

THIS WEEK'S OPERA—'SAMSON AND DELILAH' (See page 540.)

# THE RADIO TIMES

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## Living Words and Cold Print.

### Broadcasting and the Battle of Tongue and Pen.

A SHORT time ago Mrs. Naomi Mitchison contributed to *The Radio Times* an article under the provocative title: 'Can the Spoken Word Come Into Its Own Again?'

After stating that the English language had been losing its freedom and much of its peculiar subtlety through the decay of the spoken and the supremacy of the written word, Mrs. Mitchison pointed out that broadcasting was helping to improve this state of affairs and to restore the spoken word to the important position which it once enjoyed.

Not many of us have realized what a revolution is taking place under our very noses. Ten years ago the influence of speech in every form was on the decline compared with that of writing. Printing, through the medium of books, newspapers, and magazines, was gradually killing the spoken word. Everything, from a poem to a system of philosophy, was reduced to cold, inanimate letters. The only stronghold for the spoken word were the theatres and the Universities, and they were being fiercely assailed by the cinematograph and that queer hybrid the correspondence course.

Broadcasting played the rôle of Perseus to the Spoken Word's Andromeda. It has set our language free again. And the much-heralded talking films seem likely to complete and perfect the process of emancipation.

Until the advent of broadcasting, the art of improvised story-telling, too, had gradually been falling into atrophy and disuse. It only survived in the form of the bedtime story for children. A. J. Alan, in his own inimitable way, has resuscitated the art of story-telling to grown-ups. To hear him for the first time is to share the emotional experiences of that

'watcher of the skies

When a new planet swims into his ken.'

The superior advantages of the spoken to the written word, however, are not confined to mere story-telling. In the actual dissemination of news, it has its rival 'dead beat.' No one would deny that to hear a broadcast account of the Boat Race or the Grand National, when one can get a whiff of the excitement and suspense from

the modern world the invention which has exercised the most far-reaching effects is the invention of printing. But we sometimes forget that the ancient world made a still greater discovery—the art of writing. The transition from the spoken to the written word was more startling to the imagination, and more revolutionary in its consequences, than the transition from the written word to the printed page.

The Greeks, the most keen-witted and original people of antiquity, gave a cold reception to this discovery. For centuries they employed it, not as a vehicle for thought, but almost wholly for memorial purposes, such as registering treaties and commercial contracts, preserving the names of Olympian victors, fixing boundaries and so forth. They knew their poems by heart and discussed rival systems of philosophy in the market-place.

In their attitude towards the laws and towards philosophy the Greeks evinced their enthusiasm for the spoken, and their corresponding distrust of the written, word. They would have appreciated and endorsed the advice which Winston Churchill once gave to Shane Leslie:—

'Turn your mind into a quick-firing gun—not into an ammunition wagon.'

For them the laws were not cold principles once for all embodied in the statute book; not stern task-masters, but the companions of social life, friendly and intelligent advisers.

Again, in the sphere of philosophy, the Greeks recognized the need for flexibility and continuous adjustment. No written exposition could reproduce the free play and infinite elasticity of thought.

I suppose the best analogy to the discussions which Socrates used to have with his friends—and enemies—is the free and easy system which is still maintained between tutor and undergraduate at Oxford and

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Managing Director of the London Palladium

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Also V. Sackville West, Harold Abrahams,  
'Both Sides of the Microphone,' etc.

the very inflexion of the speaker's voice, is infinitely more satisfying than to read the most graphic account of such events in our evening newspapers. Equally obvious are the advantages of a broadcast debate as a substitute for the letter to the daily press and the reply which is usually forthcoming when the original letter has probably been used for fire-lighting purposes.

We take it as a commonplace that in

## TOM-TOMS CALLING THE TIRED BUSINESS MAN. A Brilliant American Critic on America's Radio.

*'Good evening, ladies and gentlemen of the radio family. This is Station WKD, broadcasting from Albany, New York. I am sure those of you who have just heard Dr. Doolittle's interesting talk on "The Double-Entry System" will be glad to know that we have with us tonight the Griswold Troubadours, presented with the compliments of Griswold and Company, manufacturers of leather belting. Our troubadours are now gliding under a Venetian moon to the palace of the Duke, where the young lover will serenade the lady of his dreams. In keeping with this scene, the young lover will sing "Mong Cur Ah Swaff Poor Voo," after which the Hotsey-Totsey Boys will play, "I Got the Gimme's, so Gimme Another One Too."'*

\* \* \* \* \*

AMERICA and Russia are the two great enigmas among the nations of the modern world. Everybody wants to know about them; nobody agrees. The difference is that whereas hardly anybody can claim to give you accurate information about what is really happening in the U.S.S.R., almost everybody has some particular right to tell you all about the U.S.A.

Every British author of any pretensions has been there on a lecture-tour; returning actors, athletes, business men, Boy Scouts, all flood us with theories about America, and of late years the Americans have joined the chorus themselves. Headed by Sinclair Lewis and H. L. Mencken, they have begun analyzing America, criticizing it, explaining it in so many different ways that one may well despair. Happily, a new exponent has arisen who does what few others do. In a book called 'Bigger and Better Murders,'\* Mr. Charles Mertz covers, searchingly and revealingly, the whole brilliant, kaleidoscopic American scene.

He casts his spotlight in turn on each of the significant features in modern American life. The filling-stations, uniform from San Diego to the New England coast, which are America's equivalent to the highway inn; the vast network of secret societies with strange and mystic names, which make millions of Americans on 'lodge nights' dress themselves fantastically as Brahmins, vikings, princes, druids, Galahads or Maltese; the soda fountains that have replaced the pre-Prohibition bar with something newer, brighter, more magnificent, and entirely sham; the murder trials that are as highly organized as the circus shows of Imperial Rome; the crazes for golf, the movies; University education (the University of Wisconsin carries 20,000 correspondence students on its rolls); beauty contests, trips to Europe, Italian architecture, and Big Fights. He finds reasons for such symptoms as the Week idea which produces Go-to-Church Week, Apple Week, Safety Week, Beethoven Week, Brush-Your-Teeth Week, Plant-a-Tree Week, Clean-Up-the-Yard Week, Father-and-Son Week, Take-a-Bath Week, Brake-test Week, Learn-to-

\* Gollancz, 7s. 6d.

Swim Week, and Boost-Your-Own-Town Week. He shows us an America still full of the restless spirit of the pioneers, but at the same time a conformist nation, occupied always in finding out what everybody else is doing so that it can do it too.

Across this continent of flux, and wealth, and mass-suggestion, where nine million words are telegraphed from the court-room during a murder trial, and the gate at a big fight amounts to half a million pounds, roar the voices of nearly a thousand radio stations broadcasting to an audience owning seven million sets. A growth of the last eight years that has sprung up at a truly American rate and reached a truly American scale.

Mr. Mertz's typical listener is neither an old-timer nor a newcomer. He 'bought into the radio family when it had advanced beyond the early stages, when its mechanics were no longer experimental and its architecture was already Florentine. There is no static on his six-valve set. The voice that comes in is crystal-clear.' He can get a dozen stations with equal ease, and he goes round them all in the evening when he is tuning in. Goes round them all—until he comes to a jazz band.

THAT is Mr. Mertz's conclusion; that the backbone of broadcast programmes in the United States is not the big occasion—a speech by the President or a visiting Queen—not the news or the talks or anything else, but the jazz band.

Ten of the smaller stations were on the air for 294 hours in a recent week. They did not waste much time on being educational. They gave 28 hours to talks, 77 hours to serious and part-way serious music, and 189 hours to syncopation. Ten of the larger stations were on the air for 357 hours in the same week; used 56 of those hours for talks, 42 for serious music, and 259 for harmony and rhythm. Four hours of popular airs to one of education.

Further, such serious items as there are are got over as early as possible in the programme day. As Mr. Mertz puts it, 'It is during the daytime hours, when listeners are relatively scarce, that most of the talks on teeth, the discussion of the Dawes plan, the courses in French, and the violin solos take the air; and during the evening hours, when millions of people are listening in, that the friendly jazz bands blare. . . . The saxophones begin at seven.'

And Mr. Mertz—one of the sanest and most penetrating critics of modern America who have yet appeared—approves. He thinks that education is not really radio's affair. Nor, apparently, are good music, fine poetry, great plays. The radio has a function of its own.

This function is tympanic. Into a nation that lives at top speed most of the day, and comes home much too wide-awake to settle down, the radio brings a stimulus for tired nerves and something to distract us from the dull business of staying put at

home. . . . If it is true that from twenty to thirty million Americans are listening in on the radio every evening, then for a large part of that evening they are listening in on the greatest single sweep of synchronized and syncopated rhythm that human ingenuity has yet conceived. . . . This is our counterpart of the drum the black man beats when the night is dark and the jungle lonely. Tom-tom.'

Well, America, like Russia, is an enigma among the nations of the modern world, and anything that one hears about it may be true. But nothing would be more enigmatic than that this nation of bubbling, restless energy, of ceaseless reaching out for knowledge and experience, of fluid, striving, flaming youth, should be content to use the great new gift of radio as nothing better than a soothing tom-tom for the Tired Business Man.

M. A. C. G.

In next week's issue:

'WHAT IS A GOOD NOVEL?'

By Mary Agnes Hamilton.

The first of a series of articles in which B.B.C. critics will explain the standards of criticism according to which they form their broadcast judgment on books, films, plays, etc.

### LIVING WORDS AND COLD PRINT.

(Continued from front page.)

Cambridge. Stephen Leacock, in his essay on Oxford, says that the undergraduates there are 'smoked into culture'—or words to that effect. They take their pipes and their weekly essays—as a sort of after-thought—to their tutors, and, disregarding all the best American precepts for the attainment of 'mental uplift,' fall into casual and often irrelevant talk. The older Universities, says Mr. Leacock, employ all the wrong methods, yet somehow or other they manage to 'deliver the goods.'

I do not know of a more cogent summary of the rival claims of the written and the spoken word than these three sentences of Newman's.

'If the actions of men,' he says, 'may be taken as any test of their conviction, then we have reason for saying this: that the province and the inestimable benefit of the written word is that of being a record of truth, and an authority of appeal, and an instrument of teaching in the hands of a teacher; but that, if we wish to become exact and fully furnished in any branch of knowledge which is diversified and complicated, we must consult the living man and listen to the living voice. . . . Whatever be the cause the fact is undeniable. The general principles of any study you may learn by books at home; but the detail, the colour, the air, the life which makes it live in us—you must catch all those from those in whom it lives already.'

CLIFFORD KENT WRIGHT,

# MUSIC-HALLS AND MICROPHONES

by  
**George Black**

**I**N the week or two immediately preceding the first broadcast from the stage of the London Palladium on October 22 last, it was observed that movements were afoot to prevent the broadcast taking place. It was not, in fact, until the afternoon of the twenty-second that all difficulties had been cleared away. These difficulties were not made by ourselves, or the artists concerned, but were due to what can only be described as a misunderstanding.

Almost from the inception of wireless, broadcasting from the stage has been the subject of frequent and heated disputation. The 'antis,' although numerically in the minority, have thought fit, when in a position to do so, to prevent altogether, or, at any rate, limit, such broadcasts. Some, indeed, in a mood of altruism, have expressed a willingness to do it under their own control, forgetting that broadcasting in Great Britain is on a somewhat different basis from that in most other countries, and that such an enterprise would not consequently be possible. These 'antis,' with laudable benevolence, imply that such a project would be of great advantage to the public.

The 'pros,' on the other hand, fully aware that broadcasting has come to stay, and that the B.B.C. is anxious to work in close and friendly co-operation with all in the entertainment world, aware also that stage and broadcasting can very well work together to the mutual advantage of both, have yet hesitated to take definite action, to the end that both theories can be put to the test. In other words, it may be said that the stubbornness of the 'antis' had been inadequately countered by the lukewarmness of the 'pros.'

When I became Director of the General Theatre Corporation, and assumed control of the Variety section of the theatres owned by the General Theatre Corporation, including the ownership of a great show window in the London Palladium, it seemed obvious to me that here was an opportunity to prove my contention that not only does broadcasting do no harm to theatre or artist, but that the contrary is, in fact, the case. Such an experiment was sim-

plified by the fact that the London Palladium, if I may say so, had already been recognized by critics and the public as the new headquarters of Variety, and as having brought new vitality to a form of entertainment which had previously shown a marked tendency in the direction of ultimate disappearance. There could be no suggestion in this case that a broadcast had been arranged as a last-hope effort at publicity to 'save the show,' since our audiences had grown

it clear that broadcasts from the stage are definitely of advantage to all the principals concerned; that is, the public (and with it the B.B.C.), the artists, and the entertainment industry to which I belong.

Before a broadcast is arranged certain conditions are postulated. The turn must be a suitable one, of a high standard of performance, and free from anything which might be considered offensive. Then the physical conditions must be such as to admit of adequate transmission. For instance, a sketch involving movement about the stage is scarcely more suitable than would be a conjuring turn, or a performance by Grock! Humour must be audible rather than visual. The selection of material in terms of its ether value is a special responsibility of the B.B.C., who, from long experience, is expert in such matters, and it naturally requires a free hand in the selection of the artist to be broadcast.

Given the fulfilment of these conditions, let us look into the position of the artists concerned. In regard to finances, they cannot complain, seeing that the B.B.C. offers the same fees as if the performance were taking place in the studio, so that for one performance they are obtaining the reward of two. Moreover, no artist is asked to broadcast against his will, though I would here interpolate a private expression of opinion that the future is likely to see considerable competition to be heard in this way.

From time to time the Press of the country has been treated by the 'die-hards' to dissertations upon the imminent and certain ruin attendant upon the artist who broadcasts. A certain theatrical publication re-entered the lists in its issue of October 10. Referring to the then projected Palladium enterprise, it said: 'The artist whose turn depends upon the originality and freshness of his material is foolish to broadcast . . . he is exhausting his material for most inadequate remuneration.'

To this, the most unreasonable of all arguments, I would reply that if the wireless can stimulate artists constantly to seek out new material, the thanks of the

(Continued on page 516.)

*Mr. George Black, author of the accompanying article, is a Director of the General Theatre Corporation and Managing Director of the London Palladium, by permitting relays from which he has done a great deal to heal the supposed breach between Broadcasting and the Entertainment Industry. We are to hear another relay from the London Palladium on Saturday evening next.*

rapidly and continuously until they had already reached figures which were beyond even our own expectations.

Apart from the technical problems involved, I was quite prepared to leave the important question of presentation to the B.B.C. All kinds of difficulties arose, due to the fact that Monday sees a complete change of programme at our house, and that the time of Van and Schenck's turn could only be known approximately in the new evening bill. The B.B.C. had, however, to 'come over' to the Palladium in their own Vaudeville period, properly announced from the studio, and 'faded up' at the exact instant that the applause greeted Van and Schenck's entrance. I can only imagine the anxiety of those responsible for maintaining the careful liaison necessary and the dovetailing in of the two B.B.C. activities—at the studio and in the theatre. And here I may say that the B.B.C. was eminently successful. I listened to the broadcast on a portable set in my office at the Palladium, and was astonished at the excellence of the reproduction, reality of 'atmosphere,' and the 'slickness' of presentation. While on the personal note I must be allowed to add that I experienced a certain feeling of quite altruistic satisfaction at the whole uncanny business! Here, indeed, was the Palladium, complete with audience, orchestra, and artists, transferred *via* the ether to the homes of perhaps a million listeners. It was all very miraculous.

It is my object in what follows to give as comprehensively as possible an outline of the general principles governing our relations with the B.B.C. I shall try to make



FRASER



### A Hallé Concert.

WE are to hear a Hallé Concert, relayed from Manchester, on Thursday evening, December 6. The Hallé Orchestra, conducted by Sir Hamilton Harty, will play *Sinfonia No. 2 in E Flat*, by Philip Emanuel Bach, one of the numerous Bach family of composers, a sober, formal musician after the style of Haydn, and Dvorak's *Symphony No. 4 in G*. Szigeti will play the solo part in Beethoven's *Violin Concerto* and Corelli's *La Folia for Violin and Orchestra*. On its recent visit to London the Hallé Orchestra, which played three symphonies in the second concert of the B.B.C. season, was accorded its usual enthusiastic reception by both audience and critics.

### Middle Europe.

THE programme which the Zika Quartet is to give from 5GB on Saturday, December 8, will have a flavour of 'Mittel-europa.' Among the composers represented are Suk, Janacek and Dvorak (several of whose songs will be sung by Cecily Halford). Joseph Suk is a Czechoslovakian composer, one of the founders of the famous Bohemian Quartet, of which he is second violin. This Quartet was founded in 1892 among the pupils of the celebrated Professor Wihan, of Prague, who later joined it in the capacity of violoncellist. Though it has since changed its constitution, it is as famous today as in those pre-war times when it first made known to Europe the Chamber Music of Dvorak. Suk married Dvorak's daughter. Leos Janacek, who died recently, was a collector of Moravian folk-songs, the spirit of which colours his compositions.

### The Plum Pudding.

LET us talk of plum puddings. The subject is seasonable. The plum pudding is a fairly green institution. We first hear of it in the cook-book of Mrs. Frazer (late eighteenth century), who describes it as 'plumb pudding' (the term has a leaden sound!). The pudding was a modification of plum broth, a stew of mutton,



'His spectacles fell into the basin.'

raisins, currants, prunes, cloves, mace, and ginger, with which Christmas dinners opened in the days of Sir Roger de Coverley. Mince pies, however, were popular during Elizabeth's reign, the pastry being shaped to resemble the crib of Our Saviour. So now you know a thing or two to tell your friends. In conclusion, let me say that on Monday evening, December 3, Miss Kate Lovell will talk on 'The Making of Plum Puddings,' and that I happen to know that Dogsboddy has made his, for I saw him through my bathroom window at his stirring, and heard him curse when his spectacles fell into the basin.

## 'The Announcer's' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### Of Comedians.

TALKING of Christmas puddings, Tommy Handley, in a vaudeville show on December 20, is to give us his recipe. He shares the bill on the 20th with Nora Delany (who will be heard from several of the Stations during the same week), and other 'stars' to be announced later. Tommy Handley goes from strength to strength; his 'Surprise Item' on Lord Mayor's Day was a triumph. He shares pride of place, in my estimation, with Clapham and Dwyer, Leonard Henry, and 'Stainless Stephen.' The two last-named are also to 'appear' again in the near future—Leonard Henry on December 11, with Dick Tubb, Firth and Scott, and Lily Lapidus; and 'Stainless Stephen' on December 22, with, it is hoped, Rebla, the Australian juggler-comedian who did such good work in *Charlot* 1928.

### Many 'Stars.'

THE weeks preceding Christmas are specially rich in 'star' vaudeville programmes. It is amazing how many well-known artists of the music halls are now to be heard from the Studio. Clarice Mayne appears twice in December—on the 7th with Jack Hulbert, Wolseley Charles, etc., and on the 17th with Julian Rose, etc., and Morris Harvey, who will act as compère. Was there ever yet such an 'impression' of Marie Lloyd as Miss Mayne lately gave us? One could almost see the grin, the wink, the tousled fur (the reward for 'sitting in the long grass with a furrier.') The Duncan Sisters follow their broadcast of this week with another on December 8, in a bill including Dorothy Ward, Shaun Glenville and Louis Hertel. On December 13 Cicely Courtneidge heads London's vaudeville. During the week she will be heard from the Stations. Miss Courtneidge is our leading comedienne. She has replaced Miss Beatrice Lily, now included among the treasures of which the United States have robbed us. After groping for some time for her *métier*, she has found it. Her work in *Clowns in Clover* is a joy to see.

### Farewell!

MYRA HESS and Jelly d'Aranyi are shortly to leave on a tour of the world. The former is one of our most brilliant native pianists, a product of the R.A.M. and the school of Tobias Matthay; the latter, Hungarian by birth and a sister of Adila Fachiri, has been so long over here that England may be called her 'musical fatherland.' These two artists will broadcast a farewell recital from London on Wednesday, December 5.

### Two Concert Party Broadcasts.

TWO famous concert parties will broadcast during December—'The Roosters' from London on the 14th, and Ronald Frankau's 'Cabaret Kittens' on the 15th (their show will have a 'trial run' from 5GB on the previous evening). The Cabaret Kittens are to give us something in the nature of a revue. The title suggested is *Beyond Compère!*

### Pianoforte Recitals.

AT 5 p.m. on Sunday, December 2, Leslie England will give a pianoforte recital from the London Studio. His programme includes Scriabin's *Fantasia Sonata* and works by Schumann and Liszt. During the week following, the daily 'Foundations of Music' recitals will consist of miscellaneous piano works by Schubert played by Harold Craxton.

### Agony Column:

WANTED, cheap second-hand wireless installation, in good order, for two elderly ladies with usual dials, etc. Would go to 35s. Only a lady with a very unusual dial is going to persuade our wireless enthusiasts to part with their sets at that price!



'A lady with a very unusual dial.'

### Tudor Touches.

VARIETY as distinct from 'Vaudeville' has now almost vanished from the programmes. This form of drawing-room entertainment has been replaced by short, light programmes built round a central idea. Such were *Cracked China*, *Nea-r-Georgian*, and *Sprig of Shamrock*. We are to hear another of these entertainments on December 10. Its title, *Tudor Touches*, is self-explanatory. A programme of madrigals, etc., will be built round *Catherine Parr*, that most celebrated of Maurice Baring's 'Diminutive Dramas.'

### 'Life's a Dream.'

THE fourth play of the Great Plays series—Calderon's symbolic play, *Life's a Dream* (*La Vida es Sueño*)—is to be broadcast from 5GB on December 10 and other stations on December 12. Calderon was one of the greatest Spanish playwrights, the last of the heroic age of Spain, second only to Lope de Vega, who, like himself, adorned the seventeenth century. Calderon led an adventurous life. After studying with the Jesuits for the priesthood, he entered the army and saw active service as a cavalry officer. Later he became a priest, but did not cease to write secular plays, one of which landed him in trouble with the Inquisition. *Life's a Dream* is a romantic story of Poland, an imprisoned heir to the throne, a Muscovite princess disguised as a man, and so on. In the original Spanish it is exquisite poetry, and the translation by Frank Birch and J. B. Trend is, I understand, very able. Those listeners who seek to find in Calderon's greatest play a drama of the passions of men and women as we are used to seeing them upon the stage will be disappointed. For this dramatist reflects the literary—and social—conventions of his day, of an age of masterly artificiality, ruled by a formal code of behaviour in which 'honour,' the honour of men, held pride of place, and women as subjects for drama were no more than the prize in a game between men as rigid in its rules as chess or sword-play.

