5.	
♣—K, Q, J, 10, 7, 6.	
WEST.	EAST.
♠—A, K, 8, 5.	3, 4, 7, 9.
♥—10, 9, 8, 5.	4.
♦—J, 6, 4.	2, 7, 9, Q, K, A.
♣—5, 2.	4, A.
SOUTH.	
♠—Q, J, 10, 2.	
♥—J, 7, 3.	
♦—10, 8, 3.	
♣—9, 8, 3.	

North is dealer, with the score game all, love all.

11.15-12.0 (Daventry only) DANCE MUSIC: THE RIVIERA CLUB DANCE BAND, under the direction of HARRY JOSEPHS, from the Riviera Club



'AT HOME' AT 'THE ACACIAS' IN 1885.

By courtesy of the Trustees of 'Punch'

These three pictures from *Punch*—the faithful mirror of Victorian life—strike the note of the programme that will be broadcast from London this evening at 7.45.

Friday's Programmes continued (December 2)

3.0 AN ORGAN RECITAL

by
HARVEY GRACE, F.R.C.O.
 Relayed from St. Mary-la-Bow Church
ADELAIDE RIND (Soprano)

4.0 EUGENE CRUFT AND HIS OCTET

OCTET
 Selection from 'The Prodigal Child'
Wainner, arr. Woodhouse
 Melody, 'In Love' *Frind*
 Wedding Day at Troldhaugen *Greig, arr. Tobani*
CHARLES STAINER (Banjo)
 Solos
 OCTET
 Melody and Syncopation (Part III)
arr. Eugene Cruft

REX EVANS
 Songs at the Piano

OCTET
 Andante Cantabile (Slow and in a swinging style)
Tchaikovsky, arr. Schmid
 Spanish Waltz, 'Spain' (on Chabrier's Rhapsody)
Wabbeufel

CHARLES STAINER
 Solos
 OCTET
 Melody and Syncopation (Part II) *Eugene Cruft*

REX EVANS
 More Songs at the Piano

OCTET
 Introduction to 'La Traviata' *Verdi, arr. Tavan*
 The Busy Bee *Bendix*
 My heart opens at thy voice, from 'Samson and
 Delilah' *Saint-Saëns, arr. Mouton*
 Dance of the Hours ('La Gioconda') *Ponchielli*

5.45 THE CHILDREN'S HOUR (From Birmingham);
 Songs by Marjorie Palmer (Soprano), Wortley
 Allen in Character Sketches. 'The Everlasting
 Why—III, Why a Ball Bounces,' by Nicolina
 Twigg. Margaret Ablethorpe (Pianoforte)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
 CAST, FIRST GENERAL NEWS BULLETIN**

6.45 LIGHT MUSIC
THE ERNEST LEGGETT LONDON OCTET;
DUDLEY STUART WHITE (Baritone)

OCTET
 Incidental Music to 'The Merchant of Venice'
Frederick Rossa
 Prelude; Intermezzo; Doge's March
 Intermezzo, 'Flower Dance,' from Ballet
 'Naila' *Delibes*
 Pearl o' Mine—Lyrical Melody *Fletcher*

7.5 DUDLEY STUART WHITE
 Roadways *L.6hr*
 I pitched my lonely caravan *Eric Coates*
 In Love *L.6hr*

7.12 OCTET
 Hungarian Dance, No. 5 *Brahms*
 Intermezzo, 'Love in Cloverland' *Leo Peter*
 Song, 'The Tea Caddy' *K. A. Wright*
 Two Characteristic Waltzes *Coleridge-Taylor*
 Prelude *Järnefelt*

7.30 DUDLEY STUART WHITE
 Shipmates o' Mine *Sanderson*
 Melisande *Goetz*
 Passing By *Edward O. Purcell*

7.40 OCTET
 Melody in F *Rubinstein*
 Waltz Suite *Petrus*
 Elegy *Massenet*
 Fantasia *Mendelssohn, arr. Urbach*

8.0 A SYMPHONY CONCERT

From Birmingham
 Relayed from the Winter Hall,
 Leamington Spa

**THE BIRMINGHAM STUDIO SYMPHONY OR-
 CHESTRA (Ledder, FRANK CANTELL), conducted**
 by Sir **HENRY WOOD**
HAROLD WILLIAMS (Baritone)
HARRIET COHEN (Pianoforte)

ORCHESTRA
 Overture to 'William Tell' *Rossini*
HARRIET COHEN and Orchestra
 Fifth Brandenburg Concerto in D *Bach*
HAROLD WILLIAMS
 Iago's Creed, from 'Othello' *Verdi*
 ORCHESTRA
 Second 'Wand of Youth' Suite *Elgar*

9.0 app. INTERLUDE FROM THE BIRMINGHAM STUDIO
 Readings by **LILIAN CANNON**
 Kubla Khan (*S. T. Coleridge*)
 La Belle Dame sans Merci (*Keats*)
 The Lotus Eater (*Tennyson*)
 Romance (abridged version) (*Margaret*
Sackville)

9.15 ORCHESTRA
 Spanish Caprice *Rimsky-Korsakov*
 Concerto for Pianoforte and Strings, No. 1, in
 D Minor *Bach*
 Solo Pianoforte, **HARRIET COHEN**

HAROLD WILLIAMS
 Air, 'Sulla poppa del mio brick,' (from 'La
 Prigione di Edimburgo') *F. Ricci*

ORCHESTRA
 Symphonic Poem, 'Don Juan' *Strauss*

**10.15 WEATHER FORECAST: SECOND GENERAL
 NEWS BULLETIN**

10.35-11.15 DANCE MUSIC: KETTNER'S FIVE,
 under the direction of **GEOFFREY GELDER**, from
 Kettner's Restaurant

(Friday's Programmes continued on page 444)



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 "The Laws of Auction Bridge," as revised and adapted by the Portland Club—Jan., 1924, 2/6 net.

Friday's Programmes continued (December 2)

6BM BOURNEMOUTH. 5.61 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 THE HON. MRS. STUART WORTLEY, 'State Palaces of Paris—The Palais Bourbon'
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION OCTET
Suite, 'Gaelic Melodies' *Foulds*
- 6.10 LESLIE STEVENS (Tenor)
Trysting Song (from 'Prairie Pictures') *Lehmann*
Weep you no more (from 'Seven Elizabethan Lyrics,' Op. 12) *Quiler*
The moon drops low (Omaka Tribal Melody, from Four American-Indian Songs, Op. 45) *Cadman*
- 6.15 OCTET
A Keltic Lament *Foulds*
Entr'acte, 'The Fairy Tarapatapoum' *Foulds*
- 6.30 S.B. from London
- 6.45 OCTET
Suite, 'Minnehaha' *Coleridge-Taylor*
- 7.0-11.15 S.B. from London (9.30 Local Announcements)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.45 A. WATKIN JONES, 'The Country Folk at the Play—In the Village Barn'
- 5.0 TRÉ DASSANT, from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 AN ORGAN RECITAL
By ARTHUR E. SIMS
Relayed from the Central Hall, Newport, Mon.
Heroic Suite *Bowley*
Canzone *Wheeldon*
Second Andantino in D Flat *Lemare*
Coronach, 'Highland Lament' *Barratt*
Introduction and Church Scene ('Faust') *Gonod*
- 6.30-11.15 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 334.6 M. 780 KC.

- 3.0 THE LANCASHIRE MILITARY BAND
Relayed from the City Hall
- 3.25 London Programme relayed from Daventry
- 3.45 AN AUTO-PIANO RECITAL
By Madame RETH
- 3.55 BROADCAST TO SCHOOLS
Reading of 'Captain Cook's Voyages of Discovery,' Professor T. H. PEAR, 'How to Study—II, Can we Train the Memory?'
- 4.20 Music by THE LANCASHIRE MILITARY BAND, relayed from the City Hall
- 4.30 NEVILLE MELLAND (Pianoforte Syncopation)
Headin' Home
Sea Song
Black Bottom
Play that 'Hot' style