### Social Item.

MR. CHARLES STAINER, the banjoist, has asked me to explain that he and Mr. Charles Stainer, the flute player, are two distinct persons. It is just as well to know this sort of thing.

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### Composer's Chinese Model.

THE next concert in the B.B.C. Contemporary Chamber Music series will be broadcast from London and other stations on Monday, December 3. Hermann Scherchen, one of the leading Continental conductors and a famous exponent of 'modern' music, will conduct the B.B.C. Chamber Orchestra and the Wireless Singers in works by Hindemith, Krenek, Janscek, and Hauer. The Viennese composer, Josef Hauer, has returned to the music of the Chinese for his inspiration. His ventures into atonality, though their dissonances may be a trifle disconcerting to the conservative ear, are vividly interesting. He has even elaborated a new type of musical notation. One of his achievements is an 'Apocalyptic Fantasia' written for piano and several harmoniums. The concert on the 3rd should be of special interest to the musical enthusiasts. The 'modernity' of it may trouble some of the more formally minded. Still, there was a time when Wagner was one too much for the ordinary music-lover.

### A Patron of Broadcasting.

A CHELSEA listener suggests that there should be a patron saint of broadcasting. Airmen have appropriated Elijah, motorists St. Christopher, gunners St. Barbara, sportsmen in general St. Germanus and the specialized race of shi-ers St. Ludwine. Even robbers have a saint—St. Nicholas, otherwise Santa Claus. It seems odd that they should have a patron; robbers should be able to look after themselves, still—to return to our subject, my correspondent suggests St. Berthold as patron of the ether; for was it not, surely, Brother Berthold who perpetrated the first wireless miracle in the land of Italy, native to him and Marconi alike? Berthold was a famous preacher of the thirteenth century. It is said that a certain serf, whose master had refused him permission to go and hear the preacher, was, while at his work in the fields, privileged not only to hear clearly the sermon Berthold preached thirty miles away, but also to memorize it in its entirety, and, when it was ended, perform in the remaining



'It seems odd that they should have a patron.'

hours of the day all of the task of ploughing from which the discourse had for a while distracted him. On returning from work, the peasant asked his lord for an account of the sermon, and the latter being unable to provide it, repeated the preacher's discourse word for word; whereupon the lord, duly impressed, gave his serf full permission to go to hear Berthold whenever he wished. A story creditable to all concerned, and though the saint modestly denied it, widely believed at the time.

### A Kunneke Concert.

ONE of the most tuneful composers of the Viennese school is Edward Kunneke, a concert of whose music is to be given from London on Saturday, December 8. Kunneke wrote the music for *Song of the Sea*, which is now running in London. In the recent past he has scored successes with *A Cousin from Nowhere* (a very popular broadcast) and *Love's Awakening*.

### A Cause to Support.

THE Good Cause appeal on Sunday evening, December 2, will be made by the Countess of Chichester in aid of the Lady Chichester Hospital, Hove. This hospital performs a unique work, in that it receives women and children of the poorer classes who are suffering from breakdown and other nervous disorders.

### —And Others.

AMONG the musical programmes of next week which I have not so far mentioned, the most outstanding is the Chamber Recital which the Catterall Quartet gives from London on Sunday evening, December 2. On Friday, December 7, W. H. Squire, the 'cellist, will be soloist in a Light Orchestral Concert. On the same evening, from 5GB, there will be a recital by Peggy Cochrane and Alice Moxon. The Wireless Military Band will give three concerts during the week—from London on Sunday, with Harold Williams, and Tuesday, with Betsy de la Porte and Ben Williams; and from 5GB on Friday with Frank Phillips and Ethel Walker, the pianist.

'The Announcer.'

### Of Microphone Fright and a Gray Suit for Brother Tom.

Samuel Pepys, Listener.

By R. M. Freeman.

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



Oct. 26.—Eating lunch at the Arts Clubb at the bidding of M<sup>r</sup>. Sherlock; with us M<sup>r</sup>. Hann and young M<sup>r</sup>. Coxon. Here was a great strength of lunchers, both he-lunchers and she-lunchers; so that, the lower room being full, we aloft to the upper, where did, albeit hardly, come by a table. Entertainment and discourse both mighty good, so as never, I believe, did I eat lunch to my better content.

Young M<sup>r</sup>. Coxon is a rare droll, full of merrie quips, pink ones and others, yet informatory too, as in his speaking of what he named microphone-fright; being a sort of counterpart of stage-fright, onelie worse, that do overtake many eeven veteran speakers and players, when they face the microphone in broadcasting. Whereby they who can and do carry themselves with the coolest possible confidence on a platform or a stage before a live audience shall oftentimes quake till they sweat before a microphone. This M<sup>r</sup>. Coxon lays to the magnetick currents that communicate themselves to the orator or player from a live audience, as well as their clappings and other tonick encouragements; but these he misses in the microphone and it leaves him lost; which methought seemed like enough.

A comick thing he told us was of one that was called to broadcast and they give him 10 minutes. But being strung up by his subject to a great emotioun, he goes on, with the most passionate eloquence, for 20. Whereby he that worked the microphone, liefer than wound this so strung-up speaker by staying him in the midst of his eloquence, did at the end of 10 min. very gently and quickly switch off the microphone. So on goes the speaker, pouring out his very soul into the microphone for other 10 min., and knows not to this day that all his later outpourings were poured into a switched-off microphone.

After lunch, M<sup>r</sup>. Sherlock takes me down into the Clubb's theatre, a most neat, compact, well-devised little theatre as ever I did behold. And the B.B.C. use it for theyr Chamber Concerts.

So away and in walking down Great Newport St<sup>r</sup>. M<sup>r</sup>. Hann singles me aside and 'My dear Pepys,' quoth he, 'Think you not 'tis time you

gave your poor wife a little rest, your bickerings and your deceptions of her, before they are the death of the poor lady?' Whereby I into a pretty twitter, thinking he means some wips at the way I use my wife and getting an ill husbandly name for it outside; which is a thought that did trouble me beyond bearing almost, my getting an ill husbandly name for myself outside. However, goes on to say he onelie means it diaristickally, and in that sense a pity to work the poor lady to her death. His saying this did lift the heaviest of my weight. But Lord! The fright M<sup>r</sup>. Hann gave me before I knew he only meant it diaristickally.

Oct. 29.—Come Tom from Gilford, which, knowing brother, makes me uneasy what brings him. But comes, I find, for nothing worse than to thank me for my befriending of Sophie, to my great content. I took occasioun to question him narrowly how he came to forget himself (who he was) 2 whole days—in particular whether there was a wench in it. But this he solemnly denies, confessing only to strong waters, in which he went off to lose himself (the trouble he was in with his creditours) and did, it seems, while his money lasted, lose himself therein very compleatly. Which do in a manner gladden me that 'twas onelie strong waters and not a wench, being that any man who gives his mind to it can break with strong waters and have clean done with them; but the man who thinks to break with a wench and have clean done with her, unless she be of the same mind with himself, is a pretty simple thinker. Tom tells me (to use his own words) of his now being on the water-cart and he means to continue it; which I hope comes of a changed mind and not merely of a sick stomach, albeit fearing otherwise. Before he went, as I would not send my poor brother away empty, I gave him (being of a size with me) my last year's gray suit with the faint pink stripes to it that I had meant to reserve for the Parish Jumbell Sale, onelie for my remembering that charity begins at home, and shall methinks, when he have had it cleaned and prest, do very well for Gilford.

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# The Midlands Calling!

Some Future 5GB Events from Birmingham.

### 'Paddy Pools.'

THIS year the crimson poppies of Earl Haig's Fund and the Armistice commemorations again swept away the mists of time and revealed memories of ten years ago when the world found long-sought relief from war. *Paddy Pools* is the title of what might be termed an 'Armistice Fantasy,' and comes from the pen of a writer who has won distinction both as an actor and playwright—Miles Malleston. Threading its way unbroken through this fairy-like dream of fancy is that striving to evolve a means of assuring peace to the nations of this world. The child character of Tony becomes a serious rival in one's affections to Peter Pan. *Paddy Pools* is to be broadcast from the Birmingham Studios on Monday evening, December 3.

### Fireside Singing.

HERE is another of those popular 'community singing by radio' programmes due for 10.15 p.m. on Tuesday, December 4. The success of the recent features on these lines from the Birmingham Studios has been so pronounced that it has been decided to carry the series on at intervals. One does not hesitate to say that the secret of their popularity has been due to that intimate spirit which has prevailed between the broadcasting studio and the listener's fireside.

### The Old Song Book—

LOVERS of melody and 'lilt' will do well to make a note of the first Thursday in December, when 'An hour with the Old Song Book' will be broadcast from 8 to 9 p.m. The old songs heard nowadays generally group themselves in one of two divisions. They are either of the particular type which the late Cecil Sharp has standardized by his own rules under his now accepted term of 'Folk-songs,' and with which his untiring industry has enriched our music with some thousands of examples; or they are learned arrangements, suited for listeners trained to think in three or four parts, in which the plain old country ditty has been affectionately swathed in such a multitude of contrapuntal laces, that she only peeps out occasionally with a bewildered expression as one who should say: 'Law now, 'ark at me!'

### —And its Melodies.

THE twelve examples to be given are taken from one of the numerous collections in which the popular favourites of the 'Gardlands' and 'Broad-sides' of the years between 1770 and 1790 were preserved in more permanent form, the melody and words being printed without any ascription of authorship. They have been selected solely on the ground of their place in the book, unobtrusively harmonized for voices and strings, without any attempt at 'period music,' and presented as simply as they appear. The only changes made have been the omission of some of those 'roulades' and grace-notes in which our ancestors delighted, and the needful curtailment of some of the lower songs. The soloists include John Armstrong (tenor), Douglas Pemberton (baritone), supported by the Birmingham String Orchestra. The songs have been arranged, and will be introduced, by Walter Pitchford.

### 'The Constant Lover.'

THIS comedy of youth is to be broadcast on Saturday evening, December 8. Its author, the late St. John Hankin, was a journalist who contributed both to the serious and to the lighter sides of life. He was associated with the *Saturday Review* and *The Times*, while his sense of humour found an opening in the columns of *Punch*. His chief plays—*The Two Mr. Wetherbys*, *The Return of the Prodigal*, *The Charity that began at Home*, *The Cassilis Engagement*—have been described as 'serious in the sense in which Mr. Bernard Shaw's plays are serious, they are founded upon ideas, and the characters and plot are evolved in order to express them. *The Constant Lover* is an idea (admittedly heterodox) which is worked out in a vein of elfish irresponsibility.' The two characters, originally created by Gladys Cooper and the late Dennis Eadie, will be played on this occasion by Molly Hall and Herbert Lugg.

### The Birmingham Military Band.

FOR the last twelve months one of the most popular 5GB features has been the programmes of the Birmingham Military Band. The Band consists of some of the finest wind instrumentalists in the Midlands, including all the principals of the Birmingham Studio Symphony Orchestra. Mr. W. A. Clarke, who directs operations, is the principal bassoon at the Birmingham Studios, and for a long time worked with Mr. W. Rimmer, well-known as the conductor of the Southport Corporation Band. In his programme for *Wednesday, December 5*, Mr. Clarke has included Weber's *Concertino for four 'soli' clarinets*. So far as I know, this will be its first presentation by an English band, although it has been performed previously by the Band of the Garde Republicaine. The soloists will be Messrs. Cotterell, Wilson, Roberts, and Lander. By the way, it is curious how many people believe that a brass band and a military band are one and the same thing. A brass band lacks, of course, the 'woodwind' which brings that extra tone colour possessed by a military band. In this programme Joseph Yates (baritone) and Claude Jephcott (entertainer) are the artists.

### 'Cinderella Married.'

SEQUELS in the literary world sometimes—in fact, very often—are a failure. The standard is difficult to keep. The reader is liable to get a shock when some particular quality, or atmosphere, with which he had invested his favourite character is rudely shattered in the 'second instalment.' Rachel Lyman Field has run this risk in what she describes as 'a hitherto untold story' under the title of *Cinderella Married*. We meet the fairy-tale Cinderella, but four years after her marriage to Prince Charming. Married life for fairy-tale folk is evidently not the 'roses all the way' that we expect it to be. They obviously have their worries and troubles in the same way as we poor humans do—a case of 'truth severe, in fairy fiction drest.' A friend told me the other day that she thought *Cinderella Married* a rather cynical play. Well—no, I don't think it is, because everything ends happily, although the last lines show Cinderella

to be not quite devoid of that womanly asset—I was going to say 'failing,' but being always the gentleman I'll make it 'asset'—vanity. Over the port the other night we were discussing films. One of the white shirt fronts remarked that there was always one thing which annoyed him about films. 'What's that?' I asked. 'Why, in order not to show anything brutal on the screen, they always end the picture just as the happy couple are going to be married.' No, *Cinderella Married* is not like that! The play will be broadcast at 10.35 p.m. on Saturday, December 8. 'Cinderella' will be played by Grace Walton, and others in the cast are Janet Eccles, Maud Gill, Gladys Joiner, Courtney Bromet, and Herbert Lugg.

### A Sunday Evening Service.

THE Service at 8.0 p.m. on Sunday, December 2, is to be relayed from Carr's Lane Congregational Church, the preacher being the Rev. F. Townley Lord, of Queen's Road Baptist Church, Coventry.

'MERCIAN'



A 'RADIO CIRCLE' CEREMONY.  
A ceremony of much interest to members of the Birmingham Radio Circle took place at the Birmingham Children's Hospital, when the £1,000 cheque for the endowment of the Radio Circle cot was handed over by the Lord Mayor. This photograph shows the Lord Mayor and Lady Mayoress, the Chairman of Committee, Constance Parkes, the first patient to occupy the cot, and two well-known officials of the Birmingham Station.

### 'Out of the Mist.'

THIS short tone poem by a Birmingham composer, Lillian Elkington, is included in the British Composers' programme on Thursday evening, December 6. *Out of the Mist* is the outcome of a poignant memory connected with the War. When the Unknown Warrior was brought home to his last resting place, 'there was a thick mist over the Channel, out of which the warship slowly emerged' as she drew near to Dover. This explanation of the title will give the clue to the understanding of the music. The opening is quiet, with muted lower strings, as the ship feels her way through the mists, occasional rifts being depicted by the use of the upper strings. Gradually the air grows brighter, the gloom is somewhat removed, and the style becomes more elevated as larger views of the meaning of sacrifice calm the spirit. The agitation of the soul reasserts itself, broadens and leads to the final section, as, with a burst of sad exaltation, the representative of nameless thousands who laid down their lives is brought out of the darkness to his own.

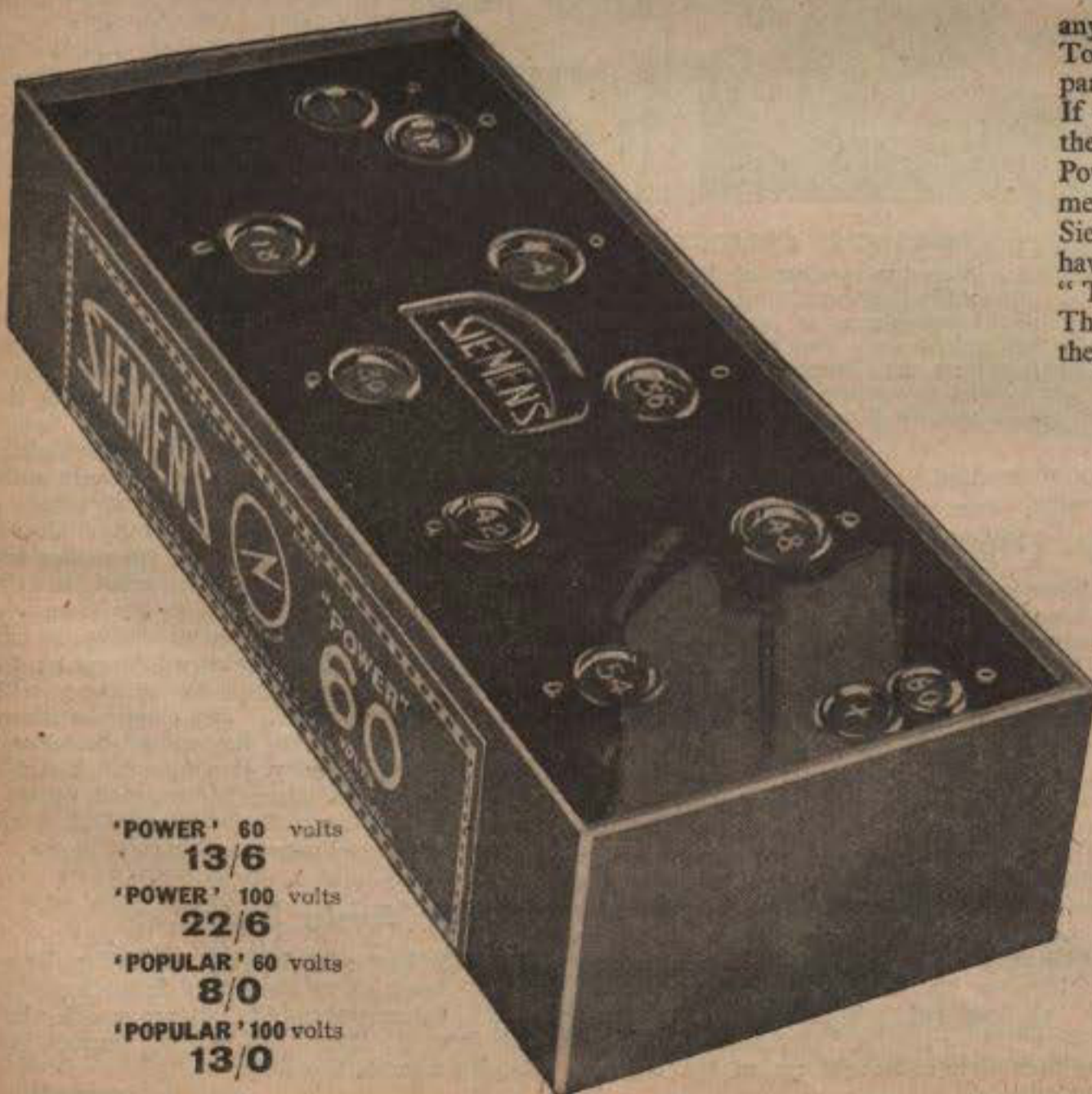


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# What the Other Listener Thinks.

The Menace of the Machine—The Cat which Hates Tremolo—A World of Beauty  
—Sunday Programmes—The Best Talker—Give Us More Revues!

WILL you allow me to express warm appreciation of your 'Thriller' plays, not merely as dramatic productions, but even more on account of the message which, intentionally or by inspiration, you are conveying by their means. 'Morton,' as presented to listeners the other night in X, was the embodiment of this attitude. You are calling to a public which does not realize that every smallest achievement in labour-saving devices must inevitably be paid for to the uttermost, in enfeeblement of body, in deadening of intellect or in loss of spiritual vision. . . . The criticism of programmes, which is written by listeners, may be sharply divided into the useful and the useless. If the criticism contains any reference to the licence fee, no matter whether by way of approval or disparagement, such comment is intrinsically worthless. Programmes may be valued according to their power to please, to excite, to soothe or to annoy, but one might just as well attempt to measure a beef steak with a voltmeter or to value a pair of silk stockings in calories as to price a broadcast programme in shillings. The two things are incommensurable.—P. O'K., Sutton, Surrey.

WE have a cat who, as a rule, appears to enjoy the music transmitted through the loudspeaker. A few evenings since, our maid was listening and the cat was lying quietly on a chair. One of the wobbling singers was 'turned on,' whereupon the cat jumped off her chair, went up to the maid, mewed and held up her paw. The maid switched off the wireless, when the cat jumped on her chair again and curled herself up. We can sympathize with the cat, as we often switch off the wireless ourselves when these 'wobbling' singers commence.—C. W. H., Bromley, Kent.

As a listener since the inception of broadcasting, who, while not being a musician, is nevertheless able to understand and appreciate good music and singing, I strongly urge the B.B.C. to provide a studio having similar acoustic properties to the concert room of the Grand Hotel, Eastbourne, from which the Sunday evening concerts are occasionally transmitted. I think that the majority of listeners will agree with me when I say that no other broadcast (either from outside or from a studio) 'gets over' with the same tone or quality as that from the Grand Hotel, Eastbourne.—T. W. A., Brighton.

PERHAPS if there was a little bit more trouble and business attached to wireless we might appreciate it a little bit more. If, for instance, before we could listen, we had to go to a place like a telephone exchange, where our wireless set was installed in a room specially set aside for our own personal use, we would probably be more rational in our choice, criticism and outlook.—I. M., Chiswick.

YOUR correspondent, S. F. J., of Harwich, declares that he 'hates Bach and is proud of it.' As Bach is universally accepted as one of the great

I AM writing to you because I so very much appreciate the plays that you include from time to time. I consider that from many points of view, the broadcast play has advantages over a theatre production, in that it is easier for the listener to get at the real purpose of the playwright, in so much as there is less likelihood of the actor's idiosyncrasies and personal ideas spoiling the original intention of the author. I do want to say, however, that almost all the plays have been rendered less enjoyable because the impossible has been attempted. I mean this. I feel that introduction of noise effects and, to some measure, the intonations and inflexions of the voice, which are in place on a stage, are not successful when broadcast. It may be said that on a perfect receiver and a perfect loudspeaker these should come through as they reach the audience in a theatre. That is not so for two reasons. The perfect medium has not yet been produced, or rather has not been so produced that it is within the means of the ordinary listener; and it does seem to be the wiser thing to adapt the production to slightly less efficient receiving sets, for then all will receive the greatest benefit. The other reason is that when you see a play you have the advantage of seeing what is happening, so that if the voice of the actor is not heard clearly, or is drowned by noise effects, you can still tell what is happening.—J. E. E., Surbiton, Surrey.

I AGREE with the statement made by W. P., Birmingham, in *The Radio Times*, that only letters favourable to the B.B.C. programmes are published.—P. H. S., Blackburn.

It would be interesting to have a ballot on the ideal radio talker, and the worst one, getting listeners to record their candid opinions. This might make many music lovers see beauty in the

spoken word.—D. M. M., Loudon, W.C.1.

I WISH there were more radio revues. This type of entertainment is ideal. It has none of the ambling purposelessness of Vaudeville which the desperate efforts of the *compère* cannot weld into a corporate entertainment. Let us have plenty of satire, and new tunes.—L. J., Streatham Common, S.W.

It is wonderful to think that the whole country is becoming used to hearing fine music and that the least of us may live in a world of beauty.—R. N. J., Manchester.

## MUSIC OF THE WEEK.

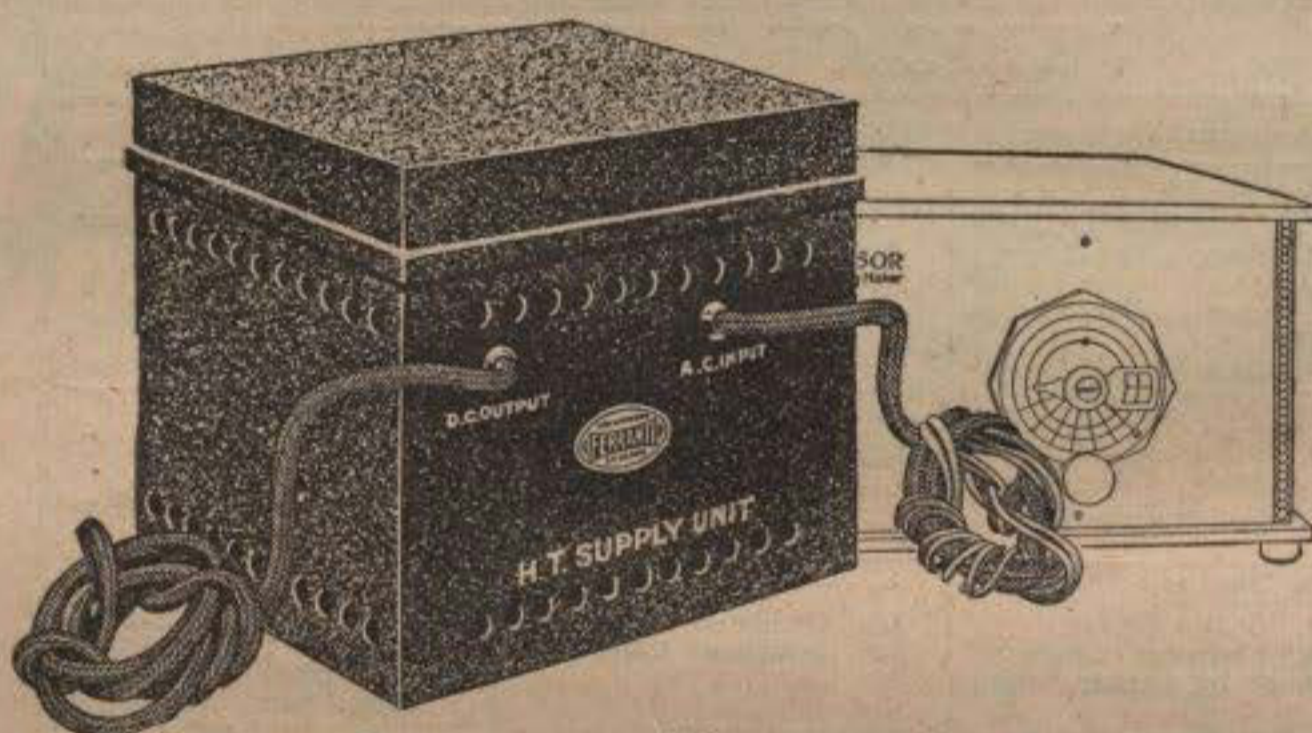
London and Daventry.	Daventry Experimental.	Other Stations.
<b>Sunday, Nov. 25.</b>		
3.30. Symphony Concert (Conductor, Sir Henry J. Wood).	3.30. Ballad Concert.	3.30. Cardiff. Orchestral Concert.
5.0. Recital of Works by Medtner.	4.15. Military Band.	
5.45. Bach Church Cantata.	9.0. Selections from 'Elijah.'	
<b>Monday, Nov. 26.</b>		
12.0. Ballad Concert.	5.0. Ballad Concert.	3.30. Glasgow. Light Orchestral Concert.
3.25. Studio Concert, with Wireless Military Band.	7.45. 'Samson and Delilah.'	7.45. Newcastle. Vocal and Instrumental Concert.
<b>Tuesday, Nov. 27.</b>		
7.45. Studio Concert.	4.0. Orchestral Programme.	5.0. Belfast. Clarinet Recital.
9.40. Orchestral Concert. Music by Herbert Ferrers.	8.0. Symphony Concert.	9.40. Belfast. Ulster Male Voice Choir.
<b>Wednesday, Nov. 28.</b>		
3.45. Light Classical Concert.	3.0. Military Band.	3.45. Manchester. Northern Wireless Orchestra.
8.15. 'Samson and Delilah.'	8.0. Spain in Music of the 19th Century.	7.45. Aberdeen. Song and Story of the Gael.
<b>Thursday, Nov. 29.</b>		
4.0. Studio Concert.	3.0. Symphony Concert, Bournemouth.	7.45. Belfast. Concert Music
7.45. Chamber Music.	9.0. 'Sing! Listeners, Sing! (Chorus Songs).'	7.45. Cardiff. Symphony Concert.
<b>Friday, Nov. 30.</b>		
12.0. Sonata Recital.	3.0. Organ Recital.	12.0. Belfast. Organ Recital.
7.45. Military Band.	8.15. 'Falstaff.'	7.45. Manchester. 'The Jackdaw of Rheims.'
<b>Saturday, Dec. 1.</b>		
3.30. Ballad Concert.	3.30. Orchestral Concert.	3.30. Manchester. British Composers.
7.45. Popular Concert, from Kingsway Hall.	8.30. Chamber Music.	7.45. Cardiff. Popular Concert, from the City Hall.
<b>Monday to Saturday.</b>		
6.45. Schubert's Violin and Pianoforte Music played by Winifred Small and Maurice Cole.		

classic masters, S. F. J. is merely showing his or her ignorance of music, and I am inclined to agree with his estimate of himself. To draw a parallel between his own hatred of beauty and Sir Henry Coward's hatred of noise is to my mind absurd.—P. H. F., London, S.E.1.

THE suggestion of your correspondent, R. W., is ridiculous. Dance music would be quite out of place in the Sunday programmes. The only improvement I can suggest is more readings. I should like to hear the old favourites—Dickens, Thackeray, George Eliot and Hardy.—K. E. G., Bexhill-on-Sea.

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## MODERN POETRY IS NOT A POSE,

says Miss V. Sackville West in the third of her talks on 'Poetry of Today'; it is the sincere expression of the mind of the poet who is seeking new channels for expression. There was a time when Keats, Shelley, Wordsworth, Coleridge and even Tennyson were looked upon as outrageous revolutionaries and poseurs. Yet they are the accepted classics of today.

I WONDER whether you realize at all what a disadvantage the broadcaster is at? The broadcaster, that is, of a series of consecutive talks? For instance, I can't estimate in the least how many of you, you who listened to this talk of mine, had listened to (or read) my two previous talks. It isn't as though I had seen you, ranged in rows of faces before me, and could identify a listener here and there, and could base what I am going to say on your knowledge of what had gone before—of what I had already said to lead up to what I am going to say now. Because as my series of talks is based on a definite thesis, if you have missed the beginning you will naturally be rather at a loss—you'll cut in, so to speak, in the middle. So, very briefly, I will recapitulate, hoping to catch the attention of those who haven't listened before and who so may find themselves rather at sea.

So far, I have spoken exclusively of those poets who, for one reason or another, have been grouped under the name of Georgian poets. I explained this general grouping by saying that the reason they were so grouped was because they shared a certain conservatism, and were pretty sure that what they were saying would be clear enough to their readers, and would give rise to no annoyance and no misunderstandings. Though they might vary their phraseology slightly, and even their subject-matter, to suit their individual tastes, still they could be pretty sure of not frightening their readers, and, indeed, they had no wish to frighten their readers, for it had never occurred to these poets that it might be a good idea and possibly a salutary thing to frighten the reader even to the point of shocking him. It never occurred to them that the room was getting stuffy, and that the window ought to be opened, even at the risk of giving the reader a cold. So the poet went on celebrating the return of spring and the innocence of childhood, and the reader went on reading in the stuffy room, reading phrases and sentiments to which he was so well accustomed that they gave him nothing but a sense of comfort and reassurance, and ended by inducing a pleasant drowsiness in which all trouble and disquiet were forgotten. But the day came when his comfort was rudely disturbed by a cascade of shivered glass on the floor, and, looking up, he saw that some vandal from outside had thrown a stone and broken the window.

It is a very common error to suppose that the poets of the present day have been the first of their species to feel the need for a freshening of the poetic atmosphere. You have only to look at contemporary reviews of Coleridge, Wordsworth, Shelley, Keats, and even Tennyson, to see that the same sort of thing was happening then, and that the critics and the



PERCY BYSSHE SHELLEY,

whom, says Miss Sackville West, the critics and readers of his time found as puzzling as many of us find the poets of today.

public were equally perplexed and exasperated by something which was new to them and which they consequently could not understand. 'The faults characteristic of his school,' said the *Monthly Magazine*, 'are still held up with as much affectation by Mr. Keats as if he were fearful of not coming in for his due share of singularity, obscurity, and conceit.' The *Edinburgh Review* says of Wordsworth's 'Excursion,' 'it is often extremely difficult for the most skillful and attentive student to obtain a glimpse of the author's meaning, and altogether impossible for an ordinary reader to conjecture what he is about.' Shelley's 'Prometheus Unbound' was described as 'absolute raving'; 'The Ancient Mariner' as 'a rhapsody of unintelligible wildness and incoherence.' This is not said with the intention to suggest that any poet of the calibre of Shelley, Keats, Wordsworth, or Coleridge is living misunderstood or unrecognized among us today; it is said merely to point out that the accusations levelled against the innovator and the rebel are always the same. 'It is altogether impossible,' said the *Edinburgh Review*, 'to conjecture what he (Wordsworth) is about.' And such terms as obscurity, affectation, and incomprehensibility, are peppered all over the pages of the reviews. It is the same cry; and, ludicrous though it may appear to us as applied to the poets of the nineteenth century, many of us today think it anything but ludicrous as applied to the work of Mr. T. S. Eliot or Miss Edith Sitwell. 'Oh yes,' we say, 'of course it was both blind and criminal of the critics to tell Keats to go back to his gallipots, but

these modern poets, you know—well, really, that's quite another pair of shoes.' But is it? Is it? Are we perhaps being ever so slightly incautious in being so sure of our own judgment?

Let us consider. We are agreed that from time to time in the course of literature a feeling of discontent arises, a discontent and boredom with a method that has been wrung dry and is as stale as last week's bread, a discontent that at length drives artists to desperate measures, such as throwing stones at the windows of respectable citizens. I say artists, rather than poets, in order to include all the arts; for, of course, the painters, sculptors, and musicians have been taking a hand at it, too. This discontent, then, arises; and in his anxiety to escape from the slavery of the established form, the artist—whether poet or otherwise, but we will say poet, since it is about poetry we are talking—the poet rushes to the opposite extreme, and in his rebellion produces work which is not only alarming, but also totally unintelligible to many critics and to the general public.

Now why, exactly, does this curiously periodic discontent arise? The obvious answer is that poetry is made out of language, and out of the patterns and associations of language; and that when those patterns and associations have been in use for a certain length of time they lose their freshness, and must be replaced, or at any rate reorganized into something which will sting and whip the mind into a brisk, if indignant, flurry. It is as though an archer, starting with an arrow newly barbed and feathered, had loosed that same arrow so many hundred times that finally the feathers wore away and the barb grew blunt. No one would blame the archer for taking a fresh arrow from his quiver; but when the poet attempts to renew his weapon, there is an immediate cry of 'Out upon him!'

But this is only one reason why the poets begin sooner or later to fret at tradition and convention. The other, and perhaps more cogent, reason is that poets and all artists are perpetually seeking to enlarge the scope of consciousness, of sensibility; which amounts to very much the same thing as saying that they are perpetually seeking for forms of self-expression, and in order to achieve this it is necessary for them to discover forms which will fit their new requirements. You may, of course, disapprove of some of the directions in which this scope of consciousness is to be enlarged; you may fall back upon the old slogan of Beauty with a capital B; you may say that a rose is a beautiful object, however often we say so, and that a pair of combinations drying in the sun is not; you may say that

(Continued overleaf.)

(Continued from previous page.)

various states of mind are neither interesting nor profitable to explore: all that, if you will forgive me, is beside the point. For one thing, it is not within our power to judge whether in a year, or ten years, or fifty years, we shall not have learnt to regard as beautiful or interesting the very things which we despise or condemn today, and our experience has been enriched thereby; and, for another thing, it is scarcely fair or wise on our part to hamper and dishearten the very people who are most active in keeping our literature alive and on the move. By denying them a sympathetic interest, by refusing them the merest attempt to understand and to appreciate what they are at and by what urgency they are driven, we are not only depriving ourselves of possible pleasure and even profit, but are running the risk of ranging ourselves with the reviewers of Wordsworth and of Keats. Our vision and our power of perception are so continually changing and shifting—they are so variable and so elastic—that it is impossible to foresee to what strangeness of angle and subtlety of colour they will accommodate themselves next.

Perhaps you may remember the story of the reception accorded to one of Whistler's paintings—I think it was the picture of Battersea Bridge, now in the Tate Gallery. It was greeted with shouts of derision, people asking which way up they were supposed to look at it, and similar facetious comments; yet to our eyes, today the picture presents no difficulty at all; it is as plain as a poster; a child would understand it. This is simply because Whistler, seeing things that way himself, taught and trained us to see them that way too; in other words, he enlarged and enriched our vision and our power of perception. He increased our

sensibility, by initiating us into the secret of his own peculiar vision. That is what artists and poets are forever trying to do. We may in the end decide against our poets; but the least we can do is to open our minds as we would open our front door to an unknown relative suddenly arriving, and to give them first the most intelligent consideration of which we are capable, even though we may turn them out into the street in the end.

For I hope I have said enough by now to diminish at any rate one serious misunderstanding which exists about the more revolutionary poets. Their demonstrations are set down as a pose. Now one can hardly protest too strongly against this attitude of mind. It is *not* a pose. It is *not* an attempt, on the part of the poet, to make himself cheaply and wantonly conspicuous. Certainly, in order to get himself heard at all, he makes a noise; and equally certainly a swarm of hooligans and charlatans rush in after him, anxious to burn down the house where he has merely broken a window; but Heaven help the sincere person in any walk of life if he is to be judged by the antics of his imitators. Besides, the sincere poet has not got his eye on the public, he is pre-occupied entirely with himself; he is driven by his own inner difficulty and necessity; he is fighting to throw off a sort of padded quilt of convention, which hampers his free movement: he is fighting for air and life. No wonder if in his struggles he sometimes grows a little unseemly and violent. No wonder even if, in their intoxication at their new-found liberty, his imitators exhibit unseemliness and a violence which is not the calculated violence of a man who has a real live objectionable enemy to fight, but the violence of a mob eager to show how completely they will sweep somebody else's

wounded enemy off the board; or, I might say, in a truer metaphor, will turn their cartwheels as dully as porpoises following in the wake of a ship. It is the business and the problem of the reader to discriminate between the honestly impatient poet and the host of time-servers who catch his tricks without sharing anything of his original perplexity. But it is better, surely, for that reader to risk being taken in by half-a-dozen swindlers than to shut his mind to the experiments of one ardent and honest man.

What I put forward, therefore, is a plea for consideration. It is not very much to ask, if you take an interest in poetry, and I assume that you do take an interest or you would not be listening to me talking, or reading what I have to say, about it. No, consideration is not really much to ask for. But it must be a consideration freed from prejudice; and that is a more difficult thing to ask. It is not enough even to admit that the poets may be sincere instead of affected and self-advertising. You must go a step farther. It is no good approaching modern poetry hoping against hope to find in it the beauties to which we have been accustomed. It is no good even trying to persuade ourselves that it conforms in a greater degree than we had expected to familiar and recognizable aspects of literature. It is not recognition that we must hope for, but revelation.

Before I end, I want to say that if there is any poet in whom any listener is particularly interested, I should be very pleased if he or she would write to me c/o the B.B.C., Savoy Hill, London; and then, if time allows, I will try to devote a space to that poet.

Next time I shall talk about Mr. T. S. Eliot, with especial reference to his poem 'The Waste Land.'

## MUSIC-HALLS AND MICROPHONES.

(Continued from page 507.)

whole entertainment industry is its due! It is high time the hard-shell performer should adapt himself to present conditions, otherwise he will inevitably fall by the wayside; and that managements should cease further to risk the early demise of their Variety theatres as such by having to exhibit specimens of entertainment popular in the days of crinolines. But I would also inquire as to the difference in this respect between broadcasts from the B.B.C. studios (which will certainly continue) and from the stage. It is true that from the latter there is that intangible 'atmosphere,' applause, and a packed visible audience from which to gather inspiration. But that is all. The material of the performance is the same. Moreover, as we are owners of Variety theatres throughout the country, we are not likely to endanger the popularity of performers under contract to us.

I recall the time a few years ago when the Rip Van Winkles were proclaiming the knell of gramophones in speech and writing. It was the same old story. 'That awful wireless,' they said in effect, 'will knock the bottom out of the gramophone industry in



Mr. GEORGE BLACK,  
the author of this article.

a couple of years.' Alas, for prophecy! No industry of modern times has experienced a greater or more rapid rise to prosperity than the gramophone companies, a prosperity coinciding almost exactly with the growth of the wireless habit. The gramophone record, as it were, crystallizes the taste developed as a result of the enormous range of entertain-

ment at the disposal of wireless listeners. And it is an admitted fact also that a desire is created in the minds of listeners to see their favourites in the flesh. Yet no one argues that recording damages an artist's career (though it quite well might if there were no change in his repertoire), and certainly not the entertainment industry.

As I understand it the chief consideration of the B.B.C. in broadcasting from the stage is to obtain that elusive object, 'atmosphere,' and to pass on to the listener a feeling of being present in the theatre. They think also that artists do better in the presence of a large visible audience. It is certain that otherwise the B.B.C. would not go to the greatly increased cost and trouble involved in outside broadcasts, with their infinitely greater complications. The position, however, remains, that occasional broadcasts will continue from the stage of the Palladium, and my personal hope is that the public, on whom we both depend for support, will derive substantial enjoyment from the arrangement. If they do I am not averse to a certain modicum of credit as an entertainment purveyor.



## HOME, HEALTH AND GARDEN

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



### Using Up the Larder Scraps.

**L**EFT-OVERS in the larder! 'Tiny pieces' and remnants of fish, meat and bread and other things, usually scrapped as useless. I am going to tell you how to turn those uninteresting left-overs into dainty, appetizing meals. To show you clearly what really can be done with scraps I will give you three menus for breakfast, luncheon and dinner:—

#### BREAKFAST

Fish Rissoles

Stuffed Tomatoes

Five-Minute Hot Scones

#### LUNCHEON

Gravy Soup

Vienna Steak with Fried Eggs

Sauté Potatoes

Cauliflower au Gratin

Apple Charlotte

Creamed Rice

#### DINNER

Hors d'œuvres, Russian Salad

Vegetable Creme Soup

Fish Escallopes au Gratin

Chicken and Veal Patties

Mock Jugged Hare— forcemeat

Croquettes—Red-currant Jelly

Mashed Potatoes, Braised Celery

Pudding à la Reine

Devised Cheese Straws

These three menus can be prepared entirely from left-overs.

For the soups you have recently had instructions for making the stock foundations, so I will pass on to the fish, and we will take the *breakfast rissoles* first.

Flake the cold fish and mix with equal quantity of mashed potato, season, add a little chopped parsley, bind with beaten egg, well flour each rissole, then dip in beaten egg and roll in brown breadcrumb. Fry in deep fat (if possible) to a golden brown.

*Fish escallopes au Gratin* come next. For these you need scallop shells. Your fishmonger will give you these.

Butter each scallop shell and half fill with cold flaked fish. Now a border of mashed potato round the fish, a little thick white sauce over all (not too much). Sprinkle liberally with grated cheese (left-overs of cheese, remember—*well grated*). Grill till golden brown.

For plain fish scallops omit the cheese and sprinkle brown breadcrumb over before grilling. Now for our *cold meat*.

*Vienna Steak*.—The remains of cold roast beef should be used for these, but cold mutton will do if well seasoned.

Mince your meat with a little onion. Add a little white sauce and heat in a thick saucepan till the mixture clings to the spoon. Spread out on a flat dish till cool, then make up into round, flattish cakes. Prepare for frying, as before, with the fish rissoles, remembering to *well flour* before you 'egg and breadcrumb.' Fry till crisp and brown and serve with a fried egg on the top of each. French fried onions are often served as a garnish

to Vienna steak, and are usually much appreciated by the menfolk. They are quite simple. Cut your onions into thin rings. Well flour and season them and fry till crisp and brown.

*Mock Jugged Hare*.—This is novel and really delicious if carefully prepared.

Cold mutton or beef can be used for the 'hare.' Cut this into very thick, chunky slices and lay aside. The gravy is the important matter.

Fry in a little dripping a good handful of finely-chopped onion, carrot and celery with a pinch of mixed sweet herbs and one bay-leaf. When these are brown add sufficient browned flour to absorb all the fat. Let this cook for about five minutes over a *very low gas*, being careful it does not burn. Now add boiling stock; or boiling water mixed with gravy thickening or a little meat essence, till your gravy is thick and of a creamy consistence. Strain off and add a tablespoonful of red-currant jelly and a glass of port wine. Now put in your chunks of meat and let them get thoroughly hot in the gravy, but be careful not to let your 'hare' boil. Add a few dice of cooked carrot, and serve with forcemeat balls and red-currant jelly.—*From a talk by Mrs. Martinek on November 12, to be continued.*

### New Help for Housewives.

**N**OT quite so many listeners sent contributions for the talk on November 26, and recipes suitable for the season predominated. Although the talk on December 17 is the last in this series, and contributions must be received by November 26, the new morning talks, which are outlined below, will include many recipes taken from those sent in during the last three months. Listeners will be notified well in advance when we are making use of their contributions. Those accepted for the third talk are as follows:—

#### RECIPES:

- Mrs. E. Lampton, Fern Cliffe, Ilkley, Yorkshire.  
Miss Hunt, 'Pittensieff,' Upper Bristol Road, Weston-super-Mare, Somerset.  
Mrs. E. Baldwin, 'Darfield,' 17, Victoria Road, Northenden, Manchester.  
Miss B. Helms, 115, Upper Canning Street, Liverpool, Lancs.  
Mrs. E. Pillow, 'Ravenworth,' 30, Redbridge Lane, Wanstead, E.11.