4.45 THE LANCASHIRE MILITARY BAND, relayed from the City Hall (Continued)

- 5.0 Miss ROMA LOBEL, 'Piquant Rumania'
- 5.15 THE CHILDREN'S HOUR: Nature Songs—
'The Poor Linnet in the Hedge,' 'The Violet,' 'The Forget-me-not' (*Kreuz*), sung by Harry Hopewell; 'The Snowdrop,' 'The Swallows' (*Schumann*); 'The Starling' (*Lehmann*), sung by Betty Wheatley
- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA, from the Hotel Majestic, St. Anne's-on-Sea. Musical Director, GERALD W. BRIGHT
- 6.30 S.B. from London
- 6.45 THE MAJESTIC 'CELEBRITY' ORCHESTRA
- 7.0 S.B. from London
- 7.45 THE 'DUDS' CONCERT PARTY
RALPH COLLIS
HAROLD BRAYFIELD
W. B. MACMILLAN
ERIC G. FOWLER
RETA FISLOCK
PROBIE HUGHES
PAULINE PARRY
W. WILSON REDDING.
Produced by RALPH COLLINS
- 9.0-11.15 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Football Talk
- 6.30-11.15 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.5 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 Gramophone Records
- 3.30 London Programme relayed from Daventry
- 3.45 Light Music
- 4.0 BROADCAST TO SECONDARY SCHOOLS
Mr. FRANK LEWCOCK: 'The Financial Machine of England—III, The Present Financial Network'
- 4.30 PIANOFORTE TRIO, directed by CECIL MOON: MARY ROBERTSON (Soprano)
- 5.15 THE CHILDREN'S HOUR: Uncle Bob's Programme
- 6.0 Light Music
- 6.30-11.15 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.15 BROADCAST TO SCHOOLS
Ptl. E. T. CAMPAGNAC: 'English Life and Manners—III, In the Time of Charles II'
- 3.45 Musical Interlude
- 4.0 CHAMBER MUSIC
THE STATION STRING QUARTET and WALTER WRIGHT (Pianoforte)
String Quartet, No. 2 in D *Borodin*
Pianoforte Quintet in F Minor, Op. 34 *Brahms*
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 5.50 DORIS GAMBELL (Soprano)
Songs of Purcell:
Nymphs and Shepherds
Come unto these yellow sands
Full fathom five
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.30 Local Announcements)

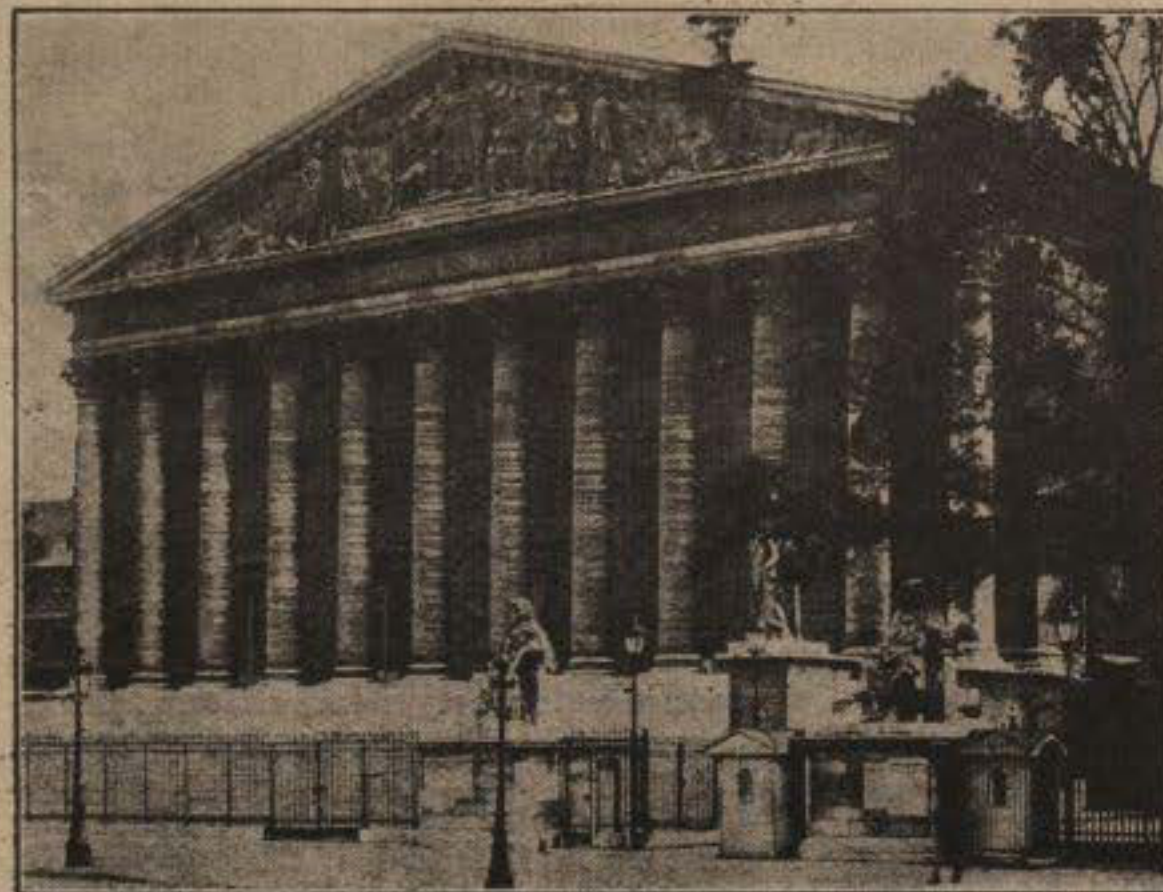
5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.15 A READER: 'New Books'
- 6.30-11.15 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.30 BROADCAST TO SCHOOLS
Mr. R. A. J. WALLING (Editor of *The Western Independent*), 'Newspaperland'
- 3.45 London Programme relayed from Daventry

(Plymouth Programme continued on page 447.)



THE 'HOUSE OF COMMONS' OF FRANCE.

The Palais Bourbon in Paris, where the Chamber of Deputies holds its sessions, is the state palace of which Mrs. Stuart Wortley will speak in her talk from Bournemouth this afternoon.

MARCONIPHONE



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direct from the electric light supply. The convenience and simplicity of this is obvious. Full particulars are given in our booklet "The New Radio Simplicity." Marconiphone Model 32 (3-valve) Receiver only, with long or short-wave coils, including royalty, £13 17 6.

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Friday's Programmes cont'd (December 2)

(Plymouth Programme continued from page 444.)

5.15	THE CHILDREN'S HOUR	
6.0	CEREDIG JONES (Bass-Baritone) THE STATION ORCHESTRA	
6.30-11.15	S.B. from London (9.30 Local Announcements)	
6FL	SHEFFIELD.	272.7 M. 1,100 KC.
12.0-1.0	London Programme relayed from Daventry	
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	Musical Interlude	
6.30-11.15	S.B. from London (9.30 Local Announcements)	
6ST	STOKE.	294.1 M. 1,020 KC.
12.0-1.0	London Programme relayed from Daventry	
3.20	BROADCAST TO SCHOOLS J. R. B. MASEFIELD: 'Nature Talk—II, A Nature Calendar'	
3.45	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30-11.15	S.B. from London (9.30 Local Announcements)	
5SX	SWANSEA.	294.1 M. 1,020 KC.
12.0-1.0	Gramophone Records	
3.0	London Programme relayed from Daventry	
3.30	BROADCAST TO SCHOOLS Mr. H. D. GRIFFITHS Physical Exercises for Schools	
3.50	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	'My Piano and I'—A Short Lecture-Recital, by T. D. JONES	
6.30	S.B. from London	
7.45	A BALLAD CONCERT T. D. JONES (Pianoforte)	
	Spanish Pavane <i>Albeniz</i>	
	Little Valse <i>Powishnoff</i>	
	JOHN COLLINSON (Tenor)	
	Prayer to Our Lady <i>Ford</i>	
	Come to me in my dreams <i>Hinchliffe</i>	
	Resurrection Morn <i>Fludger</i>	
	Love went a-riding <i>Frank Bridge</i>	
	VIVIENNE CHATTERTON (Soprano)	
	Robin Adair <i>arr. Clutsum</i>	
	Comin' thro' the Rye <i>arr. Somervell</i>	
	Jenny's Mantle <i>arr. Clutsum</i>	
	Come, lasses and lads <i>arr. Clutsum</i>	
	MORGAN LEYD (Violin) and T. D. JONES (Pianoforte)	
	Sonata in C Minor, Op. 15 <i>Grieg</i>	
	JOHN COLLINSON	
	Now, O now, I needs must part <i>Dowland, arr. Hunter</i>	
	Boys <i>Jacobson</i>	
	A Winter Love Song <i>Kellie</i>	
	Life and Death <i>Coleridge-Taylor</i>	
	VIVIENNE CHATTERTON	
	Town and Country <i>Haydn Wood</i>	
	A Night Idyll <i>Loughborough</i>	
	Border Cradle Song <i>David H. Kemp</i>	
	You don't believe in fairies? <i>Hope</i>	
	T. D. JONES	
	The Butterfly <i>Austin</i>	
	Träumerei (Dreaming) <i>Schumann</i>	
9.0-11.15	S.B. from London (9.30 Local Announcements)	

Northern Programmes.