#### HINTS:

- Mrs. G. Kinnaird, 46, Penbridge Road, Notting Hill Gate, W.11.  
Miss I. M. Wells, Lower Cateby, Nr. Daventry, Northants.  
Mrs. F. C. Banfield, Church Street, Steyning.  
Miss E. M. Gittings, 10, Court Road, Horfield, Bristol.  
Mrs. Cecil Cox, 38, Oak Dene Avenue, Darlington, Co. Durham.

**E**ARLY in the New Year there is to be a new development in Household Talks, when from 10.45 to 11 a.m. every weekday a special quarter of an hour for housewives and parents will be broadcast. While primarily intended for our women listeners, these talks will also include many subjects which should appeal to all those to whom home life is important. As the period January to April will be regarded as an experimental period, the talks will cover as wide a field as possible. There will be a series on 'Law and the Home,' by Mrs. Maud I. Crofts; talks on Household Budgeting, colour schemes for house decoration, new fashions for the spring; and Miss Violet Brand will give another series on the renovation of last year's clothes. Thursday mornings are to be devoted to talks on matters affecting children, both at home and at school, and these talks include infant welfare, the adolescent, and the choosing of the child's career in later life. Two mornings in the week there will be menus and recipes, some of which will be listeners' own contributions, and others based on a series of talks on food values to be given in the evenings by Prof. V. H. Mottram.

There will also be a weekly survey of recent events likely to be of special interest to women.

### Jap Cakes.

These have a particularly delicious flavour, and look very professional. They consist of a light meringue and almond mixture, which is baked, then cut into rounds, sandwiched and covered with coffee butter icing and rolled in meringue crumba made from the trimmings.

3 whites of eggs.

6ozs. caster sugar.

6ozs. ground almonds.

Line a baking sheet with paper and brush over liberally with melted butter. Beat the whites of eggs to a stiff froth, stir in the sugar and almonds, and spread the mixture evenly on the baking sheet. Place in a very moderate oven and when the mixture is almost cooked but not quite set remove from the oven and cut into rounds with a *light* pastry cutter. Return to the oven and continue to cook until pale brown in colour and crisp. Remove the rounds and leave the trimmings to bake until they are a rich brown in colour, then rub through a wire sieve. When cold spread half the rounds with coffee butter icing, sandwich with the remaining rounds, and coat the sides and top lightly with more butter icing. Pass the cakes through the prepared crumbs.—*From Mrs. Cottingham Taylor's talk on November 5.*

### This Week in the Garden.

**W**E are often asked how often herbaceous borders should be lifted and replanted. The common practice is to lift and replant every three or four years, but many of the coarser-growing perennials, such as Heleniums and the taller Michaelmas Daisies, require yearly attention. These should be lifted and replanted now. For the purpose of replanting, the pieces of young growths from the sides of the old stools should be selected, and the worn-out parts in the centres discarded.

Where leaves collect to any depth on lawns they should be removed or the grass will suffer. Leaf-mould is so valuable both for digging in and for potting that it is very unwise to burn leaves. Instead, they should be collected and stacked in compact heaps to decay.

Chrysanthemums under glass should have as much air as possible when the weather is favourable. All watering should be attended to early in the morning. A little heat in the pipes will keep the atmosphere moving, and dispel superfluous moisture.

As soon as most of the leaves have fallen, pruning of fruit trees and bushes may be commenced; every opportunity of mild weather should be taken to carry it out.

Black Currants may be pruned and the quarters forked and mulched. Red and White Currants, and Gooseberries are better left until early spring if birds are troublesome.

Many inquiries have been received regarding the disease of Celery called 'celery blight,' or 'celery leaf-spot.' It is too late now to do much to prevent damage to this year's crop, but one can take precautions to prevent a repetition of the trouble. When lifting celery all diseased foliage should be burned. It should not be dug in or thrown on the manure heap. Next year the celery trenches should be made as far as possible from the site of those which have carried the diseased crop, and early next season, before the plants leave the frames, spraying should be commenced, using either Bordeaux mixture or Burgundy mixture. The disease can be controlled if one is thorough.—*From the Royal Horticultural Society's Bulletin.*

(Continued on page 544, col. 3.)



### 'Next, Please!'

On Friday evening an audition is to be broadcast from the Palace Theatre. The accompanying article by an actress discloses what an ordeal these auditions are to the aspiring 'star.'

**A**N audition for musical comedy is the most trying experience I know—worse even than a visit to the dentist. All but the most self-confident actresses find it so. In addition to the ordeal of singing and dancing 'in the cold,' without the atmosphere created by scenery, stage lighting and the orchestra, there is the anxiety of wondering what the producer is thinking of you. And the competition! One had never imagined there were as many actresses in the world as turn up for a big audition!

The audition is usually at 11 o'clock in the morning. At about ten-thirty the aspirants begin to arrive—pretty girls, not so pretty girls, fat girls, thin girls, rich girls (a regrettable number of these), poor girls, girls alone and with their mothers. Hats are removed, hair is looked to, the dancers change their skirts and shoes. The air is thick with powder and fragrant (?) with scent. Everyone clutches the song of her choice—though I have often seen girls arriving without music and trying desperately to borrow from someone else.

I have had personal experience of many auditions, some badly conducted, others arranged with tact and efficiency. The audition at which listeners are to be allowed to eavesdrop on Friday evening will be of the latter kind, for it is organized by a famous firm of theatrical producers with a view to selecting the 'No. 1 Touring Company' for a West End success.

A badly managed audition increases the actress's ordeal to a painful extent. The producer may arrive late—and by the time he takes his seat in the stalls the chattering crowd of aspirants on the stage is in a state of chronic 'nerves.' On go the footlights; the weary and cynical accompanist takes his seat at the rather jaded 'upright' and 'Who's first?' yells the god in the stalls. At length some bold spirit steps from the crowd and presents her music to the pianist. If she is good-looking and has something of a voice, she will be allowed to finish her song; if not, a curt 'Thank you' will cut her short in the middle and she retires from view, followed by the sympathetic glances of the rest.

A curious thing about these ill-organized, haphazard auditions is that they are attended by many girls who are obviously unsuited for the work in question, who come to the theatre without hope of securing a job, but simply because the theatre is part of their life, and to move 'among the old crowd' gives them comfort and pleasure. With some the task of 'looking for work' has become purely automatic; they make their daily round of agents' offices and auditions without any great hope of success. But it fills the day somehow, and without it they would be so many lost sheep.

The modern type of audition is a different affair. Admission to it is obtained only by presenting a card to the door-keeper, such cards having been

(Continued at foot of column 3.)

# ROUND AND ABOUT

## The Legend which Shaped Scotland.

On Wednesday next there are to be special St. Andrew's Day Programmes.

**E**VERY year on November 30 St Andrew is remembered in festive gatherings of Scotsmen the wide world over; nevertheless hardly one of those who deal so faithfully with the haggis and sing so feelingly of 'auld acquaintance' from Caithness to Patagonia, from the Hebrides to Hong-kong, know anything of the story of Scotland's patron saint. Yet it is a fascinating story and, perhaps, it bulks just as large in the real history of Scotland's fight for independence as any legend of Wallace or Bruce.

Men began to speak the name of St. Andrew in Scotland just when the fame and influence of St. Columba of Iona was on the wane. The Synod of Whitby made the Roman Church supreme in Scotland instead of the Church of Iona, but St. Peter's supremacy did not last long. Sometime in the eighth century the cult of St. Andrew arose in Scotland and was taken up by a Pictish dynasty. Why or how the cult came we do not know, but by the tenth century St. Andrew had become the patron saint of Scotland, and gradually the town of St. Andrews became an important religious centre. Even when the Scot, Kenneth MacAlpine, became the first King of Picts and Scots and brought the relics of St. Columba to Dunkeld, making that the religious centre of Scotland, St. Andrews maintained its position; and 'eventually' in the growing organization of the Church in Scotland it completely supplanted Dunkeld—which lapsed into insignificance with the Columban clergy—and definitely established itself as the religious capital.

The next stage in the story comes after the Norman Conquest, when the Scottish clergy fought against subjection to the primates of England. The foundation of all the arguments on both sides was antiquity, and, in order to prove a greater age for the Scottish Church than their English brethren could claim, the Scots ran back the foundation of St. Andrews to the fourth century and connected it with the removal of the Saint's relics from Constantinople by the Emperor Constantine. These relics, they said, were brought under divine guidance to Scotland by one, Regulus of Patras, and buried at the spot where the ruins of St. Regulus Cathedral stand in St. Andrews town today. When the question of sovereign independence emerged, too, this story was linked up with the story of a quite

fictitious line of Scottish kings who carried the sovereign throne of Scotland back to high antiquity.

Later again, when the War of Independence was actually being fought, the Scots sent an elaborate statement of their case to Pope Boniface VIII, in which it was asserted that Scotland was converted to Christianity by those who brought the relics of St. Andrew to the country—four hundred years before the English were converted!

The story appears in its latest and most complete form in the famous letter which the barons of Scotland sent to the Pope six years after Bannockburn; that letter, which is all too little known by Scotsmen, but which is one of the noblest expressions of a country's spirit ever penned. One sentence of it, at least, should be remembered at every St. Andrew's gathering. Freely translated, it runs thus: 'It is not for riches, glory, or for honour that we fight, but for freedom alone—which no good man loses, but with his life.' In that letter the whole long line of Scottish kings, which ran back unbroken through one hundred and thirteen names, was given, and again the boast was made that the relics of St. Andrew brought Christianity to Scotland long before Augustine landed on an English shore.

There is the story of St. Andrew. Only a legend . . . but a legend consecrated to and interwoven with the cause of Scottish independence and bound up in that age-long struggle for freedom which makes the most glorious chapter in our history. It is not so much Andrew, the fisherman on the Sea of Galilee, and brother of Simon called Peter, whose cross is blazoned on Scotland's flag, and whose name has been shouted on a thousand stricken fields, but that mythical St. Andrew of legend whose shadowy presence arose in Scotland in her time of need.

St. Andrew, patron saint of Scotland, does not stand as a great historical figure who wrought mighty works for his country, and whose name Scotsmen must reverence down the ages; he stands, simply, for the spirit of Scotland. That is why, on his Day each year, exile Scots meet together in every country of the world; not to remember him in ceremonies, nor to recall his fame in speeches, but simply to remember their country and 'auld acquaintance,' and in the good fellowship of song and story to recapture a breath of the spirit of their old folks at home. D. C. T.

(Continued from column 1.)



THE FINISHED ARTICLE.

These chorus girls look happy enough. But the path which leads to the 'first night' is not always a primrose one.

issued either by the management or by an agent who knows the type of girls required. This saves time and heart-break. The producer arrives punctually, assembles the girls on the stage, politely dismisses any who appear quite out of the question, and sends the remainder to a room from which they emerge one by one, for the test. It is a relief not to have to sing or dance before a hundred curious and 'catty' rivals!

The 'musical comedy type' changes from year to year. The full-chested goddess of the old Gaiety days would not meet with much success today when, particularly for chorus work, girls must be small and young (the age varies between 17 and 24). The ability to stand and 'look lovely' will not carry a girl far in 1928. Dancing is now the rage. If you want a job you must be able to 'shake an ankle'—and modern dance-steps are about as strenuous as Gene Tunney's training.

HERMA GARLAND.

# THE PROGRAMMES

## A Parish Scare of Early Victorian Times.

Forerunner of Father Ronald Knox and his News Bulletin Burlesque.

THE scare report of Father Knox was forestalled almost a hundred years ago, and a letter alleged to have been written by an eye-witness describing what was called a 'Parish Revolution' might easily have been written by Tommy Handley himself. Some account of this strange coincidence may be acceptable. The account occurs in a supplementary number of the *Mirror* published at the end of 1830. The headlines were quite modern journalese: 'Alarming news from the country—Awful insurrection at Stoke Pogis—The military called out—Flight of the Mayor.' The article itself proceeds: 'We are concerned to state, that accounts were received in town, at a late hour last night, of an alarming state of things at Stoke Pogis . . . report speaks of serious occurrences. The number of killed is not known.' From Another Quarter: 'We are all here in the greatest alarm! a general rising of the inhabitants took place this morning, and they have continued in a disturbed state ever since . . . Seditious cries are heard! the bellman is going his rounds, and on repeating "God save the King" is saluted with "hang the crier"! Organised bands of boys are going about collecting sticks, &c.—whether for barricades or bonfires is not known . . . These are features that remind us of the most inflammable times. Several strangers arrived last night, and engaged a barn: they are now busily distributing handbills—surely some horrible tragedy is in preparation.

'Eleven o'clock.—The mob has proceeded to outrage . . . the mare is obstinate—he is at the Rose and Crown—but refuses to treat.

'Half-past three.—The cage is chopped to fagots, we haven't a pound, and the stocks are rapidly falling . . . the people demand the release of Dobbs and Gubbins, and the demolition of the stocks, the pound and the cage. As these are already destroyed, and Gubbins and Dobbs are at large, it is hoped that his worship will accede to the terms.

'Four o'clock.—The mayor has rejected the terms. In the meantime the mob are loud in their joy—they are letting off squibs, and crackers, and rockets, and devils, and quiet is completely restored.'

Then comes 'The narrative of a High Whitniss who seed every Think proceed out of a Backwinder . . . 'Little did I dream to see Wat is

before me. The hole parrish is Throne into a Pannikin . . . the people is riz against the Kings rain, and all the pours that be . . . Some say it is like the French Plot . . . some say moor arter the Dutch Patten . . . if so we shall be flored like Brussels. Our winder overlooks all the high street except where Mistér Higgins jutts out Behind. What a prospectus! All riotism and hubbub—There is a lowd speechfying round the Gabble end of the Hows . . . hactiv in the Moob . . . is Mr. Wagstaff the Constable, considering his rummatiz has only left one Harm disaffected to shew his loyalness with . . . they are trying to custardize the ringleaders . . . Master Gallopis jest gon by . . . with a bunch of exploded squibs gone off in his trowsers. It makes Mrs. G. and me tremble like axle-trees . . . Mr. J. has gone off with his musketry to militate against the mob . . . only think of too loan wiming looken down on such a Heifervescence, and as Hignorant as the unbiggotted Babe of the state of our Husbandry . . . Mr. Hatband the Undertaker as jest been squibed and obligated to inter his own Hows. Mister Higgins blames the unflexable stubbleness of the Mare, and says a little timely Concussion would have been of Preventive Service . . . rix of Haze now flaming . . . the ingins as been, but could not Play for want of Pips witch is too often the case with Parrish ingenuity . . . Mr. J. has come back . . . tired in the extrems with being a standing army, and his uniformity spatterdashed all over . . . (saved) thro leaving his retrenchments . . . the old cro's nest has been perpetrated rite thro by a Rockit . . . the Fishmongers has cotched (fire) and all his stock Guttid . . . the noise is enough to drive one deleterious . . . Sum say All is Lost and the town Criar is missing . . . The Mare is gone. His corporation did not stick to him . . . dont wunder he lost his stummich . . . them that were enjoying parrish officiousness as been turnd out. Mr. Barber says in futur all the Perukial Authoritis will be Wigs . . .

The scare was not of the same calibre as that of Father Knox, but it was based on a real incident—Guy Fawkes Day 'Bone' fires, but the wit of word-perversion is almost up to Tommy Handley's standard—though some of it may require a remembrance of the conditions of things a hundred years ago.

(Continued from foot of column 3.)

Running up a moving staircase as fast as one can, one step at a time, is also a first-rate method of keeping fit. During rush hours this form of entertainment is neither easy to obtain nor popular in execution.

Dancing would be excellent for keeping fit were it not for the uncongenial atmosphere of so many dance halls. Golf I find a most excellent relaxation, though not really violent enough for my temperament.

But after all the main secret of keeping fit is using common-sense—refusing to burn the candle at both ends and in the middle, and getting regularity into as many of one's everyday actions as possible.

'Be moderate and regular in all things.'



## Keeping Fit.

By Harold M. Abrahams, the famous athlete, who on Saturday will give an eye-witness account of the Inter-Varsity Relay Races, in which he formerly captained Cambridge.

THE more I read about what I ought to eat, in order to keep fit, the less I seem willing, or, indeed, able (so exhaustive and contradictory are the lists of 'verboten' drawn up by eminent experts), to consume. In the days of my wild youth, when I trained for athletics, I worried not at all about diet. The idea that certain foodstuffs are good for certain kinds of athletic performance is still prevalent among those who belong to what I may term the 'open sesame' school of thought. According to them ice-cream must be good for pole jumpers, broad beans for long jumpers, and speedwell for sprinters. Good wholesome food taken regularly is all that matters in the diet line, in fact, regularity is really the keynote for physical fitness.

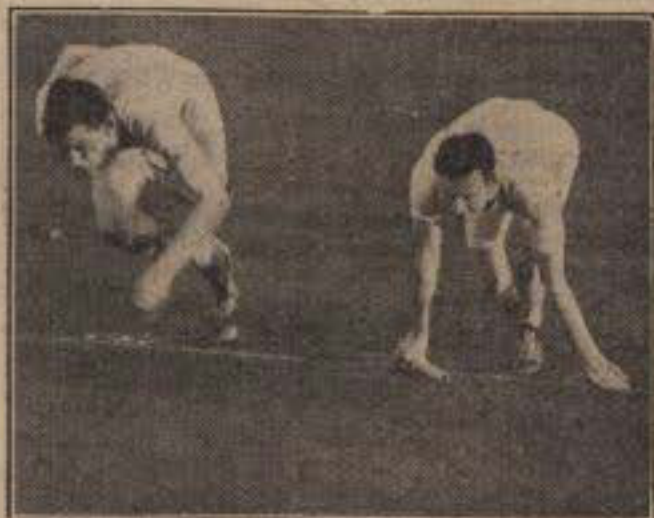
How serious one is over training depends entirely on how fit one wants to be. The average person requires sufficient exercise to make him feel that life is really worth while and to substitute the joys of living for the sorrows of liver. In all seriousness, now that I am engaged in a more or less sedentary occupation, I find that unless I get some exercise (such as walking to and from the station) I don't feel one-hundred-per-cent.-you've-said-it-efficient. The best games for rapid and strenuous exercise are undoubtedly such games as fives or squash racquets. Either of these two games can give you as much as you want in from half to three-quarters of an hour.

I have never done any of those 'ten-minute-in-the-morning-make-you-beautiful courses,' so I cannot tell of their utility or otherwise. Personally I find myself quite incapable of any exercise until I have plunged headlong (not quite literally) into a cold bath. I always take a cold bath in the morning—a traditional superstition from years gone by when we were compelled at school so to do. I've never quite overcome this cold-bath complex, and rationalize by pretending that it protects me against the attacks of the insidious influenza germ.

Should a man who wants to succeed in sport give up nicotine and alcohol? Here again it depends entirely on the standard which he desires to attain. Excess in either of these narcotics should be avoided by everyone, and even mild indulgence may do harm. It is just that possibility which the man who has ambitions for real success in sport cannot afford to risk. For he cannot take the chance of any loss of efficiency, even half per cent.—half a yard in a hundred—through smoking or drinking.

There are many little things which I used to do and which I am sure helped to keep me fit. Running after an L.G.O.C. motor-bus—one of those marked 'speed not to exceed 12 m.p.h.' is splendid exercise—and despite the fact that I used to be able to run at nearly double the advertised speed, I always had more than my work out out to catch the rapidly-disappearing vehicle.

(Continued a' foot of column 1.)



Sport and General

### BANG! OFF THE MARK.

Runners in the Inter-Varsity relays which Mr. Abrahams will describe. These races are among the most strenuous and exciting of athletic events.

SUNDAY, NOVEMBER 25

2LO LONDON & 5XX DAVENTRY  
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

5.0  
**Recital  
by  
Medtner**

9.5  
**Concert by  
Sandler  
and Orchestra**

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

3.30 **A Symphony Concert**  
MARJORIE HAYWARD (Violin)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by Sir HENRY J. WOOD

Concerto Grosso, No. 6 in G Minor ..... Handel  
Symphony in D, No. 31 (K. 297) ..... Mozart  
THE twelve Concerti Grossi were composed in 1739; the Oratorios *Saul* and *Israel in Egypt* appeared in the same year, Handel's fifty-fourth. He had scarcely recovered from an attack of paralysis which sent him, the year before, in search of health to Aix la Chappelle, but there is no hint in the bright freshness of these Concerti of any misfortune nor despondency.

With the seventh as sole exception, they are written for three solo instruments, accompanied by strings and basso continuo, our English 'thorough Bass.' In Handel's day that was entrusted to a cembalo, the delicate-toned ancestor of the pianoforte, and when the works were performed under Handel's own direction, he generally conducted and played that part himself at the same time.

4.8 MARJORIE HAYWARD and Orchestra

Concerto for Violin and Strings, No. 2 in E ..... Bach

THE accompaniment here is the same as in Handel's Concerto, Grossi. There are three movements, the first and last in brisk measure and with a real sense of happiness, the middle movement being in slow time and solemn mood.

4.30 ORCHESTRA

Siegfried Idyll ..... Wagner  
Two Aubades ..... Lalo

5.0 NICHOLAS MEDTNER

A Recital of his own Music  
Assisted by TATIANA MAKUSHINA

A RUSSIAN composer of German descent Medtner began his career as solo pianist and for a time was Professor of Pianoforte at the Conservatoire in his native city of Moscow. For some years he has devoted himself entirely to composition, cultivating a strongly individual style which is none the less based on the classical models. His songs are notable largely for their interesting accompaniments. His partiality for the voice is shown in an unusual way in his Sonata-Vocalise, broadcast two years ago, in which the voice sings no words, but is merely used as one of the instruments. For the songs to be sung in Russian this afternoon, the composer has furnished synopses.

TATIANA MAKUSHINA

Meeresstille ..... (Op. 15) (sung with Glückliche Fahrt) out interruption) }  
Elfenliedchen, Op. 6 ..... } Poems by  
Praeludium, Op. 46 ..... } Goethe

Life's Waggon, Op.45 ..... Poem by Pushkin  
(The COMPOSER at the Piano)

(a) Meeresstille.

Deadly calm is spreading over the sea, and danger is anticipated by the sailor.

(b) Glückliche Fahrt.

A ship's voyage has been hindered by fogs and absence of wind. Now a fair wind arises and the ship is swiftly moving towards welcome land.

(c) Elfenliedchen.

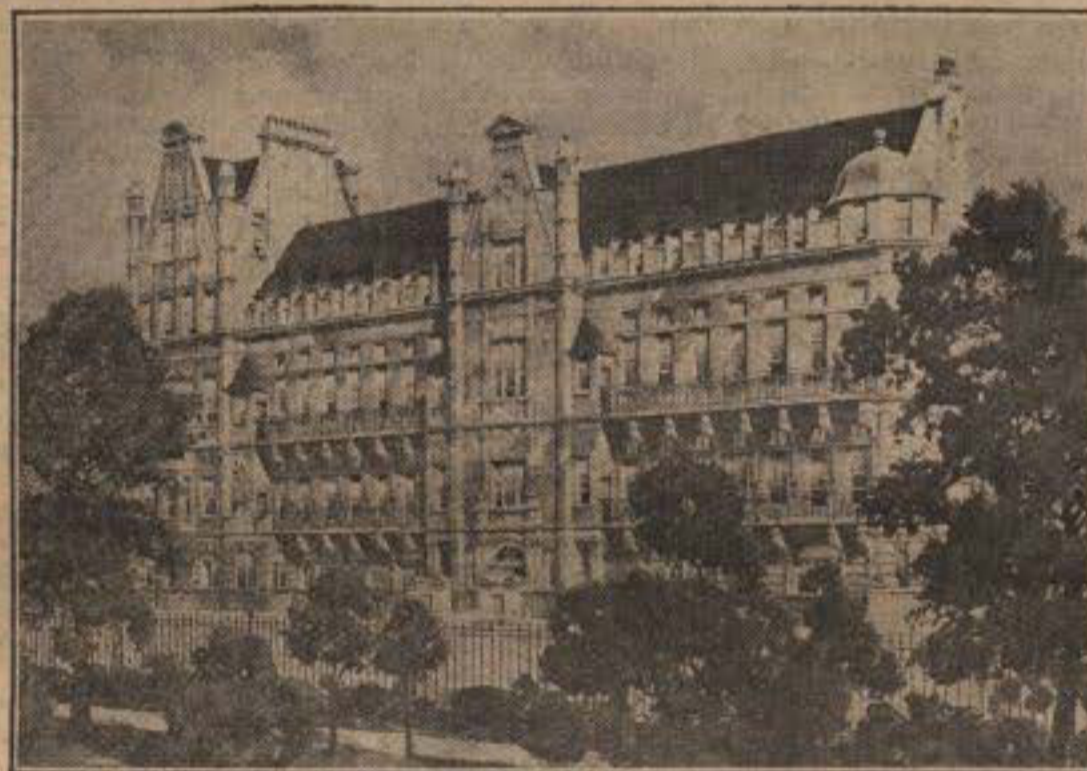
A song of the elves, who come out in the woods at midnight to dance and sing merrily.

(d) Praeludium.

All things, everlastingly recurring, complete a circle. Then from all around springs joy and all are at one in peace with God.

(e) Life's Waggon.

Life is compared to a waggon, steadily driven by wise old Time. At dawn the passenger eagerly boards the waggon and urges the driver to make haste. At noon he loses courage and is shaken and fears the dangers of the road. But in the evening he is used to the trail and wearily continues the journey to the end, whilst Time spurs on his steed.



A HOSPITAL FOR THE CHILDREN.

Tonight's broadcast appeal will be on behalf of the Paddington Green Children's Hospital, a great extension to which is now being launched. This picture shows the hospital as it will appear when the new portion—extending from the centre gable to the extreme right—is built.

5.15 NICHOLAS MEDTNER

Two Fairy Tales:

The Russian Fairy Tale from Op. 42  
A Minor, from Op. 34

Two Stimmungsbilder (Mood Pictures) from Op. 1

In F Sharp Minor, No. 7  
In A Minor, No. 8

5.30 READING FROM 'THE PILGRIM'S PROGRESS'  
(John Bunyan)

'CHRISTIANA AND HER SETTING FORTH'

'AND then she thought she saw Christian her Husband in a place of Bliss among many immortals, with an Harp in his Hand, standing and playing upon it before one that sat on a Throne with a Rainbow about his Head. She saw also as if he bowed his Head with his Face to the pav'd work that was under the Prince's feet, saying I heartily thank my Lord and King for bringing of me into this place.'

5.45-6.15 app. Church Cantata (No. 116), Bach

'DU FRIEDENFÜRST, HERR JESU CHRIST'  
( 'O JESU CHRIST, THOU PRINCE OF PEACE' )

From St. Ann's Church, Manchester

S.B. from Manchester

GWLADYS NAISH (Soprano)  
RISPAH GOODACRE (Contralto)  
ARTHUR WILKES (Tenor)  
REGINALD WHITEHEAD (Bass)  
THE ST. ANN'S CHURCH CHOIR  
THE AUGMENTED NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON  
At the Organ, GEORGE PRITCHARD

(The words of the Cantata will be found on page 523)

8.0 **A Religious Service**

From the Studio

Hymn, 'Eternal God whose changeless will'  
(Congregational Hymn Book, 220)

Prayer of Invocation

Bible Reading and Selection from 'The Pilgrim's Progress'

Hymn, 'He that is down needs fear no fall'  
(Congregational Hymn Book, No. 201) (Bunyan) (Tune only)

Address by the Rev. C. BERNARD COCKETT, Minister, Bunyan Meeting House, Bedford

Prayer

Hymn, 'Who would true valour see'  
(Bunyan) (Congregational Hymn Book, No. 441)

Benediction

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Paddington Green Children's Hospital by Dr. REGINALD MILLER, Physician to the Hospital, and Chairman of the Appeal Committee

TWENTY-FIVE years ago the Paddington Green Children's Hospital succeeded the old Children's Dispensary in Bell Street, Edgware Road. The present building was never intended to be the whole Hospital, and the Board of Management is now endeavouring to extend it. The land necessary for the extension has been bought, and £50,000 is now needed to build and equip the new wing.

Contributions should be sent to the Secretary, Jubilee Extension Fund, Paddington Green Children's Hospital, London, W.2.

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

9.5 **Albert Sandler  
and the**

Park Lane Hotel Orchestra

Relayed from the Park Lane Hotel

SILVIO SIDELI (Baritone)

ORCHESTRA

Selection on Popular Songs by Sullivan

SILVIO SIDELI

Torna ..... Denta  
Les feuilles sont mortes ..... G. Doret

ORCHESTRA

Suite, 'Othello' ..... Coleridge-Taylor

ALBERT SANDLER (Violin)

Hymn to the Sun ..... Rimsky-Korsakov, arr. Kreisler  
Caprice Viennois ..... Kreisler

SILVIO SIDELI

My Message ..... d'Hardelot

Tu ca nun chiagno ..... De Curtis

ORCHESTRA

Fantasia, 'Tannhäuser' ..... Wagner  
Sanctuary of the Heart (by Request) ... Ketelbey

10.30

**Epilogue**

'THE FOOLISH VIRGINS'



# SUNDAY, NOVEMBER 25

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.55  
Service from  
the  
Cathedral

3.30 **A Ballad Concert**  
(From Birmingham)

- TOPLISS GREEN (Baritone)  
Dirge in Woods ..... } Parry  
Looking Backwards ..... }  
Rising Storm ..... } Stewart  
ALICE MOXON (Soprano)  
Sea Wrack ..... Stanford  
Lullaby ..... Hamilton Harty  
The Maiden ..... Parry
- 3.45 JOYCE ROLLITT (Pianoforte)  
Rhapsody in B Minor, Op. 79 ..... Brahms  
TOPLISS GREEN  
See where my love a-maying goes ..... Lidgely  
My Love's an Arbutus ..... }  
The Monkey's Carol ..... } Stanford  
Little Snowdrop ..... }

4.0 JOYCE ROLLITT  
Ballad in A Flat, Op. 47 ..... Chopin

- ALICE MOXON  
The Light of the Moon  
(County Derry Air)  
arr. Hughes  
A Fairy's Love Song (He-  
bridean)  
arr. Kennedy-Fraser  
Come, my own one (Sus-  
sex Folk Song)  
arr. Butterworth

4.15-5.30 **A MILITARY BAND CONCERT**

- LINDA SEYMOUR (Contralto)  
ARNOLD TROWELL  
(Violoncello)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON  
O'DONNELL  
Festival Overture  
Leutner

- 4.25 LINDA SEYMOUR  
Thine ..... Parry  
Sing! Break into Song ..... Mallinson  
A Little Love Serenade ..... Landon Ronald  
The Star ..... Jas. Rogers

- 4.33 BAND  
Ballet Music, 'Masaniello' ..... Auber

- 4.45 ARNOLD TROWELL  
Elegie ..... Tchaikovsky  
Mazurka-Caprice ..... Trowell

- 4.52 LINDA SEYMOUR  
A Feast of Lanterns ..... Bantock  
A Lullaby ..... Harty

- 5.0 BAND  
Suite, 'The Pixies' ..... Thomas Dunhill  
Procession; Moonbeam Fairy; Gnome's  
Dance; In the Heart of the Forest; Galopade

- 5.16 ARNOLD TROWELL  
An Old Time Minuet ..... Trowell  
Slavonic Fantaisie ..... Dvorak

- 5.24 BAND  
Barcarolle and Variations ('The Seasons')  
Glazounov

GLAZOUNOV'S musical gifts showed them-  
selves at a very early age. He was  
born and brought up, and indeed spent all his  
uneventful life until the Revolution, in comfort-  
able circumstances, and enjoyed all the advantages  
of a sound education and of material comfort.  
Shortly after the Revolution, news reached the  
outer world that he was dead. Luckily for music,  
the report proved to be wrong; Glazounov not  
only emerged safely from that troubled time, but  
was even decorated by the Soviet and appointed  
'People's Artist of the Republic.' These move-  
ments are taken from one of his comparatively  
few pieces for the stage; 'The Seasons' is a Ballet.



LORD LEIGH,  
Lord-Lieutenant of Warwickshire,  
will appeal for the entertainment of  
wounded soldiers from 5GB tonight.

7.55 **A Religious Service**

Relayed from the Cathedral, Birmingham  
THE BELLS  
Order of Service  
Hymn, 'Praise, my soul, the King of Heaven'  
(A. and M., No. 298)  
Prayers  
Psalm 23  
Lesson  
Anthem  
Address by the Rev. Canon O. S. PETIT (of St.  
Peter's Church, Harborne)  
Hymn, 'Abide with me' (A. and M., No. 27)  
Benediction

8.45 **THE WEEK'S GOOD CAUSE:**  
(From Birmingham)

Appeal for the Entertainment of Wounded Sol-  
diers by the Rt. Hon. Lord LEIGH (Lord-  
Lieutenant of Warwickshire)  
Contributions should be sent to Lord Leigh,  
Stoneleigh Abbey, Kenil-  
worth, Warwickshire.

8.50 **WEATHER FORECAST,  
GENERAL NEWS BULLETIN**

9.0 **Selections from  
Mendelssohn's  
'Elijah'**

- (From Birmingham)  
HILDA BLAKE (Soprano)  
ESTHER COLEMAN  
(Contralto)  
ERIC GREENE (Tenor)  
HAROLD WILLIAMS  
(Baritone)  
THE BIRMINGHAM STUDIO  
CHORUS  
and AUGMENTED OR-  
CHESTRA  
Leader, FRANK CANTRELL  
Conductor, JOSEPH LEWIS

A PART from those who have found perma-  
nent homes with us, no Continental musician  
has ever been so warmly welcomed here as was  
Mendelssohn. His coming to England in 1846  
to conduct the first performance of *Elijah* was  
his ninth visit, and, as events proved, his last.  
He died in the following year, his health having  
been undermined by constant overwork. *Elijah*  
had been commissioned for the Birmingham  
Festival, and much of the work had to be done  
against time, but it was punctually finished;  
punctuality and orderliness were almost a mania  
with Mendelssohn. He arrived in London about  
August 18, and from then until the performance  
in Birmingham on the 26th, his time was fully  
taken up with rehearsals and arrangements.  
The work went with triumphant success, no  
fewer than eight numbers having to be encored.  
Mendelssohn himself in writing to his brother the  
evening after the performance, said, 'no work  
of mine ever went so admirably at the first  
performance, or was received with such en-  
thusiasm both by musicians and the public, as  
this. I never in my life heard a better per-  
formance—no, nor so good, and almost doubt  
if I can ever hear one like it again.'

In spite of its success, however, Mendelssohn  
revised parts of it, and the new form was given  
by the Sacred Harmonic Society in London in the  
following April, and in Germany, under the name  
*Elias*, in October of that year. It has ever  
since held its place as second only to the *Messiah*  
in the British public's affectionate regard. It  
was performed as an opera some years ago by  
the Moody Manners Company.

10.30 **Epilogue**

(Sunday's Programmes continued on page 522.)

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# Sunday's Programmes continued (November 25)

## 5WA CARDIFF. 353 M. 850 KC.

### 3.30 AN ORCHESTRAL CONCERT

NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

Overture, 'The Butterfly's Ball' ..... Cowen

HEDDLE NASH (Tenor) and Orchestra  
Ah, Moon of my Delight ('In a Persian Garden')  
Lehmann

ORCHESTRA  
Lyric Suite, Op. 54..... Grieg

THIS Suite, which was part of the programme of his own music which Grieg conducted at his last appearance in London, in May, 1906, owes its origin to the conductor Seidl. It was Seidl's idea to arrange some of the popular pianoforte pieces for orchestra. When Grieg himself saw these, the idea pleased him but he thought the orchestration rather Wagnerian for the slight nature of the tunes. He accordingly rearranged them more simply himself, and instead of the first number which Seidl had chosen—a piece called 'Bell Ringing,' he substituted *The Shepherd Lad*, a little tender pastoral tune. The second number is the *Norwegian Rustic March*, the third *Nocturne*, and the fourth the jolly *March of the Dwarfs* which has been called 'superbly Norwegian and Griegian.'

THE LYRIAN SINGERS  
Conducted by  
E. IDLOES OWEN

Hymn before Action..... Walford Davies  
Hymn to Cynthia ..... Berthold Toure  
Hymn to Apollo ('Ulysses')  
Gounod, adapted by Percy Fletcher

ORCHESTRA  
Liebestraume ..... Liszt  
Bourrée and Gigue ('Much Ado about Nothing')  
German

HEDDLE NASH  
My Lovely Celia ..... }  
Phyllis has such charm- } Old English, arr. Lane  
ing graces. .... } Wilson  
The Pretty Creature... }  
Sigh no more, Ladies.... Aiken, Stainer and Bell

LYRIAN SINGERS  
Wake to the Hunting ..... Farrar  
A Red, Red Rose ..... C. F. Waters  
Ode to the Nightingale ..... J. Owen Jones  
Crossing the Bar ..... J. Morgan Lloyd

ORCHESTRA  
Ballet Music, 'Boabdil' ..... Moszkowski

5.0 S.B. from London

5.45-6.15 app. S.B. from Manchester

6.30 S.B. from Swansea

8.0 S.B. from London

## 8.45 THE WEEK'S GOOD CAUSE:

An Appeal on behalf of the Bristol and Clifton District Nurses' Society by Mr. CHARLES WELLS

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.30 S.B. from London

5.45-6.15 app. S.B. from Manchester

6.30 A Religious Service  
(In Welsh)

Relayed from Capel Gomer Welsh Baptist Church  
Gweddi

## 5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Manchester

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:  
Appeal on behalf of the Blind Institution, Manor Lodge, Devonport, by Mr. SOLOMON STEPHENS.  
The Home for the Blind at Manor Lodge, Devonport, was founded in 1860 with the object of maintaining adult blind persons who, owing to age and infirmity, were incapable of work and in need of comfortable accommodation.

The residents of the Home are now sixty-two in number. They have the benefit of religious services, social evenings, gramophone recitals and wireless. In order to cater still further for their needs, the Committee is shortly disposing of the Manor Lodge for better accommodation. This, however, will entail considerable expense, and practical help is urgently needed from all interested listeners.

Contributions should be sent to Mr. Solomon Stephens, The Ferns, Mannamead, Plymouth, or to Mr. E. E. Nicholls, Lloyds Bank, Fore Street, Devonport.

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

10.30 Epilogue

## 2ZY 384.6 M. 780 KC.

### MANCHESTER.

### 3.30 Dream Valley

LILY ALLEN  
(Soprano)  
Dream Valley... Quilter  
JOHN CITROEN (Recitations)

The Question ..... Shelley

THE AUGMENTED NORTHERN WIRELESS ORCHESTRA

On Hearing the First Cuckoo in Spring... Delius  
Second Suite, 'The Wand of Youth' .... Elgar

JOHN CITROEN  
A Reverie, 'Dream Children'.... Charles Lamb

ORCHESTRA  
Dream Children ..... Elgar

ELGAR'S interest in young people appears in quite a number of his compositions. This Suite might be described as a Fantasy on a quotation from Charles Lamb, from the reverie which Lamb calls by the same name—'Dream Children.' The first dreamy tune is played very softly by the two clarinets in thirds; it is largely used throughout the first movement. In the second movement, two delicate themes are heard together, one on the clarinet and one on the strings, and the whole little movement is woven of the slightest and daintiest texture. It closes, and brings the little Suite to an end, with a reminder of the wistful tune of the opening.

LILY ALLEN  
If there were dreams to sell ..... John Ireland  
Come to me in my dreams ..... Frank Bridge  
A Dream Garden ..... Montague Phillips

JOHN CITROEN  
Dream Pedlary ..... Thomas Lovell Beddoes



The Lyrian Singers, conducted by E. Idloes Owen, take part in the afternoon concert from Cardiff today.

Eryn 104 (Llawlyf Moliant), 'O Arglwydd Doed dy Deyrnas Di'  
Darllen: Escia xl, 18-26; Acts xvii, 22-31  
Eryn 335, 'O Arglwydd Dduw Rhagluniaseth'  
Gweddi  
Eryn 292, 'Mae Duw yn llond pob lle'  
Pregeth: Y Parch R. S. ROGERS.  
Eryn 332, 'Pa Dduw Ymhlith y Duwiau'  
Yr Weddi Apostolaidd  
Gweddi—Gân

8.0 S.B. from London

9.0 Musical Interlude relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Manchester

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

10.30 Epilogue

Programmes for Sunday.

ORCHESTRA

Mather Goose Suite  
Scherzo and Nocturne ('Midsummer Night's  
Dream') ..... Mendelssohn

JOHN CITROEN

A Sonnet, 'To Sleep' ..... John Keats

5.0 S.B. from London

5.45-6.15 app. Bach Church Cantata  
(No. 116)

'DU FRIEDEFURST HERR JESU CHRIST'  
( 'O, JESU CHRIST, THOU PRINCE OF PEACE' )

From St. Ann's Church  
Relayed to London and Daventry

LILLY ALLEN (Soprano)  
RISPAH GOODACRE (Contralto)  
ARTHUR WILKES (Tenor)  
REGINALD WHITEHEAD (Bass)  
THE ST. ANN'S CHURCH CHOIR  
THE AUGMENTED NORTHERN WIRELESS  
ORCHESTRA

Conducted by T. H. MORRISON  
At the Organ, GEORGE PRITCHARD

(For the words of the Cantata see next column.)

8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:

Miss BEATRICE KIPSON, appealing on behalf of  
St. Faith's Rescue Home, Leeds. S.B. from  
Leeds

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 K.C.

3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from  
Manchester (see London). 8.0:—S.B. from London. 8.45:—  
The Week's Good Cause: Appeal by Sir Francis Greenwell,  
C.B.E., on behalf of the Durham County Hospital. 8.50:—  
S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 K.C.

3.30:—Light Orchestral Concert. The Station Symphony  
Orchestra: Overture, 'Iphigenie en Aulide' (Gluck) (with  
Wagner's Finale). Rex Palmer (Baritone) and Orchestra:  
Lord God of Abraham and is not His Word like a fire (Hiljah)  
(Mendelssohn). W. H. Squire (Violoncello) and Orchestra:  
Concerto for Violoncello in G Minor (Handel-Squire). Orchestra:  
Dream Music (Hansel and Gretel) (Humperdinck). Rex Palmer:  
O, let the solid ground, Birds in the high hall garden, Go not,  
happy day, and Come into the garden, Maud ('Maud' Cycle)  
(Somervell). W. H. Squire: Rondo (Borcherini-Squire);  
Elegie (Herbert A. Carruthers); Gigue (Sammartini). Orchestra:  
Hungarian Rhapsody, No. 2 (Liszt). 5.0:—S.B. from  
London. 5.45-6.15 app.:—S.B. from Manchester (see London).  
8.0:—S.B. from London. 8.45:—S.B. from Edinburgh. 8.50:—  
Weather Forecast, News. 9.0:—Scottish News Bulletin.  
9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 K.C.

3.30:—S.B. from Glasgow. 5.0:—S.B. from London. 5.45-  
6.15 app.:—S.B. from Manchester (see London). 8.0:—S.B.  
from London. 8.45:—S.B. from Edinburgh. 8.50:—Weather  
Forecast, News. 9.0:—S.B. from Glasgow. 9.5:—S.B. from  
London. 10.30:—Epilogue.

2BE BELFAST. 308.1 M. 980 K.C.

3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from  
Manchester (see London). 8.0:—S.B. from London. 10.30:—  
Epilogue.

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This Week's Bach  
Cantata.

Church Cantata No. 116.

'Du Friedefurst, Herr Jesu Christ.'  
( 'O Jesu Christ, Thou Prince of Peace.' )

SO far as we have any means of knowing, this  
is the latest in date of composition of all the  
Bach Church Cantatas which we possess. It  
is thought to have been composed in 1744, after the  
Prussian invasion of that autumn. Schweitzer  
holds that the two recitatives refer to the sufferings  
caused by the war. The Cantata as a whole is  
evidently the outcome of deep feeling, and both  
in the alto Aria and in the Trio profound sorrow  
is touchingly depicted in the music. The first  
chorus, on the other hand, is eloquent of Bach's  
steadfast faith, and he uses in the accompaniment  
to it a motive which elsewhere means gladness.  
The choir, in the first chorus, sings of the Prince  
of Peace, beginning with a simple form of the  
chorale which is afterwards developed in a form of  
fantasia. At the beginning and between the verses,  
the orchestra has important and expressive inter-  
ludes.

The text is reprinted from the Novello Edition,  
by courtesy of Messrs. Novello and Co., Ltd.

I.—Chorus.

O Jesu Christ, Thou Prince of Peace, True  
Man and God in one, our mighty help till life  
shall cease, our hope when life is run. In that  
dread hour we plead Thy power, to God our  
Father crying.

II.—Aria (Contralto).

Ah, fear and trembling must be ours, when  
God, the righteous Judge, shall call us. How  
dare our guilty conscience claim, to plead, O  
Jesu, Thy great name, and trust in Thee,  
whate'er befall us.