5NO	NEWCASTLE.	312.5 M. 960 KC.
12.0-1.0	Gramophone Records, 3.0—London, 5.15—Children's Hour, 6.0—The Station Octet, 6.30—London, 9.35-11.0—Variety, The Gateshead Imperial Band, Helena Cécile in Selections from her Repertoire, Gable and Banks.	
5SC	GLASGOW.	405.4 M. 740 KC.
12.0-1.0	Gramophone Records, 3.15—Broadcast to Schools, 3.45—London, 4.45—Musical Interlude, 5.0—William Robb: 'A Blink o' Bygone Days,' 5.15—Children's Hour, 5.58—Weather Forecast for Farmers, 6.0—Song Recital by William Gilchrist (Tenor), 6.30—S.B. from London, 6.45—S.B. from Edinburgh, 6.50—S.B. from London, 7.45—Scottish Humour Series—XVI, 8.0—Concert by the Glasgow Bach Society, The Glasgow Bach Society Chamber Orchestra, 9.0—London, 9.25—Ballet Music, The Station Orchestra: Anita Vaughan and Dinah Evans, 11.0-11.15—London.	
2BD	ABERDEEN.	500 M. 800 KC.
12.0-1.0	London, 3.0—London, 3.30—Broadcast to Schools, 3.50—Station Octet, William Rebecca (Baritone), 5.0—Miss Rosemary Lamsod: 'The Magic Hour,' 5.15—Children's Hour, 6.0—Mr. Peter Craigie: 'Football Topics,' 6.15—Mr. Don O. Munro: 'For Farmers,' 6.25—Agricultural Notes, 6.30—London, 6.45—Edinburgh, 6.50-11.15—London.	
2BE	BELFAST.	506.1 M. 780 KC.
12.0-1.0	London, 3.0—London, 5.15—Children's Hour, 6.0—Organ Recital, 6.30—London, 7.45—Stockwin and Beck (Entertainers), Maurice McDonough (Troubadour), Joseph Sefton (Xylophone), Station Orchestra, 6.45—A. C. Astor (the Globe-Trotting Ventriiloquist), 9.0—London, 9.35—A Post-War Cocktail, 10.30—Dance Music, 11.0-11.15—London.	

A Broadcasting Alphabet

(Continued).



R IS FOR RELIGIOUS SERVICE.

ON Sunday in the quiet time
When weekday work is laid aside,
And o'er the fields the simple chime
Of country bells rings far and wide,
And in the city streets the hour
Of the great chappers comes around,
From church-tower and Cathedral-tower
To lead the people in by sound.
Once as the gathering folk appeared
And for Religious Service met,
Many there were who never heard
The Word on which their thought was set;
Those who were old and hoary must stay,
Those who were sick and still must lie,
And those who lived too far away
To hear the bells fill earth and sky.
But now the sick, and now the old,
And now all those who dwell apart,
Who once in solitude must hold
The silent Service of the Heart,
On Sunday in the quiet hour
Can with their kind the Service share,
And hear the bells ring from the tower,
And hear the organ swell the air,
And sing the music they recall
Of old, and can remember yet,
And hear, most wonderful of all,
The Word on which their thought is set.

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The Phoenix Five.

A new one-dial-tuning receiver, by J. H. Reyner, B.Sc., A.M.I.E.E. (who, a year ago, designed the SOLODYNE), embodying all the experience gained by him with that famous five. Complete constructional details are given in the "WIRELESS MAGAZINE" for December, now on sale. Full-size blueprint available.

Other Contents include

CONCORD THREE-FOUR; can be used as a broadcast receiver or Gramophone Amplifier—TUNED-ANODE THREE FOR THE MAINS; worked straight off a Direct-Current Supply.—BRITISH BROADCAST TWO; detector with reaction and one L.F. stage. VOLUME CONTROL UNIT—BATTERY ELIMINATOR—HALF-HOUR CRYSTAL SET—"How to get Volume Without Distortion," by Capt. H. J. Round, M.I.E.E.; "What is Wrong with British Broadcasting?" by H. de A. Donisthorpe; "Empire Broadcasting on the Way," by B.B.C. Officials; "Those Amazing Short Waves!" by E. H. Robinson (5YM); "The Cat That Hated Radio"; a wireless story by Donovan Bayley.

Full-size blueprints of above sets supplied to readers at half-price until December 31st.

WIRELESS MAGAZINE

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PROGRAMMES for SATURDAY, December 3

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

10-20 THE LONDON RADIO DANCE BAND and VARIETY

2.15 THE OXFORD v. CAMBRIDGE RELAY RACES

A Running Commentary on the Inter-Varsity Contest by Mr. H. M. ABRAHAMS
Relayed from Oxford

An article by Mr. Abrahams and a plan of the track will be found on page 453.

RELAY races are quite a modern vogue, but they become more popular every year. A good relay race, with a well-contested finish, can provide a sort of cumulative thrill that can never come from single races of the kind that make up the programme of, for instance, the ordinary Varsity Sports. This afternoon's meeting at the Hilly Road (they are held here and at Fenner's in alternate years) will be described by Mr. Harold Abrahams, the Olympic sprint title-holder, who was himself until a few years ago a pillar of the Cambridge relay teams.

3.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

5.15 THE CHILDREN'S HOUR: 'The Children's Hour' Programme. S.B. from Manchester

5.55 Birthdays

6.0 RAYMOND NEWELL (Baritone)
ISSAY SCHLAEN (Violin)

ISSAY SCHLAEN

Nocturne in E Flat Chopin, arr. Sarasate
Valse Bluette Drigo, arr. Auer

RAYMOND NEWELL

The Fishermen of England (From the 'Rebel Maid') Montagu Phillips

An old-style Rhyme H. E. Hunt
Son of Mine (Freebooter Songs)

William Wallace

ISSAY SCHLAEN

Ballade and Polonaise Vieuxtemps

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

6.45 LILLIAN BRAITHWAITE

In a selection of 'Kiddi-logues,' childish impressions, by EILEEN DE MANCIA, and H. C. G. STEVENS (at the Piano)

'Daddy'; 'Church'; 'Granny'; 'Mummy's Bedroom'; 'Policemen'; 'Prayer Time'
Interludes by the VARIETY BAND

7.0 Mr. B. W. HADDON, 'The Cattle Show and the Christmas Diddot'

AT Christmas time, Smithfield Market really comes into its own. Despite all the attacks of foreign fashions, the Englishman is still at heart carnivorous, and at this season he reverts to type. Masses of meat go down his throat, and Smithfield is worked to its utmost capacity supplying them. In preparation for the crisis, a fat-stock show is held every year, when the future diner can, if he likes, see his Christmas dinner in its natural state. Mr. Haddon, who will talk about Christmas preparations at Smithfield, is editor of Smithfield's own paper—*The Farmer and Stockbreeder*.



Mr. ERIC MARSHALL

is the soloist in the concert of Old Favourites that will be broadcast from London this evening at 7.45.

7.15 THE FOUNDATIONS OF MUSIC

MENDELSSOHN'S SONGS WITHOUT WORDS
Played by HAROLD RUTLAND

7.25 SPORTS TALK: An Eye-Witness Account by Mr. O. L. OWEN, of the Rugby International Trial Match, played at Leicester. S.B. from Nottingham

THE first English international trial of the season was played at Leicester this afternoon, when Whites met Colours under the watchful eyes of the Rugby Union selectors. Mr. Owen will discuss to what extent the afternoon's play has helped them in their next task—the composition of the England side to play the Rest at Twickenham on the 17th.



THE FIRST TOC H.

ToC H is celebrating its anniversary with a great rally at the Albert Hall tonight, at which the Prince of Wales (inset) will speak, and London and Daventry will relay his speech at 8.45. This picture shows a sight that will bring back memories to very many readers—the first Talbot House at Poperinghe in 1915.

7.45 OLD FAVOURITES

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ERIC MARSHALL (Baritone)

ORCHESTRA

March from 'The Prophet' Meyerbeer
Overture to 'Zampa' Hérold

THE Opera *The Prophet* deals with the Anabaptists, who made a great commotion in Europe in the early part of the sixteenth century. John of Leyden, the so-called Prophet of the sect, was crowned at Münster Cathedral, and this March, in the Opera of Meyerbeer, accompanies the ceremony.

BERLIOZ was rather severe on Hérold, who, he declared, lacked a style of his own. He dismissed *Zampa* as not real French, German, or Italian music—only 'Parisian music.'

The favourite Overture to *Zampa* is made out of tunes from the Opera, rather loosely strung together.

8.0 ERIC MARSHALL and Orchestra

Airs:

Even bravest heart ('Faust') Gounod
Wolfram's Song (Like death's grim shadow, from 'Tannhäuser') Wagner

8.10 ORCHESTRA

Album Leaf Wagner
Prelude Järnefelt
Funeral March of a Marionette Gounod

8.24 ERIC MARSHALL

Auf dem Kirchhofe (From the Churchyard) Brahms
Ich ersieht ein Lied (I longed for a song) Franz Micoorey
Groppe aus dem Tartarus Schubert

8.24 ORCHESTRA

Prelude in C Sharp Minor Rachmaninov
Military Polonaise Chopin

8.45 SPEECH BY

H.R.H. THE PRINCE OF WALES

at the

TOC H BIRTHDAY FESTIVAL,

Relayed from the Royal Albert Hall

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 WRITERS OF TODAY: Mr. ALAN GRIFF reading a short story, 'The Castle'

THE author of this story is well known to the Manchester and Birmingham radio audiences, as he has read many of his short stories from these studios. 'The Castle,' which is taken from a volume of Mr. Griff's short stories, 'Marmosets and Nightingales,' is typical of his work—a vivid vignette of an incident in mediæval England at the time when Stephen and Matilda were fighting for the crown. A new novel of his, entitled 'Chronicle,' is to be published in the spring.

9.30 Local Announcements (Daventry only)
Shipping Forecast

9.35 VARIETY

TOMMY HANDLEY

ELSIE CARLISLE

THE LEONORA OCTET

PAULA CINQUEVALLI and DAVID WILTON (Entertainers)

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and the SAVOY HAVANA BAND, from the Savoy Hotel

(Saturday's Programmes continued on page 450.)



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Saturday's Programmes cont'd (Dec. 3)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 448.)

- 3.0 POPULAR CHAMBER MUSIC**
From Birmingham
THE LEONARD HIRSCH STRING QUARTET
Quartet in G (Serenade) Mozart
Quick movement; Romance; Minuet;
Finale—Rondo
- 3.20 HERBERT SIMMONDS (Baritone)**
Christ is risen Rachmaninov
First Loss Medtner
Field Marshal Death Mussorgsky
- 3.30 QUARTET**
Quartet, Op. 18, No. 2 Beethoven
Quick; Slow and in a singing style; Quick
and lively; Very quick
- 4.0 HERBERT SIMMONDS**
The Wanderer Schubert
Devotion Schumann
Tune thy strings, O gipsy Dvorak
- 4.10 QUARTET**
Nocturne Borodin
Musical Moment Schubert
Andante Cantalil: (Slow and in a singing style)
Tchaikovsky
Cherry Ripe arr. Frank Bridge
The Mill Raff, arr. Pochon
- 4.45 VARIETY**
From Birmingham
THORNLEY DODGE (in Monologues)
The Two M's (Entertainers with a Piano)
RAYMOND GREEN (Humorist-Entertainer)
MARIE SABERONNE (Siffleuse)
MABEL CONSTANDUROS
(In a Character Sketch)
HAROLD TURLEY'S BAND, relayed from Wimbush's
Princes Café
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
A 'Snooky' Adventure by Phyllis Richardson.
Songs by Stanley Finchett (Tenor). Marie
Saberonne gives some Bird impressions. Mabel
Constanduros will entertain
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST; FIRST GENERAL NEWS BULLETIN**
- 6.45 LIGHT MUSIC**
From Birmingham
PATTISON'S SALON ORCHESTRA, directed by
THOMAS JONES, relayed from Corporation
Street Restaurant
Overture to 'Poet and Peasant' Suppé
Londonderry Air arr. O'Connor-Morris
- 7.0 HARRY SENNETT (Tenor)**
Now the shades of night are falling Bizet
ORCHESTRA
Selection of English Melodies, 'The Rose'
arr. Myddleton
- HARRY SENNETT
The Letter Gambogi
THOMAS JONES (Violin)
Legend Wieniawski
- 7.30 ORCHESTRA**
La Paloma (The Dove) Yradier
HARRY SENNETT
The Song of the Windmill Alison Travers
ORCHESTRA
Fantasia on Puccini's 'La Bohème'
- 8.0 DANCING TIME**
THE LONDON RADIO DANCE BAND
Directed by SIDNEY FIRMAN
PATRICIA ROSSBOROUGH (Songs at the Piano)
HAROLD HARVEY
(Syncopated Songs with Banjo and Ukulele)
- 9.0 'HOW TO DANCE THE YALE BLUES'—III**
by
SANTOS CASANI
(See Article by Mr. Casani on page 451)
- 9.20 DANCING TIME**
(Continued)
- 10.0 WEATHER FORECAST; SECOND GENERAL
NEWS BULLETIN**



10.15-11.15

'THE MASQUE OF COMUS'

By JOHN MILTON

The Original Music by HENRY LAWES,
together with Incidental Music, Dances, etc.,
arranged by Sir FREDERICK BRIDGE

Speaking Parts taken by:

STUART VINDEN—Comus
W. J. HUGHES—First Brother
GLADYS WARD—The Lady
HENRY BUTLIN—Second Brother
VINCENT CURRAN—The Attendant Spirit

Singing Parts taken by:

DOROTHY D'ORSAY (Contralto)
GEOFFREY DAMS (Tenor)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

THE Masque of Comus was presented at Ludlow Castle, before the Earl of Bridgewater, during the Michaelmas festivities of 1634. Its subject was suggested by the fact that the Earl's two sons and daughter, whilst returning from a visit, had to pass the night in a forest; and for part of the time the sister was lost.

In the First Scene, in the wood, the Attendant Spirit tells us that he has been sent to guard the three travellers on their dark and dangerous way. One of the chief dangers is Comus, wild son of Bacchus and Circe, whose liquor turns people into the likeness of animals. Comus enters with his 'charming-rod' and glass, a troop of monsters noisily attending him. They dance, and then retire, as they hear approaching the Lady wandering in search of her brothers.

To her enters Comus, whom she supposes to be a shepherd. He promises to lead her to a cottage where she may rest, whilst he will find her brothers. They go off together.

Now the brothers enter, and after a little, the Attendant Spirit, dressed like the shepherd Thyrsis.

He has seen the lost Lady with Comus. The brothers express their fears for her safety, and Thyrsis leads them to the magician's hall.

Scene Two is a palace, 'set out with all manner of deliciousness; soft music, tables spread with all dainties.' The Lady sits in an enchanted chair, from which she cannot move. Comus and his troop appear, and he threatens that he will turn her to stone if she will not accept his hospitality. She resists his wiles, and Comus feels the power of her innocence against his enchantments, but tries to persuade her to take his magic liquor. At this moment the brothers rush in with drawn swords; Comus and his rabble escape. The Lady is still enchanted, but the Attendant Spirit recalls that a nymph, Sabrina, has the power to undo the charm. He invokes her, and she arises, attended by water nymphs. Her aid is implored. She sprinkles upon the Lady some magical drops, and the spell is broken.

The last Scene is Ludlow Town and the Earl's castle. Country dancers come in, and the Attendant Spirit, with the Lady and her brothers. The Attendant Spirit presents the children to their parents, and dances follow, with an epilogue by the Spirit.

(Saturday's Programmes continued on page 451.)



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My Third Lesson in the Yale Blues.

By Santos Casani.

IN my first article I dealt with the Walk and Side Chasse. In my second article I dealt with the Twinkle and Promenade, but in this article I am describing, step by step, the Left-Hand Turn.

The idea of these articles is that you should read them in connection with my Talks. In my third Talk on the Yale Blues, which I am giving from 5GB tonight, Saturday, I will first re-explain the first four steps and then go on with this Turn.

The four photographs on this page are describing some of the movements of this Turn.

- (4) Just pause. From this position do a little rocking step by:—
- (5) Turning slightly more to the left, take a small step with the right foot, bringing your weight on to it and counting one.
- (6) Feet remain in same position but transfer your weight quickly from your right to your left foot, counting two. From here:—
- (7) Take a tiny step again with the right foot, bringing your weight on to it, counting one.
- (8) Step with the left foot sideways and in line



Reading from left to right, the first one describes Paragraph No. 5, the second No. 6, the third one No. 8, and the fourth one No. 9.

Now for the Left-Hand Turn. This step again is done from the Walk, and you start with your left foot.

As you are walking and your left foot is about to come forward:—

- (1) Turning slightly to the left you step forward with the left foot, bringing your weight on to it, the left foot being turned outwards. Count one.
- (2) Take a short step forward with the right foot, at the same time pivoting on the balls of both feet, completing a half turn and having your weight on your right foot, counting two.
- (3) Take a short step back with the left foot in such a way that you cross your left foot to the right side of your right foot. The left foot should be in front slightly although the feet are crossed, and your weight should be on your left foot. Count three.

of dance, bringing your weight on to it and counting two.

- (9) Close your right to your left, bringing your weight on to your right, counting three.
- (10) Feet remaining in same position, you pause, counting four, and from this position you get into the walk in exactly the same way as from the Promenade by doing the little Three-Step already described in the Promenade, with the left, right, leftstep, close, step, taking up a beat to each step, at the same time turning again to the front in line of dance and continuing with the walk with the right foot.

This step you may repeat as many times as you like, and the lady's steps are exactly the same as the man's, with the exception that when the man crosses his feet in No. 3, the lady closes her feet by bringing her right to her left.

[If any listeners have any questions to ask regarding the Yale Blues, if they will write to me c/o B.I.C., Savoy Hill, W.C.2, enclosing a stamped envelope, I will be delighted to give them an answer.]

THE NEW RADIO OPERA SEASON.

'MERRY WIVES OF WINDSOR,' by Nicolai, the fourth in the series of this season's Operas, is being broadcast from 5GB on January 2, and from 2LO on January 4. Listeners who wish to obtain (1) a copy of the book of words of this Opera or (2) of the complete twelve of the present series, or (3) the remaining nine of the series, should use the form given below:

- 1. Application for copies of 'MERRY WIVES OF WINDSOR' only. Please send me _____ copy (copies) of the Libretto of 'Merry Wives of Windsor.' I enclose penny stamps in payment at the rate of 2d. per copy post free.
- 2. Application for the complete series of twelve libretti. Please send me _____ copy (copies) of each of the Opera Libretti as published. I enclose P.O. No. _____ or cheque, value _____ in payment at the rate of 2s. for the whole series post free.
- 3. Application for the remaining nine of the Series (including 'Merry Wives of Windsor'). Please send me _____ copy (copies) of each of the remaining nine Libretti. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 1s. 6d. each nine Libretti, post free.