III.—Recitative (Tenor).

Bethink Thee, then, O Saviour, that Thou  
still the Prince of Peace art named; as here  
on earth Thy heart with love did burn, that  
tender heart, ah never from us turn, but  
grant the help Thy words of love proclaim.

IV.—(Soprano, Tenor, Bass).

Ah, for our sins, from day to day, what can  
we do but humbly pray, on Jesu's tender love  
relying?  
With bitter grief His heart did break, for sinful  
mortals' sake, His death our full salvation  
buying.

V.—Recitative (Contralto).

Do Thou in mercy hear our pleading, nor  
leave us torn and bleeding! O Christ, our  
Lord, by whom all hearts are tried, Thou  
know'st what bitter foes assail us here on ev'ry  
side.

Arise, Thou gracious Prince of Peace, and  
bid our fear and anguish cease! Thy mighty  
hand shall go before us, and to Thy heav'nly  
peace restore us.

VI.—Chorale.

Now let thy gracious spirit shine, our drooping  
hearts to raise, that we in darkness may not  
pine, nor walk in evil ways.  
O Jesu Christ, in Thee we trust, for Thou alone  
canst save us.

IN COMING WEEKS.

The Bach Cantatas for the next four Sundays  
are:—

No. 81.—'Nun Komm', der Heiden Deiland.'  
'Come, Redeemer of our race.'

No. 52.—'Falsche Welt, dir trau'ich nicht.'  
'Faithless world, I trust thee not.'

No. 186.—'Arg're dich, O Seele, nicht.'  
'Vex thyself, my spirit, nought.'

No. 132.—'Bereitet die Wege.'  
'A Pathway prepare Him.'

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**MONDAY, NOVEMBER 26**

**2LO LONDON & 5XX DAVENTRY**

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

**9.35**  
**Cecil Lewis**  
**presents a**  
**Max Mohr Play**

- 10.15 a.m.** The Daily Service
- 10.30** (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0** (*Daventry only*) Gramophone Records  
Love, the magician.....*De Falla*
- 12.0** A BALLAD CONCERT  
CATHGART LYNN (Contralto)  
CEREDIG JONES (Baritone)
- 12.30** JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 1.0** THE PICCADILLY HOTEL ORCHESTRA  
Directed by LEONARDO KEMP  
From the Piccadilly Hotel
- 2.0** BROADCAST TO SCHOOLS:  
Readings in Foreign Languages: French, by  
CAMILLE VIÈRE—Alphonse Daudet: 'La Chèvre  
de Monsieur Seguin'
- 2.20** Musical Interlude
- 2.30** Miss RHODA POWER: 'What the Onlooker  
Saw—X, Corpus Christi Day'
- 3.0** Musical Interlude
- 3.5** Miss RHODA POWER: 'Stories from  
Mythology and Folk-lore'—'The Mar-  
riage of Nala and Damayanti (Indian  
Story)'
- 3.20** Musical Interlude. (*Daventry only*)  
East Coast Fishing Bulletin
- 3.25** A Studio Concert  
PHYLLIS WOLFE (Soprano)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL
- 4.15** ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil
- 5.15** THE CHILDREN'S HOUR:  
Piano Solos, including 'Polichinelle'  
(Schutz)  
Played by CECIL DIXON
- 'Things to Practise if you want to Improve your  
Game'—Further Hints on Hockey by MARJORIE  
POLLARD, the All-England Player
- Songs from 'Peacock Pie' (*May Brahe*) and  
'Five Eyes' (*Armstrong Gibbs*), sung by JOHN  
BUCKLEY
- 'John Ridd does Jeremy a Good Turn'  
from 'Lorna Doone' (*Blackmore*)
- 6.0** Listener's Talk—III
- 6.15** TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN
- 6.30** For Boys 'and Girls' Clubs: 'What Clubs  
might do to help the World,' by Miss MABEL  
BRUCE
- 6.45** THE FOUNDATIONS OF MUSIC  
SCHUBERT'S VIOLIN AND PIANOFORTE MUSIC  
Played by  
WINIFRED SMALL (Violin)  
and  
MAURICE COLE (Pianoforte)
- Sonatina in D  
Allegro molto; Andante; Allegro vivace
- A**LTHOUGH Schubert, more than any other of  
the great Masters, is known and loved by  
the ordinary listener, it is on quite a small number  
(Continued at top of column 3.)

**9.35** 'CARAVAN'  
A Comedy in Four Acts  
by MAX MOHR  
The English Version by SUSAN BEHN  
and CECIL LEWIS

*The Persons:*  
Kaleve (a Dancer) .. ERIC PORTMAN  
Leontine (his Wife) KATHLEEN LACEY  
Garilan (a Merchant) FRANK PETLEY  
Sandmann (an Agent)  
REGINALD PURDELL  
A Waiter ..... RICHARD GOULDEN  
A Nigger ..... HARVEY BRABAN  
A Lift-boy ..... PERCIVAL PARKIN  
A Caravan Guide .. ABRAHAM SOFAER  
1st Policeman ..... EUGENE LEAHY  
2nd Policeman .. BLIGH CHESEMAN

*The Scenes:*  
North Africa, in a Harbour Town  
near the desert, or in the desert itself.  
Time: The Present.



Once more we are indebted to Mr. Cecil Lewis for an opportunity of renewing our acquaintance with Max Mohr and his harlequinade.

His characters are really eternal aspects of humanity whom the dramatist arranges and re-arranges, but achieves always the same result—a portrait of mankind as seen by Max Mohr. We always like the picture, but wonder, when the play is over, whether the likeness is really a good one.

The background this time is neither the Arctic waste nor an Austrian castle, but the Sahara desert. The 'Improvisator' is now a kind of dubious dragoman.

All the other characters begin by being discontented with the world of reality because they mistake it for the real thing, but by the time the dust of the desert has got into their eyes, they see more clearly and are eager to start life afresh.

At the end of the play the Arab guide perhaps expresses our feelings for us—'Fantasia!'

of his pieces that that popularity rests. It is possible to produce a vast number of Schubert's works which are still unknown, not merely to the casual listener, but even to those who are in the way of hearing music regularly. Almost all the Violin and Pianoforte music to be played in this week's 'Foundations of Music' series is unknown except to violinists, but it is all so full of Schubert's melody and grace that listeners are sure to wonder why it has not more often been played.

The pieces for this week include three Sonatinas. As the name implies, these are, or ought to be, simply Sonatas in miniature with all the traditional features of a Sonata set forth briefly. Most pianists have struggled with the most famous Sonatinas in the world, those by Clementi, admirably laid out to make the real Sonata form clear. Schubert's are not all strictly small Sonatas, though each one includes at least one movement in the conventional form. The one in D to be played this evening is more nearly a small Sonata than the others. Each of the two later ones has five movements, all short, and all bright and melodious.

Two Duets for violin and pianoforte follow the Sonatinas, in which Schubert disclaims any intention to follow out a set plan. He calls them simply 'Duos.'

The series includes also a number of so-called German Dances, merry little tunes in Waltz rhythm, but with a more lively movement than the languorous waltz, and on Saturday the best known of Schubert's violin and pianoforte pieces, the so-called Rondo Brilliant, which really is a brilliant piece for both instruments, will form a happy close to the week's feature.

**7.0** Mr. JAMES AGATE: Dramatic Criticism

**7.15** Musical Interlude

**7.25** Signor S. BREGLIA:  
Italian Talk—V

Including a reading from 'Novelle di Enrico Costelmuvio,' from the beginning of page 29

**7.45** **Vaudeville**

JULIAN ROSE (Hebrew Comedian)  
NORMAN LONG (Entertainer at the Piano)  
ELSIE CARLISLE (Syncopated Songs at the Piano)  
CLAPHAM and DWYER  
(Another Spot of Bother)  
GILBERT MAURICE and DORIS ROLAND  
(Comedy Duo)  
JACK PAYNE and the  
B.B.C. DANCE ORCHESTRA  
and the  
DUNCAN SISTERS

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

**9.15** Topical Talk

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

**9.35** 'CARAVAN'  
(See centre column)

**11.0-12.0** (*Daventry only*) DANCE MUSIC:  
CIRO'S CLUB DANCE BAND, directed by RAMON  
NEWTON, from *Ciro's Club*.

(Monday's Programmes continued on page 526.)

# BARONESS ORCZY'S APPEAL.

Take Up Pelmanism—"Not a Man or Woman Who Would Not be Benefited."



The Baroness Orczy.

THE Baroness Orczy, the famous author of "The Scarlet Pimpernel," strongly appeals to readers to take up Pelmanism.

She is convinced that it is just what thousands of people need in order to make a success of their lives.

"Let me put the problem

plainly before you," she says.

"There is no man or woman living who has not been endowed with Mind and Memory and Will, just as they have been endowed with a body.

"But in just the same way as the body becomes stiff and useless and atrophied if it be not given the chance of exercising its proper functions, so the higher functions of man's entity do in most cases remain torpid and dormant for want of simple and regular activity.

"Even the most superficial glance into the 'Little Grey Books' of Pelmanism will open up the most dazzling possibilities and reveal the fact that the mind can be trained to a high degree of perfection.

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"You can attain your heart's desire with just a very little application, a very little self-discipline, and let the Pelman Institute do the rest for you. Put yourself in their hands, and let them take you by easy stages—every one of them a delight—along that beautiful road which will lead you inevitably to success; let them smooth away for you all those difficulties which have stood in your way hitherto; if your Will has been feeble, they will show you how to strengthen it; if your Memory is uncertain, they will show you how to render it more keen; they will give you Self-Confidence, which is the essence of power, and Determination, which is the foundation of proficiency.

"Once you have started on the Pelman Course, let me assure you that you will not wish to rest till you have gone through to the end. There are 12 'Little Grey Books,' each of which represents one week of simple, easy, exceedingly pleasant mental and bodily exercises. If you do these and follow the advice given you in the books each succeeding week will see you just a little more self-reliant, just a little more confident, a little more certain of ultimate success.

"Believe me, I have studied the little books, each of them a small gold mine which goes to enrich the brain. There is not a man or woman living who would not derive some benefit from them, and there are thousands—nay, millions—to whom they would mean just the difference between a life of mediocrity and disappointment and one of prosperity and of triumph."

Every reader who wishes to follow the Baroness Orczy's advice should write to-day (using the coupon printed on this page) for a free copy of a little book entitled "The Efficient Mind," which contains a full description of the Pelman Course and shows you how you can enrol on specially convenient terms.

In this book you will read something about the wonderful work that Pelmanism is doing to-day. You will read how Pelmanism trains the senses and brings increased power and

energy to your mind; how it strengthens your Will; how it develops your Personality; how it cultivates those factors which make for Courage, Initiative, and Determination; how it banishes Timidity and Nervousness, and drives away dark, gloomy, morbid, and "defeatest thoughts"; how it helps you to take up a more cheerful and optimistic attitude towards life; how it enables you to cultivate an appreciation of the finer and more beautiful aspects of existence.

### Remarkable Results.

This is borne out by remarkable letters received from those who have taken up the Pelman Course. Here are a few extracts from some of these:—

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

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

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

**A Shorthand Typist writes:** "I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from Self-Confidence."

**A Housewife writes:** "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life."

**A Shop Assistant writes:** "I have learnt how to get the most enjoyment out of life, that life is worth living, how to love Nature—truly it is a wonderful world! All this I attribute to Pelmanism."

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

**A Canon writes:** "I have experienced much benefit, and wish I had undertaken the Course earlier in life. Had I known at the age of 30 certain things which I know now—largely through the Pelman lessons—I think I could have avoided one or two painful nervous breakdowns. . . . To summarise (and employ a fashionable word) I think I have gained a better orientation towards life."

### What Pelmanism Does.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such defects and weaknesses as:—

- |                   |                           |
|-------------------|---------------------------|
| Depression        | The "Inferiority Complex" |
| Timidity, Shyness |                           |
| Forgetfulness     |                           |
| The Worry Habit   |                           |
| Unnecessary Fears |                           |
| Indefiniteness    |                           |
| Mind-Wandering    |                           |
| Indecision        |                           |
| Weakness of Will  |                           |
| "Defeatism"       |                           |
| Procrastination   |                           |
| Brain-Fag         |                           |

which interfere with the effective working power of the brain, and in their place it develops such strong, positive, vital qualities as:—

- |                  |                    |
|------------------|--------------------|
| —Concentration   | —Organising Power  |
| —Observation     | —Directive Ability |
| —Perception      | —Forcefulness      |
| —Optimism        | —Courage           |
| —Cheerfulness    | —Self-Confidence   |
| —Judgment        | —Self-Control      |
| —Initiative      | —Tact              |
| —Will-Power      | —Reliability       |
| —Decision        | —Driving Force     |
| —Originality     | —Salesmanship      |
| —Resourcefulness | —Business Acumen   |

and a Reliable Memory.

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

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you find that you are able to live a fuller, richer, happier and more effective life.

### Simple and Easy.

Pelmanism is quite easy and simple to follow. It is exceedingly interesting, and only takes up a few minutes daily.



The books are printed in a handy "pocket size," so that you can study them in 'bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

The coupon is printed below. Fill it up and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind" and full information about the system that has done so much for others and the benefits of which are now obtainable by you. Call or write for this free book to-day.

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

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

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars showing me how I can enrol for the revised Pelman Course on the most convenient terms.

NAME .....

ADDRESS .....

OCCUPATION .....

All correspondence is confidential. This coupon can be sent in an OPEN envelope for 1d.

**MONDAY, NOV. 26**  
**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.0 LOZELLS PICTURE HOUSE ORCHESTRA**

(From Birmingham)

- Overture, 'The Flying Dutchman'.... Wagner
- THOMAS GUY (Bass)
- The Monk within his Cell ..... Macfarren
- Simon the Cellaror ..... Hatton
- FRANK NEWMAN (Organ)
- Serenade ..... Moszkowski
- Ma'm'selle Mannequin ..... Fletcher
- Gavotte ('Mignon') ..... Ambroise Thomas
- ORCHESTRA
- Ave Maria ..... Bach-Gounod
- Suite of Ballet Music ('Rienzi')..... Wagner

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

PAULINE and DIANA (Instrumental Duets)

**5.0 A Ballad Concert**

- HILDA SEARLE (Soprano)
- RICHARD FORD (Baritone)
- HILDA SEARLE
- A Thrush's Love Song  
*Alison Travers*
- Love, the Jester  
*Montagu Phillips*
- At the Well .. *Hagemann*

**5.8 RICHARD FORD**  
Captain Stratton's Fahey  
*Warlock*  
The Emigrant  
*Graham Peck*

**5.15 HILDA SEARLE**  
Come out, come out, my Dears ..... *Descauer*  
Butterfly Wings  
*Montagu Phillips*  
Buy my Roses  
*David Slater*

**5.22 RICHARD FORD**  
Ho, Jolly Jenkin  
*Sullivan*  
The Jug of Punch  
*Chas. Wood*

**5.30 THE CHILDREN'S HOUR:**

(From Birmingham)

- Items by AUNTIE RUBY, UNCLE LAURIE and HORACE of Nottingham
- 'Dug from the Earth—Mercury,' by O. Bolton King
- Songs by NORA DESMOND (Soprano)

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

**6.30 Light Music**

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

- Overture, 'A Fool's Paradise' ..... *Flux*
- Fantasia, 'The Pearl Fishers'  
*Bizet, arr. Tavan*

ON its first production, Bizet's opera, *The Pearl Fishers*, had no success. That was in 1863 in Paris, and not until 1886 was it revived. Then it did win something of the success it deserves; in London in the following year, under the name *Leila*, it was also popular. Two years later it was again given in London, in Italian.

Its music is melodious and pleasing, with many of the fine qualities which have made *Carmen* so universally popular. Had the opera been founded on a better story, it might have been a real rival to *Carmen* in popularity. The tale however, is not one which can be followed as it unfolds itself on the stage; it depends on a whole set of involved circumstances which the audience must know apart from the action which takes place on the stage. In a word, it is dramatically impossible, so that the fine music of which it is

full would be almost lost to the world were it not for selections and fantasies for concert performance. Its music has attracted such great artists as Caruso and Tetrassini, who delighted in its opportunities for fine singing.

- 6.52 NORA DESMOND (Soprano)**  
Come again ..... *Dowland*  
Phyllis was a Fair Maido ..... *Giles Earle*  
What if I speede? ..... *Jones*  
Yes I'm in Love ..... *Arne, arr. Wilson*  
Hark, the echoing air ..... *Purcell*

ORCHESTRA  
Selection, 'The Firefly' ..... } *Friml*  
Russian Dance ..... }

- 7.20 NORA DESMOND**  
The Broken Vase ..... *Arensky*  
Dearest Little Maiden ..... *Dargomisk*  
Go not, happy day  
*Frank Bridge*  
Come, my own one  
*Butterworth*

**7.45 'Samson and Delilah'**

Opera in Three Acts by SAINT-SAËNS  
English Version by EUGÈNE OUDIN

- Delilah.. ASTRA DESMOND
- Samson WALTER WIDDOP
- The High Priest of Dagon  
*DENNIS NOBLE*
- Abimelech, Satrap of Gaza  
*FRANKLYN KELSEY*
- An Agod Hebrew  
*FOSTER RICHARDSON*
- Philistine Messenger  
*TOM PURVIS*

- First Philistine ..... *JOHN COLLETT*
- Second Philistine ..... *STANLEY RILEY*

Chorus of Hebrews and Philistines  
THE WIRELESS CHORUS  
Chorus-master, STANFORD ROBINSON  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by PERCY PITT

(An article on the opera appears on page 540 of this issue)

**8.30 Musical Interlude**

**8.45 'Samson and Delilah'**  
(Continued)

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

**10.15 DANCE MUSIC: GEORGE FISHER'S BAND**  
from the Kit-Cat Restaurant.

**11.0-11.15 CRO'S CLUB BAND,** directed by RAMON NEWTON, from Cro's Club

(Monday's Programmes continued on page 527.)



**Stephenson's Floor Polish**

is the "best of its kind."

It pays to have polished floors, and it pays to use Stephenson's Floor Polish.

It is easy and quick to apply, is fresh and fragrant, labour-saving and inexpensive. It multiplies many times the life and beauty of linoleums, parquet, etc. Stephenson's gives a bright polish that stays on and wears well.

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**ASTRA DESMOND**

sings the part of Delilah when Saint-Saëns's opera is broadcast from 5GB this evening and from London on Wednesday night.

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

# Monday's Programmes continued (November 26)

**5WA CARDIFF.** 353 M. 850 KC.

**1.15-2.0 An Orchestral Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Meditation ('The Light of Life').....Elgar

**T**HIS short oratorio deals with the miraculous return of sight to the man who had been blind from birth. The Meditation, for orchestra, stands as a Prelude to it, and is sufficiently well described by its name.

Petite Suite ..... Debussy  
Träumerei ..... Schumann  
Valse Gracieuse.....German  
Overture, 'Fingal's Cave' ..... Mendelssohn

**O**N his first visit to this country, as a young man of twenty, Mendelssohn was particularly impressed by the rugged beauty of the Western Isles of Scotland. On his first sight of Fingal's Cave, to which he was rowed out in a boat, he jotted down the tune which afterwards became the main theme of this Overture. It is heard at the outset on the basses, and runs through a large part of the music.

**2.30 BROADCAST TO SCHOOLS:**  
CONSUELO DE REYES, 'School Plays and the Theatre—IV, Hints on Make-Up and Costume'

**3.0** London Programme relayed from Daventry

**4.45 KATHLEEN FREEMAN:** 'The Dawn of Science—IV, Democritus'

**5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA**  
Relayed from the Carlton Restaurant

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry

**6.15 S.B. from London**

**7.45 IVAN FIRTH and PHYLLIS SCOTT**  
In Old Time Popular Songs

**8.0 Chamber Music**

Relayed from the Concert of the Bristol University Musical Society

**THE CATTERALL QUARTET:**  
ARTHUR CATTERALL; BERNARD SHORE; LAURENCE TURNER; JOHAN C. HOCK

Quartet in F ..... Ravel  
Allegro moderato; Assez vif très rythmique; Très lente; Vif et agité

**I**T is an interesting measure of the rapid march of music in our time, that Ravel, regarded less than a generation ago as the arch-apostle in France of modern impressionism, is now accepted as the foremost representative there of the older order, upholding the tradition which can be logically traced from the classics through Saint-Saëns and Fauré.

This Quartet, dedicated 'to his dear Master, Fauré,' is an early work; revised by Ravel, it appeared in its present form in 1910. The chief difficulty which it presents to the ordinary listener is the sense it is apt to give him of being fragmentary; only after repeated hearings does its conciseness become clear. The first movement, however, is fairly easy to follow, and its two main tunes, the first appearing at the beginning on the first violin, and the second, also on the first violin a little later, are quite straightforward melodies which are easily recognized throughout the movement.

The second begins with a very quick figure which gives place soon to a little fragment of song-like tune on the first violin, and though the time and the mood change frequently, these two, as well as another melody broadly played by the first violin, will be heard to have the chief say in it. The third movement is for the most part in a very slow time, although it, too, changes here and there to a livelier mood. The melody which listeners will find it easiest to keep in mind is one which the viola plays at the beginning of the movement.

The last movement begins stormily, and soon there is a calmer section with a broad melody in which all the instruments share. On alternations of these two the short movement is made up.

**Quartet No. 2 in F ..... Schumann**  
Allegro vivace; Andante quasi variazione; Scherzo, presto; Allegro molto vivace

**I**T is not easy to describe in words, as a listener recently asked the B.B.C. to do, what is meant by 'Romantic' music. To any who listen attentively, Schumann's music itself answers the question much better than words could do, and nowhere more convincingly than in this string quartet. The big opening theme is in itself a romance, which is further expounded in the closely allied second theme. The first movement is simply and concisely made up in the traditional way, of these two. The slow movement is a set of variations, four in number, on the song-like tune with which the movement opens. Thereafter the theme is repeated, and a short coda in the manner of the second variation forms the close. The third movement is a Scherzo and Trio in the usual form, both hurrying along briskly, and in the last movement, like the first, there are two tunes, a swift-footed one at the beginning and one of a more tender character a little later.

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

**5SX SWANSEA.** 294.1 M. 1.020 KC.

**1.15-2.0 S.B. from Cardiff**

**2.30 S.B. from Cardiff**

**3.0** London Programme relayed from Daventry

**5.15 S.B. from Cardiff**

**6.0** London Programme relayed from Daventry

**6.15 S.B. from London**

**9.30** Musical Interlude relayed from London

**9.35-11.0 S.B. from London**

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

**2.0** London Programme relayed from Daventry

**6.15-11.0 S.B. from London (9.30 Local Announcements)**

**5PY PLYMOUTH.** 400 M. 750 KC.

**2.30** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR:**  
An Aerial Ship Launch

Plymouth's New Radio Flying Boat. She is due to leave the studio at 5.15 p.m. and should reach Sunset Land by 6.0 p.m.