PLEASE WRITE IN BLOCK LETTERS.

NAME

ADDRESS

Applications must be marked 'Libretti' on the envelope and sent, together with the remittance, to 'Opera Libretti,' B.B.C., Savoy Hill, London, W.C.2.

Programmes for Saturday.

(Continued from page 450.)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 NORA ALEXANDER: Among the Shepherds of Bosnia
- 7.15 S.B. from London
- 7.25 S.B. from Nottingham

7.45 A SEA PROGRAMME

- THE STATION OCTET
- Overture, 'Fingal's Cave' Mendelssohn
- DAVID OPENSHAW (Bass-Baritone), WIRELESS CHORUS, and STATION OCTET
- Songs of the Fleet Stanford
- Sailing at Dawn; The Song of the Sou'-Wester; The Middle Watch; The Little Admiral; Farewell
- OCTET
- 'Nautical Scenes' Suite Fletcher
- DAVID OPENSHAW
- Drake goes West Sanderson
- Sea Fever Ireland
- Shipmates o' Mine Sanderson
- The Glory of the Sea Sanderson
- OCTET
- March, 'Admirals All' Bath
- 8.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5WA CARDIFF. 353 M. 850 KC.

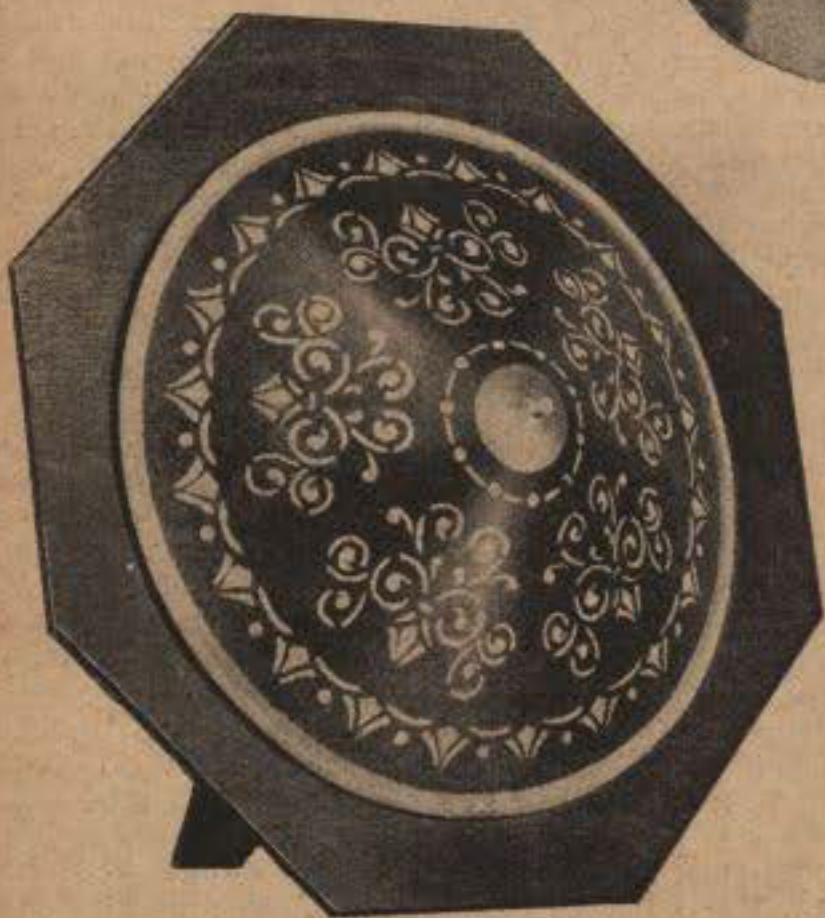
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 An Eye-Witness Account of the Rugby Match, CARDIFF v. NEW SOUTH WALES
- 7.0 The Rev. F. A. JARMAN, 'Human Documents'
- 7.15 S.B. from London
- 7.25 A. S. BURGE, 'Rugby International and Team Building.' LEIGH WOODS, 'West of England Sport'

7.45 AN INSTRUMENTAL PROGRAMME

- THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
- Overture to 'The Yellow Princess,' Op. 30 Saint-Saëns
- HILARY EVANS (Flute), G. GILBERT (Clarinet), and ORCHESTRA
- Tarantella, Op. 6 Saint-Saëns
- LEONARD BUSFIELD (Violin) and ORCHESTRA
- Romance from Concerto in D Minor Wieniawski
- FRED TILSLEY (Oboe) and ORCHESTRA
- Concerto, No. 8 Handel
- KENNETH HARDING (Viola)
- Elegy, Op. 44 Glazounov
- A. H. TROTMAN (Cornet) and ORCHESTRA
- Good-night! Farewell! Kucken
- Polka, 'Arbucklenian' Hartmann
- RONALD HARDING (Violoncello) and STRING ORCHESTRA
- Night among the Lakes Redman
- ORCHESTRA
- Second Hungarian Rhapsody Liszt

- 8.45 S.B. from London
- 9.30 Local Announcements
- 9.35 A. C. ASTOR
- The Globe-Trotting Ventriloquist
- 9.50-12.0 S.B. from London
- (Saturday's Programmes continued on page 451.)

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The Inter-Varsity Relay Races.

By Harold M. Abrahams.

In this article Mr. Abrahams, the old Cambridge runner and Olympic sprint champion, tells all about the Oxford v. Cambridge relay races, a running commentary on which he will broadcast this afternoon (Saturday, December 3), from the Iffley Road track at Oxford. The plan on this page will be very useful to listeners to his narrative.

THIS afternoon's meeting is the eighth of its kind. Though the Inter-Varsity Sports were instituted as long ago as 1864, it was not until December, 1920, that the two athletic clubs, largely at the instigation of B. G. D. Rudd (who, as President of the Oxford club, won the 400 metres at the 1920 Olympic Games), instituted the relay match.

The value of relay races cannot be over-emphasized. In the first place they introduce the team spirit into track running; but it is a team spirit which also encourages individual excellence. By doing his utmost, the runner does the best for his side. Further, in a relay race it is quite possible for one super-athlete to carry a rather second-rate team to victory, by his brilliant running over, say, the last relay.

Today's contest will consist of seven events, as follows:—

1. 400 Yards Relay (4 men to run 100 yards).
2. Half-mile Relay (4 men to run 220 yards).
3. One Mile Relay (4 men to run 440 yards).
4. Two Miles Relay (4 men to run 880 yards).
5. Four Miles Relay (4 men to run 1 mile).
6. 480 Yards Hurdles Relay (4 men to run 120 yards hurdles).
7. Half-mile Low Hurdles Relay (4 men to run 220 yards hurdles).

The track at Iffley Road measures 586½ yards—that is, three laps to the mile. The competitors run round in a clockwise motion (i.e., with the grass always at their right hand). At most sports meetings the runners run left-hand inside; but for no better (or, indeed, worse) reason than tradition, the Varsityes always run right-hand inside.

The hut from which a description is to be broadcast will be practically opposite the finishing-post, marked A on the plan, between the Pavilion and the Stand, and listeners must imagine us there.

The events numbered 1, 2, and 4 above will be run up and down (what the Americans call a 'shuttle' relay). In all the other events a baton has to be passed from one runner to the next within a space of twenty yards, which constitutes the change-over ground. In ancient Greece, it may be remembered, a lighted torch was handed from one runner to the next.

IT will, I think, increase the interest of those who may be listening if I give one or two remarks about the times probable in the various events.

400 YARDS RELAY (4 to run 100 yards each).—The world's record for this event is 37½ sec., accomplished round the Stamford Bridge track. This represents an average of inside 9½ sec. for each man per 100 yards. Last year Oxford won this event in 40½ sec. (an average of 10½ sec).

480 YARDS HURDLES.—Each man covers a flight of ten 3ft. 6in. hurdles, placed 10 yards apart, the distance from the start to the first hurdle being 15 yards, and a similar distance from the last hurdle to the finish. The British record is 61½ sec., and the Inter-Varsity record 63½ sec. Cambridge will have three of last year's team available this year.

HALF-MILE RELAY (four to run 220 yards; world's record, 1 min. 27½ sec.; inter-Varsity record, 1 min. 29 sec., made by Oxford in 1925).—This event will take about a minute and a half.

The race is frequently won or lost by the efficiency of the men changing over. Sometimes as much as 10 yards is lost by a bad change-over.