**6.0** London Programme relayed from Daventry

**6.15-11.0 S.B. from London (9.30 Local Announcements)**

**2ZY MANCHESTER.** 384.6 M. 780 KC.

**2.0** London Programme relayed from Daventry

**3.15 THE NORTHERN WIRELESS ORCHESTRA**  
W. HARVEY WILSON (Bass)  
J. TURNER and MARY CROSSFIELD (Pianoforte Duets)

(Manchester Programme continued on page 528).

## PLAY IT—DANCE TO IT FOR A MONTH FREE

**A**T the Midland Furniture Galleries these superb Gramophones can now be obtained on our famous No-Payment Terms. You can have one delivered to you and prove its value, its beauty, its delightful tone for a whole month in your own home before you start paying for it.

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#### Great New Offer to "Radio Times" Readers.

This handsome new pen (No. 3) is made from the finest Red Mottled Vulcanite, beautifully finished, fitted with a solid gold nib iridium tipped with rolled gold lever bar, and band on cap. We will send it for you to examine and you need send

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until you have tried it, then, if you like it, send payment at the special reduced price—if not, send the pen back and no charge will be made. The illustration is of model

**No. 3, ACTUAL SIZE.**

Every FLEET PEN has a **SOLID GOLD NIB**

No. 1.—The Famous R.F. Fleet Pen in black vulcanite with solid gold nib, self-filling lever and safety cap. List price 4/-.  
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No. 3.—As illustrated, a splendid presentation pen. List price 6/-.  
Use this coupon and test the pen FREE in your own home. If satisfied buy it at 5d. in the shilling discount.

**FILL IN NAME AND POST TO-DAY (id. stamp)**

**To THE FLEET PEN CO., 119, Fleet St., London, E.C.4.**

Please send me one of your Fleet Pens, fitted with a Solid Gold Nib. If I like it I will remit the special reduced price at which it is offered; if I do not wish to keep it I promise to post it to you in good condition within three days.

The model I require is:  
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No. 2.—List Price 6/-. .. 4/8 net.  
No. 3.—List Price 6/-. .. 4/8 net.  
Please, medium or broad nib.  
(Cross out words not required.)

Name .....  
Address .....

Please write in Printed Characters





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## FOR BEDTIME COMFORT AND HEALTH. SPECIAL "DIRECT FROM WITNEY" OFFER OF MAGNIFICENT FEATHER BEDS

So Soft—So Warm—With Strong Hard-Wearing Ticks.

ONLY SELECTED WASHED FEATHERS USED. Fullest Purity Guaranteed. Ticks Guaranteed Featherproof. POST COUPON FOR PARTICULARS AND PATTERNS OF TICKS.

Witney Feather Beds are the last word in comfort, and are offered at Bargain Prices.

They afford a revelation of bed-time comfort, as to lie on such yielding softness makes your sleep—oh! so glorious and so wonderfully healthgiving and refreshing. They are offered direct by The Witney Blanket Co., Ltd., Witney. Every bed is made to your own special order, thus ensuring them perfectly new and fresh from factory. One profit only.

### GUARANTEE.

Only selected WASHED Feathers are used, and purity is guaranteed.

DIRECT FROM WITNEY TO HOME



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SINK INTO COMFORT. Ticks are hard wearing and Guaranteed Featherproof.

The Witney Blanket Co., Ltd., in offering these Feather Beds are ensuring the utmost cleanliness and hygienic purity of the feathers used, as their FEATHER BEDS contain only selected thoroughly washed feathers—not dry-cleaned. Washing is the efficacious means of making feathers thoroughly pure. Save yourself time and trouble by sending NOW to The Witney Blanket Co., Ltd., Witney, the COUPON at bottom right-hand corner, for patterns of Ticks and Prices of complete Feather Beds.

FILLED WITH SELECTED WASHED FEATHERS

STRONGEST FEATHER PROOF TICKS

## HAIR MATTRESSES



Superior quality fancy striped tick. Will last a lifetime. A really great bargain. Full length. 4 1/2 ins. border.

Size 2ft. 0ins. 3ft. 0ins. 3ft. 6ins. 4ft. 0ins. 4ft. 6ins. 5ft. 0ins. Price 37/6 49/6 57/6 66/- 75/- 80/- ALL CARRIAGE PAID HOME.

FULL RICH BEDS—So generously Filled with Feathers. The very good ticks are filled in unstinted measure. Such generous and ample filling with feathers can only result in a Feather Bed—voluminous, thick and richly full of this good nature's warmth. WRITE FOR PATTERNS OF TICKS AND FULL PARTICULARS. Would you then like the comfort, warmth, purity and hard wearing qualities of a Witney Feather Bed? You can have particulars free by posting coupon on right direct to—

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## BIG BARGAINS IN BEAUTIFUL WITNEY KAPOK DOWN MATTRESSES

Direct from The Witney Blanket Co., Ltd., Witney. The Softest Thing to lie on. "DOWN-LIKE" BEDS as Soft and Warm as a Down Quilt.

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Fill in coupon at bottom of right-hand corner for Free Patterns of Beautiful Suede Ticks and specimen of Kapok and full particulars.

Nothing more soft and luxurious to lie on has ever been thought of or made.

Everyone knows the softness and lightness of a Down Quilt; how it covers you with a light mantle of rich warmth. Here in the Witney Kapok Down Mattresses you have the same softness and warmth TO LIE ON but much more thick and substantial form as befits a good mattress.

WITNEY KAPOK MATTRESSES ARE PURE AS NATURE, BECAUSE KAPOK IS A NATURAL PURE VEGETABLE DOWN which comes straight from the natural seed pods. Free from dust, dirt or anything deleterious. In this pure state it is made into these mattresses. Kapok is also damp-proof. Kapok Mattresses are therefore ABSOLUTELY THE PUREST BEDS YOU CAN BUY. These mattresses do not become lumpy or hard.

Kapok Down is VERY LIGHT IN WEIGHT (one-sixth the weight of cotton). How light and easy to handle, therefore, are these mattresses when making beds.

SAVE YOURSELF EXERTION IN BED-MAKING.

Think of a Down Quilt thickened to an enormous degree, then you will have brought to your mind the lovely qualities of these mattresses.

Humanity derives from Nature many wonderful, beautiful and useful things, and here in the Kapok Down Mattresses you have bedding of voluminous thickness, softness, and warmth.

The Witney Blanket Co., Ltd., are now giving you the opportunity to secure them AT LOW PRICES DIRECT FROM THEIR COUNTRY FACTORY. This World-famous firm are the well-known suppliers of Witney Blankets direct from Witney.

TICKS ARE MADE OF DELIGHTFUL SUEDE MATERIAL—DIFFERENT—SOFT AND WARMER, WHICH DOES NOT FEEL COLD TO THE TOUCH and are supplied in three self colours of Khaki, Rose and Blue.

Write to-day for free patterns, specimens of Kapok Down and particulars of these lovely "Down-like" Beds which are so beautiful to sleep on. The patterns and particulars will come per return if you FILL IN THE COUPON at bottom right-hand corner and post direct to

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Every Lady can have A Parcel of Patterns of Witney Blankets By filling in Coupon on right.

## OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF "BEAUTIFUL APPEARANCE." ORIGINAL "DIMPLED PLUMPNESS" FULLY RESTORED. ANY OLD DOWN QUILT MADE LIKE NEW. WRITE FOR PATTERNS AND CHOOSE YOUR COVER.

Look at your Down Quilts. See how needy they are of re-covering and complete renovation. The Witney Blanket Co.'s splendid method for the renewing of Down Quilts makes a great and timely appeal to all housewives.

Moreover the generous offer they are making of PATTERNS of beautiful silky satins and sateens, in delightfully printed designs or plain self colours (also plain Jap silk), for the re-covering of old Down Quilts, makes it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration. The patterns represent a galaxy of colourings and an array of splendid quality coverings.

Thousands of unsolicited Testimonials. The World's Best Value in Re-covers.

FILL IN COUPON BELOW.



OLD QUILTS RETURNED RICHLY COLOURED SILKY AS GOOD OR BETTER THAN NEW!

WRITE NOW.

Your Down Quilt can be restored to its fullest Glory and beauty as when new—perhaps better—silky and fully warm. The Witney Blanket Co., Ltd., completely re-cover and use all the filling now inside your old quilt for re-filling the new cover. If necessary they add to the down so as to restore the quilt to its fullest rich dimpled thickness.

Two old Down Quilts will make a new one under our re-covering system.

A QUILT RICHLY COLOURED and of GORGEOUS BEAUTY CAN BE YOURS.

All there is to do is for you to fill in the coupon below asking for the patterns of the charming and beautiful coverings and price list for renovating. These will come per return and you will then be able to select the pattern you desire or accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty and proven satisfaction to every home.

## FREE PATTERNS COUPON

To THE WITNEY BLANKET CO., LTD.,

Dept. 69, Butter Cross Works, WITNEY, Oxfordshire.

Please send me post free patterns and particulars of

1. FEATHER BEDS.
2. KAPOK DOWN MATTRESSES.
3. DOWNS QUILT RE-COVERS.
  - (A) Lowest Price Re-covers.
  - (B) Best Cambrics and Sateens.
  - (C) Sateens, Silks and Satins.
4. WITNEY BLANKETS.

IMPORTANT.—Please cross off patterns not required.

I promise to return patterns within 3 days.

NAME ..... (Block Letters)

ADDRESS.....

Radio Times, Nov. 23, 1928

World Famous as suppliers of Witney Blankets direct from Witney.

World Famous as suppliers of Witney Blankets direct from Witney.



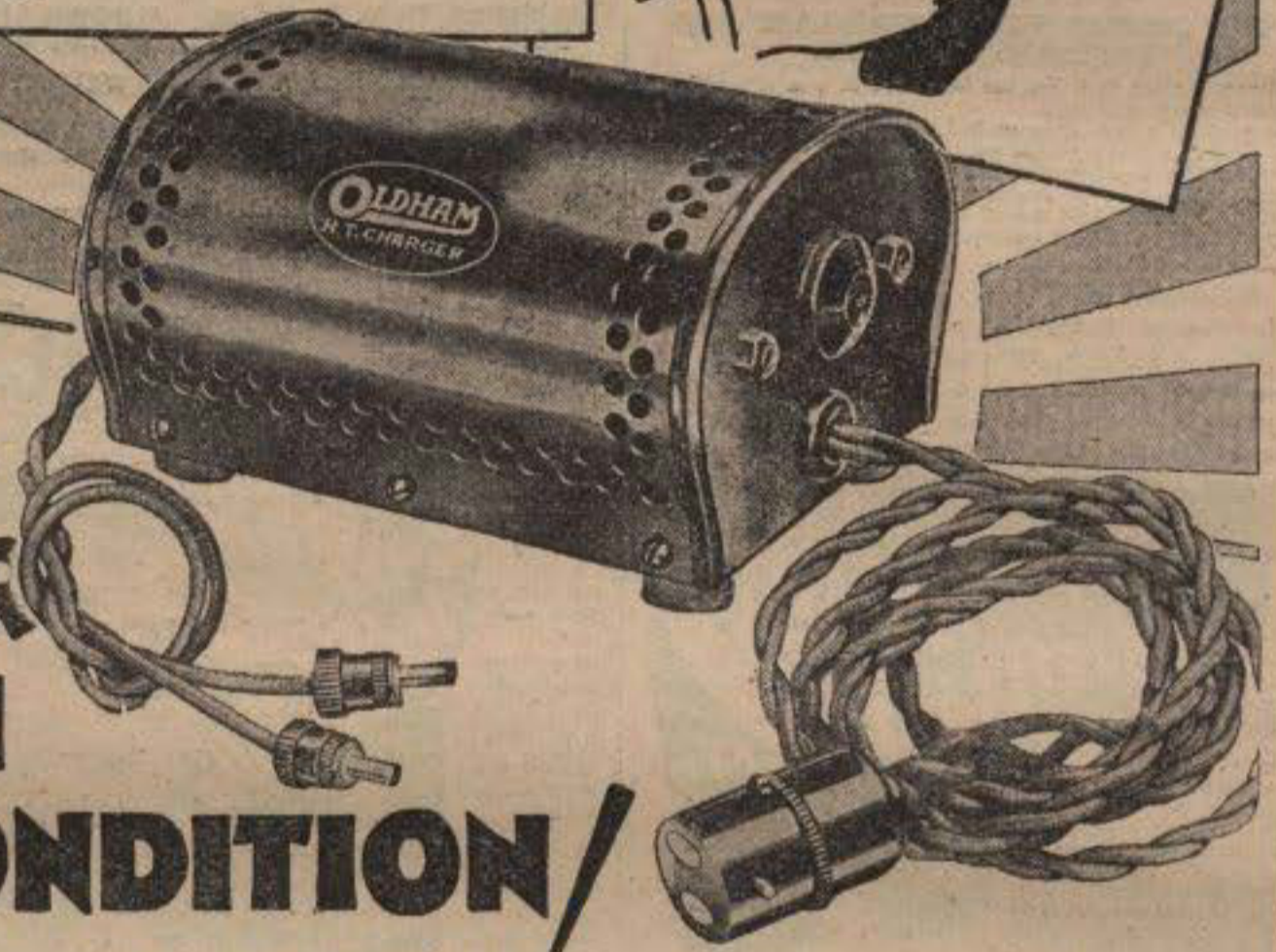
THE WITNEY BLANKET CO. LIMITED WITNEY.



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**AND-  
YOUR H.T.  
ACCUMULATOR  
IS ALWAYS IN  
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What could be simpler? Whichever make of H.T. Accumulator you own you will find the Oldham H.T. Charger a tremendous boon. It works while you sleep. Merely disconnect the H.T. Accumulator from your Set, plug-in to your light socket and switch on. The Oldham H.T. Charger then recharges the H.T. Accumulator at the cost of a few pence.

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In 2 Models for A.C. or D.C. Mains.

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**Per 10-Volt Unit 5/6**

*Complete with two plugs and length of connecting cable.*

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## Notes from North of England Stations.

### *Szigeti at the Hallé.*

**B**RTAIN'S Best Orchestra—thus was the famous Hallé Orchestra greeted by the Press after its recent memorable performance of Berlioz' *The Trojans at Carthage*. At the next Hallé concert, to be broadcast on Thursday, December 6, Sir Hamilton Harty is introducing to the North a sinfonietta by Philip Emmanuel Bach, the third son of the great 'J. S. B.' himself. The sinfoniettas of Emmanuel Bach were unknown to the general public until recently, when a few of them were issued by an enterprising firm of publishers. There is not much in the son's music to remind one of his famous father. Indeed, he is much nearer to Haydn. Gaiety, tunefulness, charm, and a facile dexterity in the treatment of the orchestra—these are the characteristics of his work. Sir Hamilton's performance of the sinfonietta comes at an opportune moment: there is a considerable revival of interest in the music of this graceful composer. At the same concert Szigeti, the brilliant Hungarian violinist, will play Beethoven's *Concerto in D* and the *La Folia* variations by Corelli. Included in the same programme (which, by the way, will be relayed to London and Daventry) will be Dvorak's Fourth Symphony, the *Chant de Joie*, of Honegger, and Lord Berners' amusing parody, *Fugue*.

### *A Reading by Lascelles Abercrombie.*

**D**URING the interval of the Hallé concert, Lascelles Abercrombie will read a selection of his own poems from the Leeds studio. One of the most sensitive and eclectic poets of our time, Mr. Abercrombie is also Professor of English Literature at the University of Leeds. The North is exceptionally fortunate in having so rare a lecturer in its midst, for, as some of his published lectures bear witness, Mr. Abercrombie brings all the fineness of a poet's mind to his words, illuminating where others merely discourse, lending his vision where others only point the way.

### *Recital From Liverpool Cathedral.*

**N**OT the least of the beautiful assets of the Liverpool Cathedral is its organ, which is the largest and the most complete cathedral organ in the world today. The tonal scheme of the organ is amazing. It has five manuals and 168 speaking stops; and it has a blowing installation that consists of three rotary blower sets, with three electric motors, the total horse-power being 32. The builder of the organ is Mr. Henry Willis, builder of many fine instruments. A recital is to be relayed from the cathedral to London and Daventry on Friday evening, December 7. The cathedral organist, Mr. H. Goss-Custard, has chosen a fine programme for this recital, including the Finale from Louis Vierne's First Organ Symphony.

### *Hull and Its Scouts.*

**H**ULL is broadcasting a Scout Programme to all stations of the region on Monday evening, December 3. It is of interest to recall that the Scout county of Hull was one of the first counties to establish regular Scout broadcast programmes. The entertainment on this particular occasion includes a play called *Cuthbert Learns First Aid*, the fourth of a series of 'Adventures of Cuthbert the Tenderfoot' that have been broadcast from Hull. The plays are written and produced by Assistant District Commissioners T. L. Witty and K. Graham Thomson, who are the county broadcasting officials appointed by the County Scout Council. The performance will be given by selected Scouts from the district.

(Continued in Col. 2, page 555.)

## LONELY LADIES whom Broadcasting Does not Forget.

**F**EW people realize the tragedies and struggles there are behind the trim casement curtains of many of our suburban homes.

There is a case I know of a family of three elderly sisters who live together as the relic of what was once a gay and happy home in a large house. The war years have come and gone; the dwindling value of their investments; the change in the attitude of domestic help, coupled with long years of nursing both father and mother, have brought these good souls one reward only—a mellow but lonely satisfaction of their own eventide. Their needs are not great; in fact, it would be difficult to find a more simple life than theirs. They sometimes dream of the might-have-beens as we most of us do, but their one joy and refuge is the wireless. 'Dear mother loved the headphones when she was unable to get up from her bed,' the white-haired eldest sister will tell you if you know her well. Their lives hang on the invisible threads sent out by Savoy Hill; their clocks are kept to time, and the announcer's 'Good night' sends them upstairs at night with a happy heart. The outside world has no place here except through the air. The traffic is much too dangerous for them to go abroad, beyond the local shops, and should one of them go to town there are blazing lights and anxious eyes behind the curtains until the wanderer returns to the fold. With eternal needlework they pass the hours away, following the programme with that silence which needs no conversation to tell of its love. They were lonely until this magic charm came to their fireside, and now they can forget some of their sorrow. How many are there similarly situated?

Another lonely soul known to the writer is a middle-aged lady who has tasted life and publicity to the full. Through no fault of hers perhaps, she figured in a Divorce Court action. Only able to save enough from the wreck to rent a small bedroom in a suburban house, this poor, faint heart was crushed and stricken with nerve trouble. A kind-hearted handyman in the house gave her a portable set to keep beneath her bed. The landlady was fussy about wires, but the lonely soul left the set untouched for days. Then one day when it rained and stormed outside she turned the tuning knob for help. There is now a new and brighter look in her eyes, and she no longer suffers from nerves.

Loneliness is perhaps the greatest puzzle of the age. Men and women suffer alike, but probably women most. Some will find refuge in books for a while, others break into an orgy of hectic entertainment—seeking in a last despairing attempt to keep in the swim. But youth and the speed of modern life make them return to a quieter round of life. Then loneliness returns with unabated ferocity and they are tired. Tired of trying, until the warmth of the spoken word and wireless music expresses their pent-up feelings, and the intimate association of the B.B.C. programmes floods and thaws their frigid heartstrings anew.

There have been several admirable campaigns for the installation of wireless sets in hospitals, lighthouses, and lightships. I should like to see a secret society to give every lonely lady a small simple set for her very own this Christmas. A good friend of mine who has ten sets in various stages of construction in his house at the present moment confided in the writer that he kept his most efficient and helpful lady help, who was a real wonder with the kiddies, by the simple process of making up a special quiet set for use in her own room whenever she felt inclined. The tip is passed on to others; it is worth thinking over.

The B.B.C. are helping to solve the greatest problem of this unsettled age—the problem of our lonely ladies.  
PETER MARTIN.

## A NEW FAIRY TALE "FOR MEN."

**O**NCE upon a time there was a handsome young prince, and his parents wished that he should grow great in the land and endeavoured to make provision for him, therefore seeking the advice of the wise men of the East, who trained him in various crafts and gave unto him much wisdom.

After many years the Prince grew to manhood's state, and his father sent him forth, saying, "Go, my son, I have provided for thee richly, thou hast knowledge in thy head which should bring unto thee many shekels."

"But," quoth the Prince, "Father, thou sayest unto me 'Go,' but thou sayest not whither. Truly thou hast given me of talents, but how shall I employ them? Unto whom shall I offer them?"

Then his father, the King, was sad at heart, for he knew not how to make answer. "Come, my son," quoth he (weeping the while), "we will call a council of our wise men."

At the council of the wise men which the King called, there rose to speak one light of years but heavy of wisdom, named "Ino."

"O mighty King," quoth he, "I can solve thee this riddle; thy son, the Prince, shall tread the road that thy heart desires, but he must get him another father."

"How so?" quoth the King. "How may a man have two fathers? Solve me this."

To which "Ino" made reply, "O mighty King, know thou that there is one wise man, who has devoted many years to the guidance of the young, who shouteth from the house tops, 'Let me be your Father. Let me be your Father.' Him thou shouldst consult. He is known as the Gov-Ernor, and dwelleth at The Bennett College, Sheffield. He is helped by many wise men and knoweth well the markets of all the world, and is able to guide the footsteps of the young and the old, so that they waste not good effort, but shall prosper even up to thy high desires."

"Therefore, O King, send unto him a message, but, O King, send not of gold or other presents for the advice of the wise one is free. Thus shall thy son, the Prince, have a new guiding hand, a new father."



He  
made  
£12

last week in his  
SPARE Time—SYNCOATING

A year ago his playing was just average—he was not even a good sight-reader. Then I taught him the modern "rhythmic style"—syncopation. Taught him personally through the post, in six months he was the envy of all his friends. Found it profitable too—started a dance band and their engagement book is full this season. I can do the same for you, if you can already play. I've not had a failure in thousands of students. Send your address and a 2d. stamp, and I will post you my book "Lightning Fingers," together with full details of my special personal offer if you write NOW, marking it "syncopation."

Even if you cannot play at all, realise your ambition and start to-day! Send 2d. for FREE book describing my wonderful new system for beginners. Write NOW and mark your letter "Beginner."