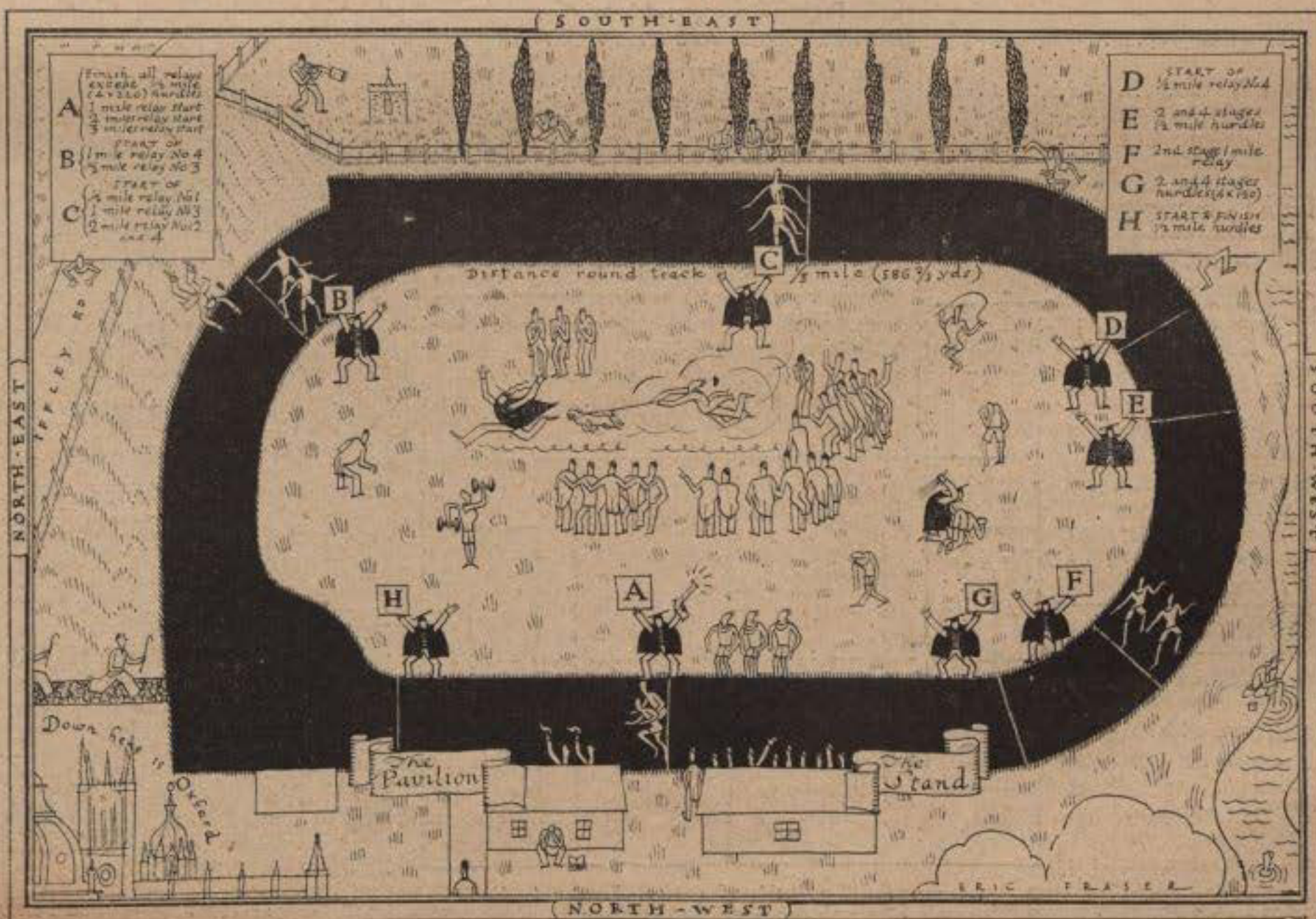
HALF-MILE HURDLES.—There are no world or British records for this event, because the inter-Varsity meeting is the only one in the world at which it is staged. Last year (when it was held for the first time), Cambridge won in 1 min. 46 sec., an average of 26½ sec. per man. The British record for 220 yards low hurdles is 24½ sec., and the world's record 23 sec. The hurdles are 2ft. 6in. high, and 20 yards apart. In this event, again, Cambridge have three of last year's winning team.

ONE MILE RELAY (four to run 440 yards; world's record, 3 min. 16½ sec.; inter-Varsity, 3 min. 24½ sec.).—This race will take about 3½ minutes, and, judging from the two teams, will be neck-and-neck all the way.

TWO MILES RELAY (four to run 880 yards; world's record, 7 min. 42 sec.; British, 7 min. 56½ sec.; inter-Varsity, 8 min. 3½ sec.).—Cambridge have never been beaten in this event, but when one reflects that Cambridge have had no fewer than three A.A.A. champions at the distance since the war, such a result is not surprising.

Each runner should take between 2 mins. and 2 mins. 5 sec. over his stage.

FOUR MILES RELAY (world's record, 17 min. 21½ sec.; British, 17 min. 46½ sec.; inter-Varsity, 18 min. 8½ sec.).—In this event each runner completes three laps at the rate of approximately 1½ to 1¾ mins. per lap. It is in this event more than any other that the runner's knowledge of pace is most needed.



Saturday's Programmes continued (December 3)

(Continued from page 451.)

2ZY MANCHESTER. 384.6 M. 780 KC.

2.30 HUDDERSFIELD v. ARSENAL
A Running Commentary by Mr. F. STACEY LINTOTT on the Association Football Match Relayed from Huddersfield

5.0 ETHELWYN FEARNLEY ('Cello)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. DAVID M. LICHTENSTEIN, 'Interesting Hungary'

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 AN IRISH PROGRAMME
THE STATION ORCHESTRA
Three Irish Pictures Ansell
Molly on the Shore Grainger
BARNEY O'REILLY (Entertainer)
An Irishman's Farewell Anon.
Sheila O'Shay Hargreaves
ORCHESTRA
Three Irish Scenes (First Performance)
Londonderry Air arr. Oscar Naylor
O'Connor-Morris
BARNEY O'REILLY
Phil the Fluter's Ball Percy French
Put away a ray of sunshine Albert
ORCHESTRA
Selection from 'The Emerald Isle'
Sullivan and German, arr. Langey

8.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 FOR FARMERS: Mr. C. E. SCORER, 'Clean Milk Production'

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,180 KC.

2.30-5.0 HUDDERSFIELD v. ARSENAL
A Running Commentary on The Association Football Match by Mr. STACEY LINTOTT
S.B. from Manchester

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.25 S.B. from Nottingham

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6LV LIVERPOOL. 297 M. 1,010 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.30 'THE CRICKET ON THE HEARTH' (Part II)
(CHARLES DICKENS)
Presented by WALTER SHORE and the LIVERPOOL RADIO PLAYERS

Cast:

Dot NELL RAHE
Tilly Slowboy MARJORIE DAVIES
May Fielding VERA STORY
John Peerybingle J. W. A. GRANT
Ned Plummer A. I. BUCHANAN
Caleb Plummer WALTER SHORE
Mr. Tackleton T. G. W. HAMILTON
Mrs. Fielding M. ASHTON WALKER
Bertha Plummer GLADYS DOVEY
Scene: John's Cottage (Christmas Day)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. A. EDWARDS, 'British Wild Birds—The Starling'

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

11.30-11.30 Gramophone Records

2.30 NOTTS COUNTY v. SWANSEA TOWN
A Running Commentary on the League Match, relayed from Meadow Lane, Nottingham

4.15 app. London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.30 S.B. from London

7.0 Mr. E. CAREY-RIGGALL, 'Just in Case'

7.15 S.B. from London

7.25 SPORTS TALK: Eye-Witness Account of the International Rugby Trial Match at Leicester, by Mr. O. L. OWEN

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

2.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A VIOLIN RECITAL
By HAROLD FAIRHURST

6.30 S.B. from London

7.25 S.B. from Nottingham

7.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

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

4.15 ORGAN relayed from the Albert Hall

5.15 THE CHILDREN'S HOUR

6.0 MARJORIE JARVIS and ROBERT MARSHALL (Entertainers at the Piano) and some Dance Music

6.30 S.B. from London

7.25 S.B. from Nottingham

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

2.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Mr. A. J. BARKER, 'Football as a Game and as a Spectacle'

6.15 London Programme relayed from Daventry

6.30 S.B. from London

7.0 E. SIMS-HILDICH, 'The Tragedy of Schubert'

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

2.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. J. C. GRIFFITH-JONES, 'Association Football in West Wales'

7.15 S.B. from London

7.25 S.B. from Nottingham

7.45 S.B. from Cardiff

8.45 S.B. from London

9.30 Local Announcements

9.35 S.B. from Cardiff

9.50-12.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 950 KC.

2.30 app.—Running Commentary on Association Football Match, Newcastle United v. Liverpool. Relayed from St. James' Park. Commentator, Lieut.-Col. G. R. B. Spain. 4.15:—Music from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Mr. Wm. Fawcett: 'Sport in the North Country—V. The Race Horse: Its Breeding and History.' 7.15:—S.B. from London. 7.25:—Mr. T. W. Bell, Secretary of the Northumberland Football Association: 'Association Football.' 7.45:—'The Show Boat.' A Revue Written and Produced by Peter Cheyne. 8.45:—S.B. from London. 10.30:—Dinner Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 425.4 M. 740 KC.

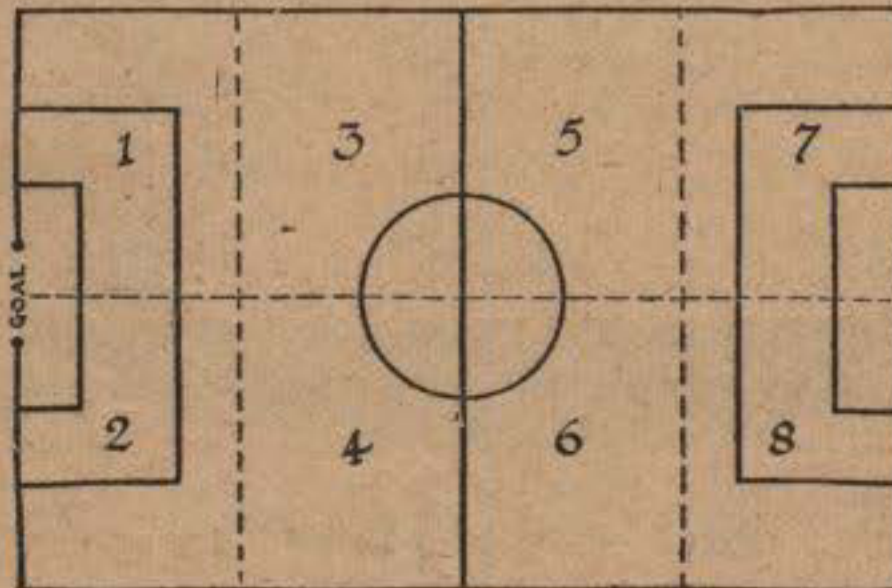
2.5:—Running Commentary on Inter-City Rugby Match, relayed from Glasgow High School Ground, Anniesland. 4.15:—A 'Bezzar's Opera' Programme, John Gay—Died December 4, 1732. The Wireless Quintet, Matthew Nibel (Bass). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Violin Recital by Florence M. Bride. 6.30:—S.B. from London. 6.45:—Scottish Sport Bulletin. 6.50 app.:—S.B. from London. 7.0:—Mr. E. H. Bostock: 'Sixty Years a Showman.' 7.15:—S.B. from London. 7.25:—Ompax: 'Rugby International Prospects.' 7.45:—'The Show Boat.' A Revue Written and Produced by Peter Cheyne. 8.45-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.45:—Station Octet, Aileen Milne (Mezzo-Soprano), Alan Sharpe (Baritone). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 6.47:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.25:—S.B. from Nottingham. 7.45-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 880 KC.

2.15:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Station Director's Talk. 7.15:—S.B. from London. 7.25:—S.B. from Nottingham. 7.45:—A Concert arranged and presented by Madame Drinkwater. At the Piano, Mrs. Herbert Nixon. Operetta, 'A Gentleman of the Road' (Farjeon). Cantata (Treble Voice): 'The Moon' (Parcell). The Station Orchestra: Incidental Music, 'As You Like It' (H. Quilter). Part Songs: 'The Maidens of the Fleur de Lys' (Sydenham); 'The Statues' (Fletcher). Quartet: 'A Cycle of the Motley.' 'The Passing Show' (H. Oliver). Columbine, Norah Totton; Harlequin, D. J. Murray; Pierrette, Beatrice McComb; Parrot, W. Knox. Madame Music Hampton. Moll Barr and Ladies' Choir: Aria and Chorus, 'Spinning Chorus'; A ship the restless ocean sweeps (from 'The Flying Dutchman') (Wagner). Ladies' Choir: Part Songs, 'Beautiful Morn' (German); 'Hark, the echoing air' (Turnell). Orchestra: March, 'Spirit of Pageantry' (Fletcher). 8.45-12.0:—S.B. from London.



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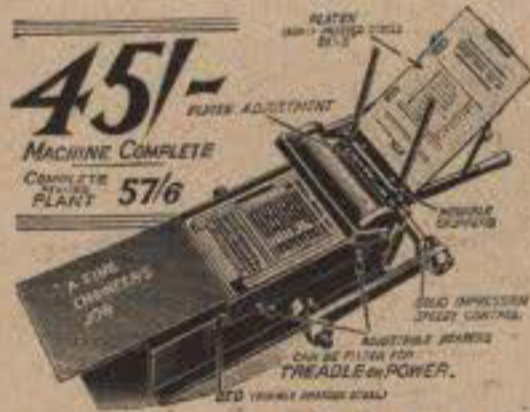


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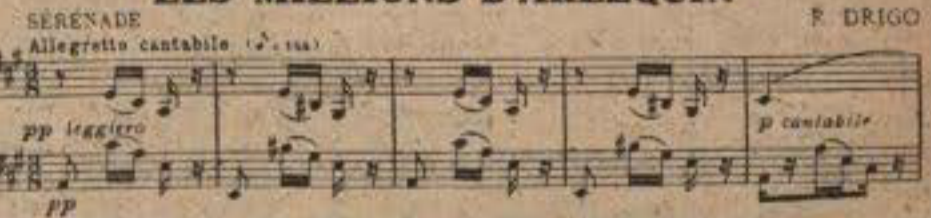
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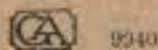
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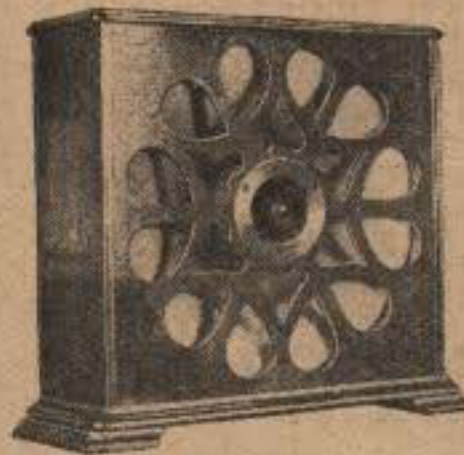
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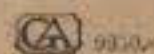
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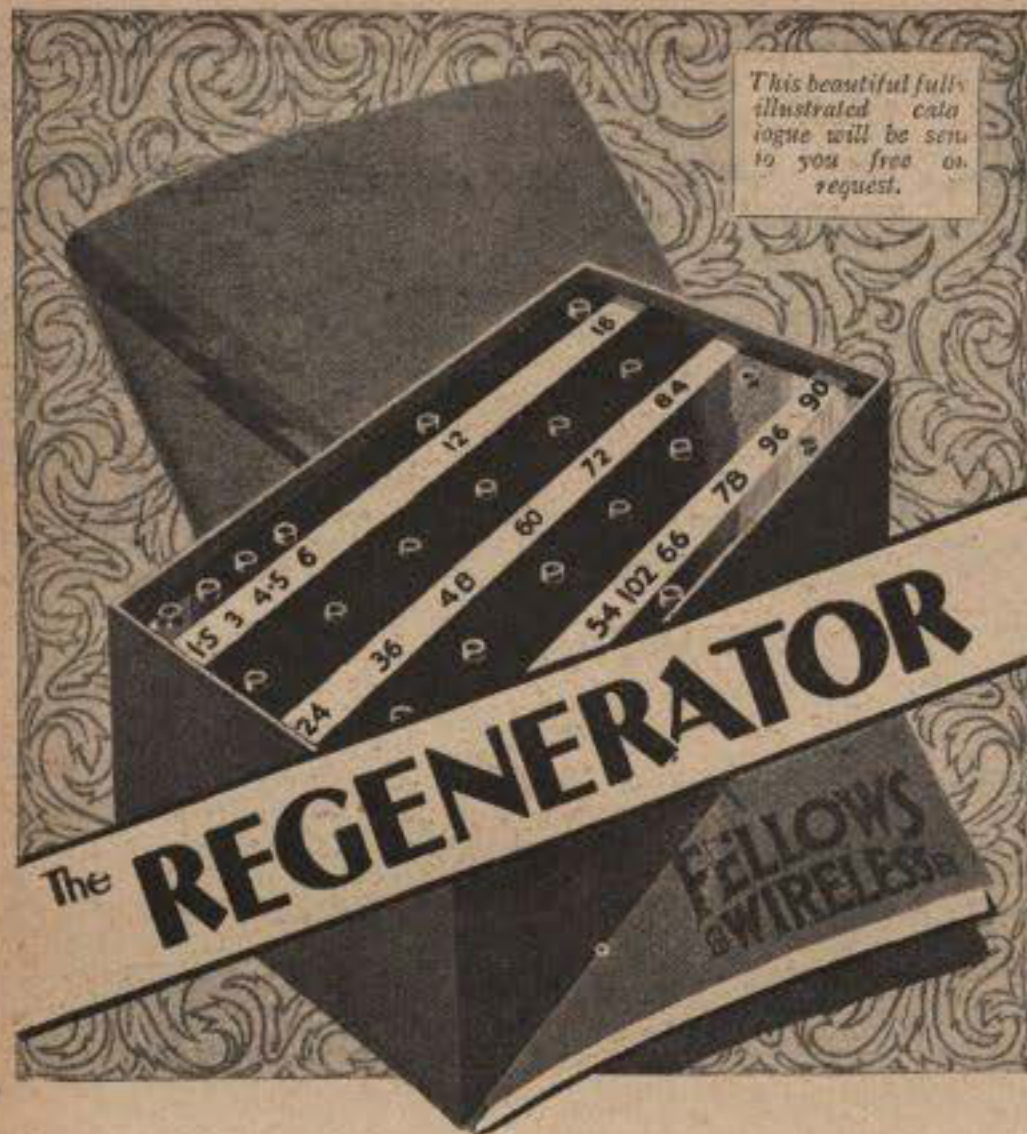
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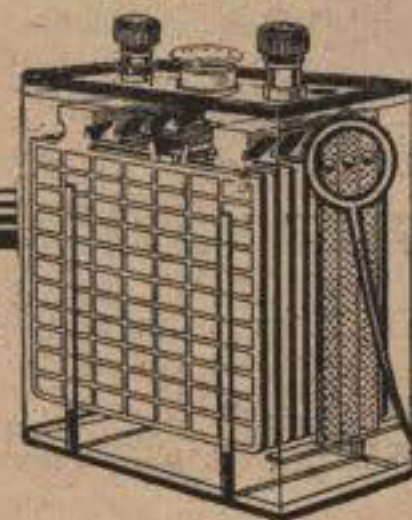
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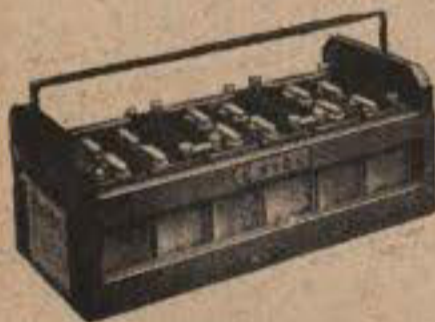
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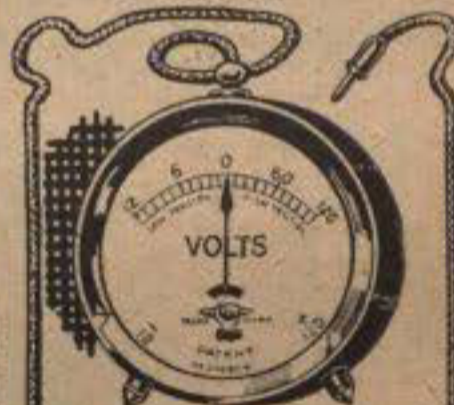


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For Direct Current Lighting circuits only. Ideal as a High Tension accumulator charger, and also as a trickle charger for Low Tension accumulators. Will charge one or a number of accumulators at a time at no extra cost, if light is intense. Suitable for all voltages. Thousands in use giving every satisfaction. Full instructions given with each appliance, complete with Polarity Indicator, price 6/-



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Stocked by all High-Class Radio Stores. Illustrated List H.T. post free.

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A smooth, safe supply of H.T. current is obtained by just plugging the flexible cord into a lamp holder and connecting the unit to your set as you would an H.T. Battery. Current consumption is smaller than that of the smallest lamp made. For alternating or direct current. Cuts out the cost for ever of new H.T. Batteries.

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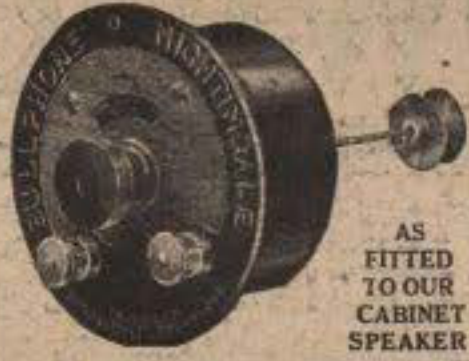
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M.C. 81

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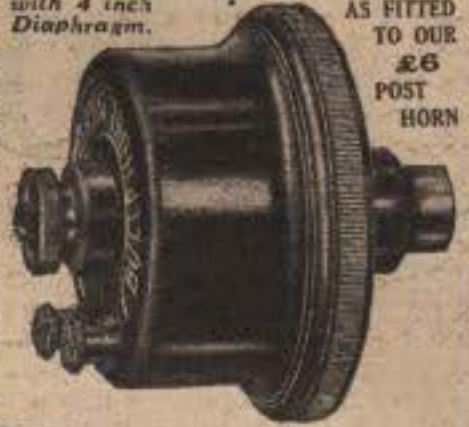
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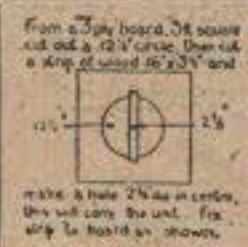
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ASTONISHING RESULTS, equal to the most expensive Loud Speakers yet made, are guaranteed with either of these Units.

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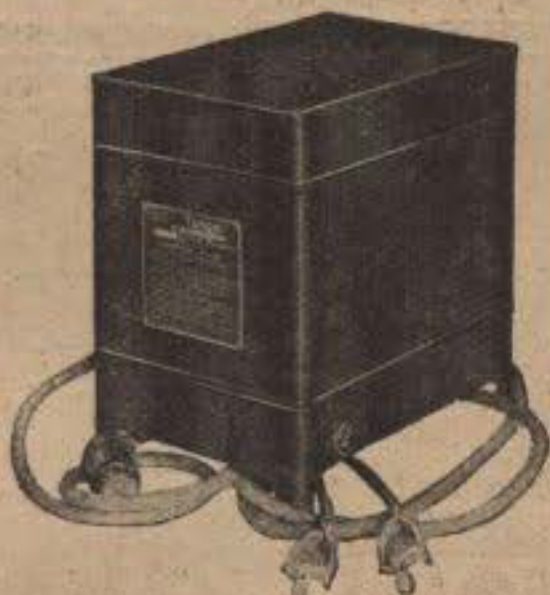
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FOR USE ON ALTERNATING CURRENT SUPPLY

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- (1) A saving in expense and trouble.
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Mulard Dual Emitter Valves with patent Valve holders, 8c. H.T. Battery, 2 Volt Accumulator and complete Aerial outfit. Loud Speaker of exclusive design to match the Cabinet, with unique magnetic system and improved diaphragm.

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The Kids heard the bugler's call
Which summoned the men to their dinner
There was pie (Bisto flavoured) for all,
Which meant that the meal was a winner.
And they cut out their pranks,
And accepted with thanks
When asked "Would you like to fall in with the ranks?"
And they hardly believed that such luck could befall,
As they joined in a jolly good dinner.

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EVERYTHING **G.E.C.** ELECTRICAL

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20-volt H.T. Unit you are getting an H.T. Accumulator with a Capacity of 4,250 m.a. at a 15 m.a. discharge rate?

"GEEKO" H.T. Accumulators are made up in 20-volt units, each containing 10 cells with a capacity of 4,250 m.a. hours at a 15 m.a. discharge rate. This capacity probably exceeds that of any other make. 2-volt tappings are provided, and at the cost of 9d. a volt, these accumulators represent unequalled value. Four sizes of cabinets are obtainable for 3, 4, 5, or 6 units, giving voltages of 60, 80, 100 and 120 respectively.

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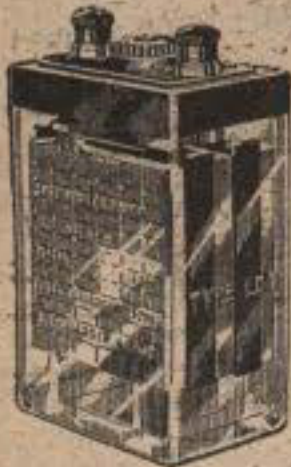


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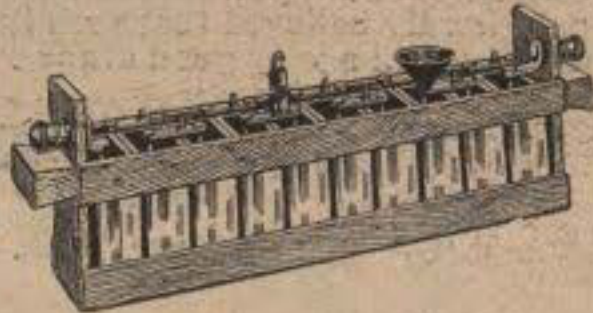
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20-volt H.T. Battery
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(Tapping clip and
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THE R.H.G. 20 volt High Tension Battery in carrying crate, is a perfectly constructed unit of 3,000 milli-amp. hrs. capacity, and moderate price. No better H.T. Battery is obtainable at the price.

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State number and type of valves when writing.

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A cheap, permanent source of H.T. Supply that recharges itself OVERNIGHT!

ELIMINATORS—too expensive!
ACCUMULATORS—away for charging!
BATTERIES—temporary life!
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PERMANENT H.T. SUPPLY

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