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Learn from the man whose work you know.

**Billy Mayerl**  
School, Studio 9  
29, Oxford St., London,  
W.1.

**9.15**  
**'Music and the  
Ordinary  
Listener'**

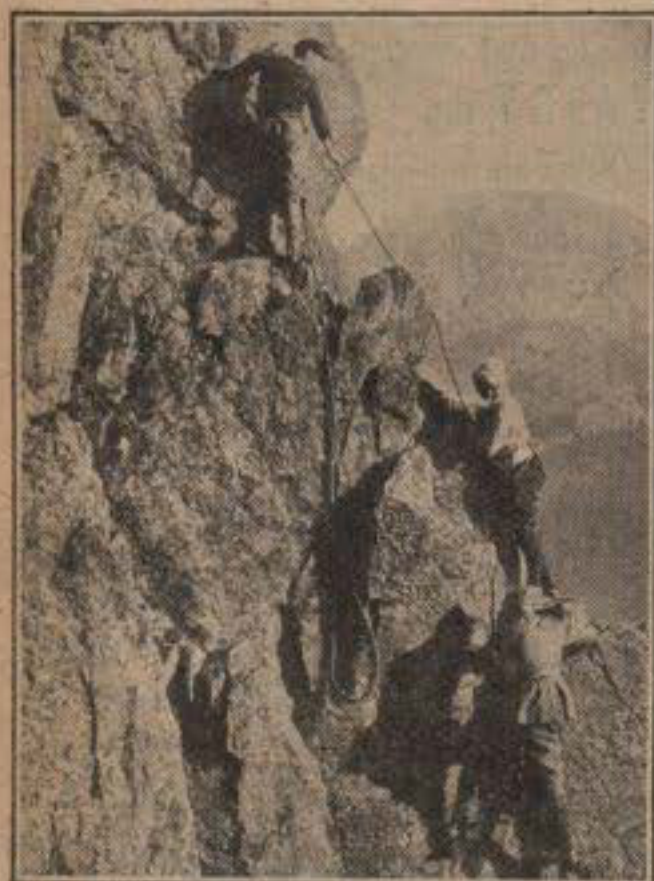
**TUESDAY, NOVEMBER 27**  
**2LO LONDON & 5XX DAVENTRY**

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

**9.40**  
**Herbert Ferrers  
conducts  
his own Works**

- 10.15 a.m. The Daily Service  
10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST  
11.0 (Daventry only) Gramophones Records  
Miscellaneous  
12.0 CONCERT IN THE STUDIO  
VIOLET M. JACKSON (Soprano)  
THE RUDI TRIO  
1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil  
2.25 (Daventry only) East Coast Fishing Bulletin  
2.50 Sir WALFORD DAVIES:  
(a) A Beginner's Course  
(b) An Intermediate Course with a Short Concert  
(c) A Short Advanced Course  
3.30 Musical Interlude  
3.35 Monsieur E. M. STÉPHAN: Elementary  
French  
4.0 LOUIS LEVY'S ORCHESTRA  
Conducted by ARNOLD EAGLE  
From the Shepherd's Bush Pavilion  
4.15 Sir CHARLES GRANT ROBERTSON (Principal  
of Birmingham University): 'Short Lives of Great  
Men—V, David Livingstone.' Relayed from  
Birmingham  
4.30 LOUIS LEVY'S ORCHESTRA  
(Continued)  
5.15 THE CHILDREN'S HOUR:  
'Brer Rabbit's Fishing Frolic,' told by ETHEL  
MALDEN  
Violoncello Solos, including 'Lotus Flower'  
(Schumann), played by BEATRICE EVELINE  
'The Zoo's Great Evening'—more News from the  
Zoo by LESLIE G. MAINLAND  
6.0 Miss V. SACKVILLE-WEST: 'Modern English  
Poetry—V'  
6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN  
6.30 Musical Interlude



*Sport and General*

**THE ARDUOUS ASCENT—**

The thrills of rock-climbing will be the subject of Lady Ankaret Jackson's talk from London this evening at 7.0.



**HERBERT FERRERS.**

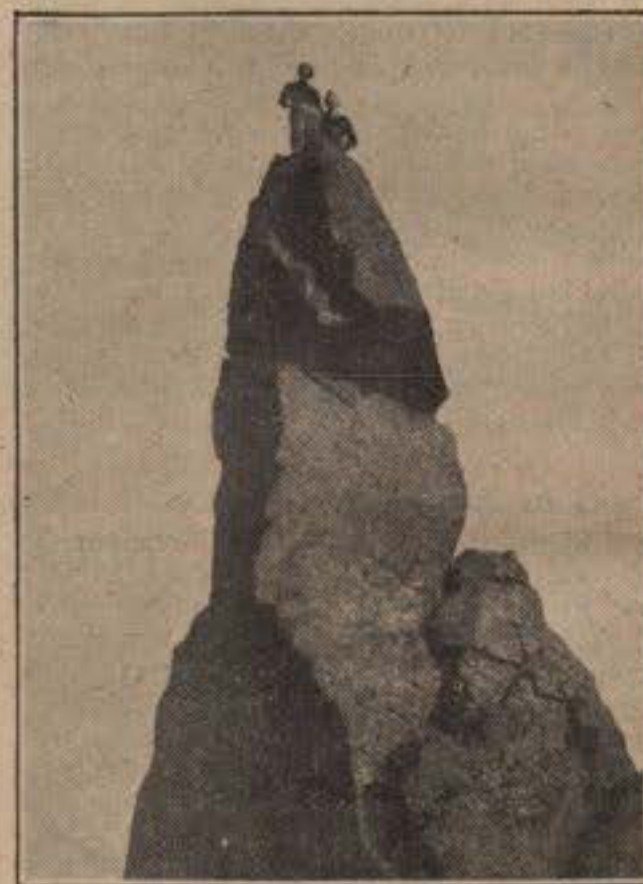
An unconventional portrait of the composer, who will conduct a concert of his own works tonight.

- 6.45 THE FOUNDATIONS OF MUSIC  
SCHUBERT'S VIOLIN AND PIANOFORTE MUSIC  
Played by WINIFRED SMALL (Violin) and MAURICE  
COLE (Pianoforte)  
Sonatina in G Minor  
Allegro giusto; Andante; Minuetto; Allegro  
moderato; Allegro vivace  
7.0 Lady ANKARET JACKSON: 'Rock Climbing'  
7.15 Musical Interlude  
7.25 Prof. E. N. DA C. ANDRADE: 'Science in the  
Modern World—IV, Science and Recreation'  
7.45 A Studio Concert  
MAVIS BENNETT (Soprano)  
FRANK TITTERTON (Tenor)  
THE J. H. SQUIRE CELESTE OCTET  
Scottish Fantasia .....arr. Mulder  
Valse-Caprice .....Rubinstein, arr. Crooke  
7.55 FRANK TITTERTON  
My heart a ship at anchor lies ('Princess  
of Kensington').....German  
Trees.....Rasbach  
To Anthea.....J. Hatton

8.0-8.30 (Daventry only) Mr. NORMAN  
WALKER: 'How to begin Biology—IV,  
Starch, the Chief Food Reserve in  
Nature.' Relayed from Leeds

- 8.2 OCTET  
Irish Love Song .....Kathleen O'Connor  
Romance and Polacca ('Mignon')  
Ambroise Thomas, arr. W. Robertson  
8.14 MAVIS BENNETT  
Autumn Song ('Songs of Child-  
hood') .....Kenneth Wright  
Love's Worship .....  
A Bee's Way .....Phyllis Norman-Parker  
The Three Kisses .....Horace E. Tureman  
8.22 FRANK TITTERTON  
Martha ('Martha').....Flotow  
Celeste Aida .....Verdi  
8.30 OCTET  
Romance .....Rubinstein, arr. Sear  
Memories of Mendelssohn (First Performance)  
arr. Sear  
8.41 MAVIS BENNETT  
Dream Song .....V. Hely-Hutchinson  
Little Birdies .....A. Buzzi Peccia  
When Chloris Sleeps .....

- 8.48 OCTET  
Ah! Sweet Mystery of Life .....Victor Herbert  
The Merry Peasant (Waltz) .....Fall  
9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN  
9.15 Sir WALFORD DAVIES: 'Music and the  
Ordinary Listener'  
9.35 Local Announcements; (Daventry only)  
Shipping Forecast  
9.40 AN ORCHESTRAL CONCERT  
MUSIC by HERBERT FERRERS  
STUART ROBERTSON (Bass)  
THE WIRELESS ORCHESTRA  
Conducted by THE COMPOSER  
ORCHESTRA  
Humoresque No. 1, 'Captain Cruickshank's  
Rigadoon'  
9.45 STUART ROBERTSON, and Orchestra  
Three Old English Songs, newly arranged  
Drink to me only with thine eyes; Early one  
morning; Light o' Love  
9.55 ORCHESTRA  
Pastoral Suite for Strings and two Horns, 'In  
Arden'  
Allegro; Andante; Allegro giocoso  
10.12 STUART ROBERTSON  
Heraclitus  
Dan Fall's Song  
A Prayer of the Open Road  
(The COMPOSER at the Pianoforte)  
10.20 ORCHESTRA  
Humoresque, No. 2, Prelude and Coranto, 'Sir  
Toby and Sir Andrew return from Church'  
10.30 STUART ROBERTSON and Orchestra  
A Ballad upon a Wedding  
(Flute Obligato, FRANK ALMGILL)  
10.40-12.0 DANCE MUSIC: JACK HYLTON'S  
AMBASSADOR CLUB BAND, directed by RAY  
STARITA, from the Ambassador Club



*Sport and General*

**—AND THE SUMMIT ACHIEVED.**

This picture, and the one in column one, show climbers scaling one of the most famous crags in the Cumberland hills.

# TUESDAY, NOVEMBER 27

## 5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 8.0

## Birmingham Symphony Concert

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
From the Rivoli Theatre

4.0 An Orchestral Concert  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CASTELL

Overture, 'The Merry-makers' ..... Coates  
ODETTE DE FORRAS (Soprano)  
Maman dites moi (Mother, tell me) .. }  
Chantons les amours de Jean (Let us } Weckerlin  
sing of John in love) ..... }  
My Lovely Celia ..... Cary, arr. Lane Wilson  
A Pastoral ..... arr. Lane Wilson

4.18 ORCHESTRA  
Fantasia, 'A Midsummer Night's Dream'  
Mendelssohn, arr. Finck  
DAISY SHORROCKS (Violin)  
Andante non troppo, Second Concerto in D  
Minor, Op. 22 ..... Wieniawski  
Giboulee ..... Muriel Herbert

4.42 ORCHESTRA  
Les Préludes ..... Liszt

ODETTE DE FORRAS  
There's a bower of roses ('The Veiled Prophet')  
Stanford  
My Heart is like a Singing Bird  
Parry

5.10 DAISY SHORROCKS  
Sonata in E Minor, Op. 84  
William Faulkes

ORCHESTRA  
Two Dances ('Prince Igor')  
Borodin

5.30 THE CHILDREN'S HOUR:  
(From Birmingham)  
DAISY SHORROCKS (Violin)  
Songs by DALE SMITH (Baritone)  
WORTLEY ALLEN in Character Sketches

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

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

8.0 A Symphony Concert  
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CASTELL)  
Conducted by JOSEPH LEWIS

'Froissart' Overture ..... Elgar

THIS was the work with which Elgar made his first appearance at one of the great English Festivals—at Worcester, in 1890. It thus did a good deal to spread his fame, and was probably the first of his larger works to arouse anything at all like the interest which was even then his due. In front of the score stands a quotation from Keats:—

..... when Chivalry  
Lifted up her lance on high;  
and Mr. Newman tells us that the Overture took shape in its composer's mind from that passage in Walter Scott's 'Old Mortality,' where Claverhouse speaks to Morton of his enthusiasm for the Froissart 'Chronicles.' The music is indeed eloquent of Elgar's idealized view of the old-world chivalry which Froissart presents to us with so much romance.

DALE SMITH (Baritone) and Orchestra  
Fahrt zum Hades (Voyage to Hades)... }  
Gruppe aus dem Tartarus (Group from } Schubert  
Tartarus)..... }

8.20 PAUL BEARD (Violin) and Orchestra  
Concerto in G Minor ..... Max Bruch  
Introduction—allegro moderato; Adagio;  
Finale—allegro energico

8.45 DALE SMITH  
Concentration ..... Max Mayer  
My Sweet Sweeting ..... Keel  
The Crone's Creel ..... arr. Kennedy-Fraser  
Duncan Gray ..... arr. Owen Mass  
ORCHESTRA  
Fourth Symphony in B Flat Minor (The 'Welsh')  
Cowen

THE composer tells us himself that he cannot remember whether it was he who gave this Symphony its title. It appeared two years after he had spent a specially happy holiday in Wales, and Sir Frederic says, 'it had a certain amount of Celtic flavour about it, and I expect its composition was not unconnected with the recollections of my rambles, my broken-down old piano, the hymn-singing, and the honey-mooners of two years before.'

There are the traditional four movements, almost in the strict classical form.

9.30 READING  
Prof. P. J. NOEL BAKER, reading from 'Gallions



James Prodder (left) plays the part of Dr. Metzler in tonight's play. On the right is H. M. Tomlinson, from whose novel, 'Gallions Reach,' Professor Noel Baker will read at 9.30 p.m.

Reach,' by H. M. Tomlinson  
FOR some years Mr. H. M. Tomlinson has been recognized as being not merely a brilliant journalist, but a writer of the most distinguished prose. 'Gallions Reach,' from which Professor Baker will read tonight, was his first novel, and it excited the liveliest interest in literary circles when it appeared last year. The shipwreck passage that will be broadcast affords a particularly interesting comparison with Conrad's books.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'The Invention of Dr. Metzler'

A Play by JOHN POLLOCK  
(From Birmingham)

Dr. Metzler ..... JAMES PRODDER  
Hungarian Officer ..... HENRY BUTLIN  
Austrian Officer ..... ALFRED BUTLER  
Rosa von West ..... JANE ELLIS  
Fanny ..... DORIS BURTON

An April evening in the year 1849. Rosa von West, an Austrian, is working at a piece of embroidery by the light of a reading lamp in the salon of a country house near a fortified town besieged by the Austrians. Intermittent cannon fire comes dully from the distance.

This will be preceded by  
'THE LAST TOKEN,' by W. A. EATON  
Spoken by GLADYS WARD  
Incidental Music by the  
MIDLAND PIANOFORTE TRIO

(Tuesday's Programmes continued on page 535)

# SAVES NO END OF TROUBLE!



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"Milton acts like magic."

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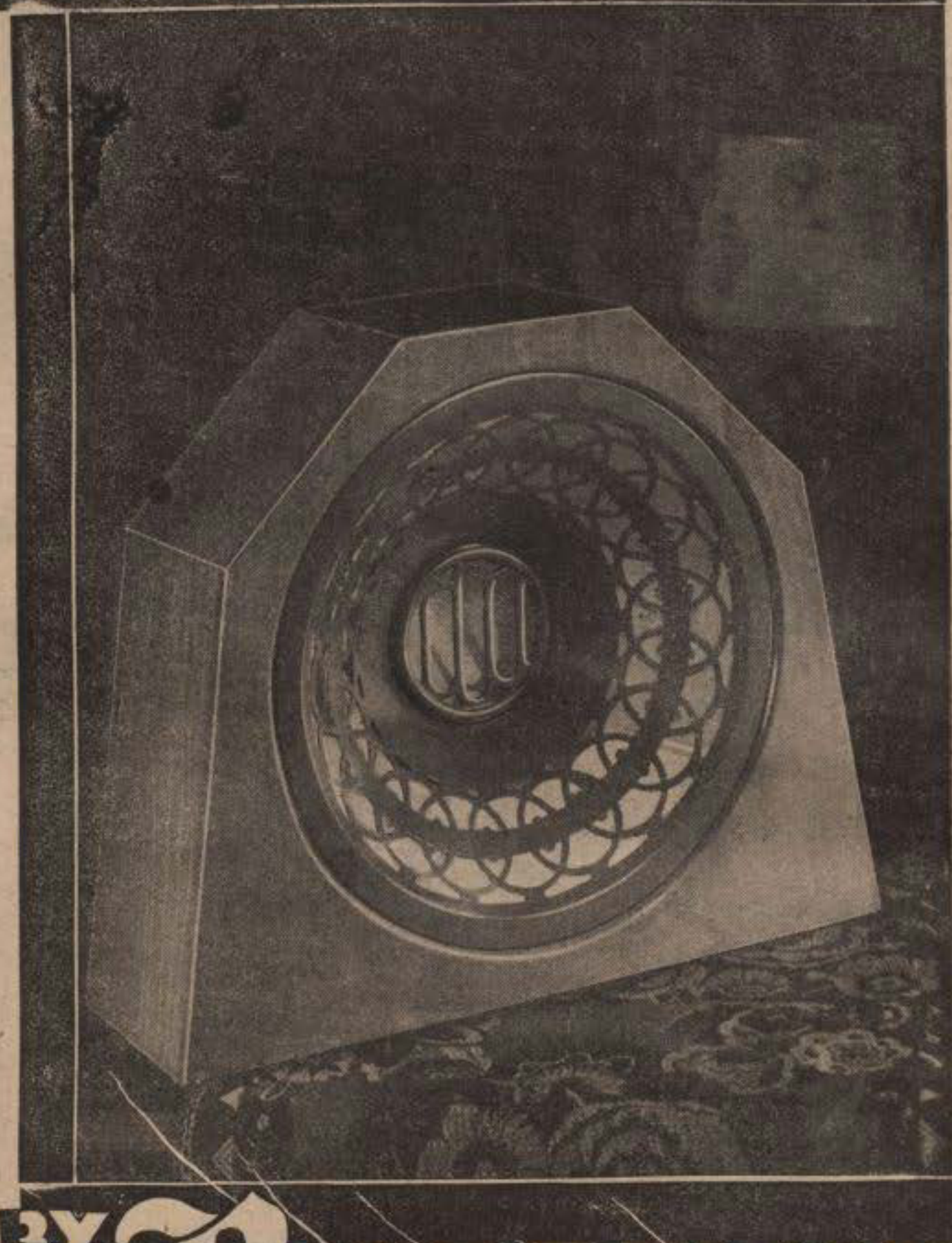
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# Tuesday's Programmes continued (November 27)

**5WA CARDIFF. 353 M. 850 KC.**

2.30 London Programme relayed from Daventry  
4.0 A Symphony Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture, 'Tannhäuser' ..... Wagner  
Symphony, No. 5, in E Minor ..... Dvorak

WHEN this Symphony appeared, it immediately became the centre of a rather bitter controversy. Dvorak had recently returned from a short stay in New York, hating it and its noise and bustle, and longing for the peace of his own quiet retreat in Bohemia. He had confessed in America to a keen interest in the songs of the American negroes, suggesting that there was in them material which might well become the foundation of national American music. This work accordingly, the string quartet in F, popularly known as 'The Nigger,' and the quintet, were claimed by Americans as so far their own as embodying something of their native music. Dvorak's countrymen, however, would have none of this. To them, the work was as thoroughly Czech as all of Dvorak's, perhaps even specially so because it expressed something of his home-sickness. It matters very little, fortunately, whether the tunes are like negro melodies or Bohemian folk songs. The whole world is agreed that they are fine tunes and that they are set forth in this symphony in a way which no familiarity—and the work is by now very familiar—can rob of its charm.

5.0 ISAAC J. WILLIAMS: 'Marvels of the Mediterranean—IV, Malta'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

7.45 Victors at the National Eisteddfod, Treorchy, 1928

WINIFRED WARE (Violin) and MARJORIE JONES (Pianoforte)

Kreutzer Sonata (First Movement) (Test Piece) *Beethoven*  
Canzonetta ..... *D'Ambrosio*

THIS Sonata of Beethoven's, for violin and pianoforte, takes its name from the violinist, Rudolph Kreutzer, to whom Beethoven dedicated it, calling him in the dedication 'his friend.' Nothing is known of relations between Beethoven and Kreutzer, and the dedication has always been something of a mystery, although Kreutzer was of course one of the outstanding figures, if not the foremost, in the violin world of Beethoven's day. It was with the English mulatto, Bridgewater, that Beethoven first played the work, and Bridgewater claimed that it was originally dedicated to him. No one knows whether this is so.

It is in three Movements, the first and last quick movements, each with two main tunes according to convention, and the middle movement, an air—a long, fine melody, with variations.

D. J. HARRIES (Baritone)  
The Wraith (Test Piece) ..... *Schubert*  
Ti a Minnau (A Dream) (Test Piece)

*John Hughes*  
Rhyfelgyrch Cadben Morgan (Captain Morgan's War March) .. Traditional, arr. A. Somervell

CLARICE REES (Elocutionist)  
Caru Cymru ..... } *Crueys*  
Y Sipsi ..... }  
Y Celwydd Golen ..... }

M. BEYNON (Soprano)  
Lliw'r Heulwen (Test Piece) .. } *Hubert Davies*  
Y Cobler du Bach ..... }  
Titwm Tatrwm ..... } *Grace Gwynedd*  
Cwym Mam-y-nghyfraith. . } *Davies*

MANSEL THOMAS (Pianoforte)  
Jeux d'Eau (The Fountain) ..... *Bavel*  
Pianoforte Pieces ..... *Mansel Thomas*  
Rhapsody in G Minor ..... *Brahms*

JENNIE D. ELLIS (Mezzo-Soprano)  
To our Lady of Sorrows (Test Piece)

*Morfydd Owen*  
Farewell, ye limpid springs (Jephtha) (Test Piece) ..... *Handel*  
Hwian Man, Suo-gan ..... *D. Evans*

DORIS SYLVIA PRICE (Violoncello)  
Romance and Scherzo, Op. 8 (Test Piece) *Hamilton Harty*



THE ANCIENT CAPITAL OF MALTA. E.N.A.  
Citta Vecchia, showing St. Paul's Cathedral—one of the historic buildings of Malta, about which Mr. Isaac J. Williams will talk from Cardiff this afternoon.

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

9.40 'The Supierrots'  
In a New Concert Party Show  
Devised by L. E. WILLIAMS  
Cast includes:  
CLARICE DAVIS  
MARGARET FRANCIS  
RUTH WILLIAMS  
JOHN ROBBE  
ERNEST THOMAS  
L. E. WILLIAMS

'The Supierrots' will feature Favourites of Yesterday and Today

10.40-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry

5.15 S.B. from London

6.0 London Programme relayed from Daventry

6.15 S.B. from London

(Swansea Programme continued on page 536.)



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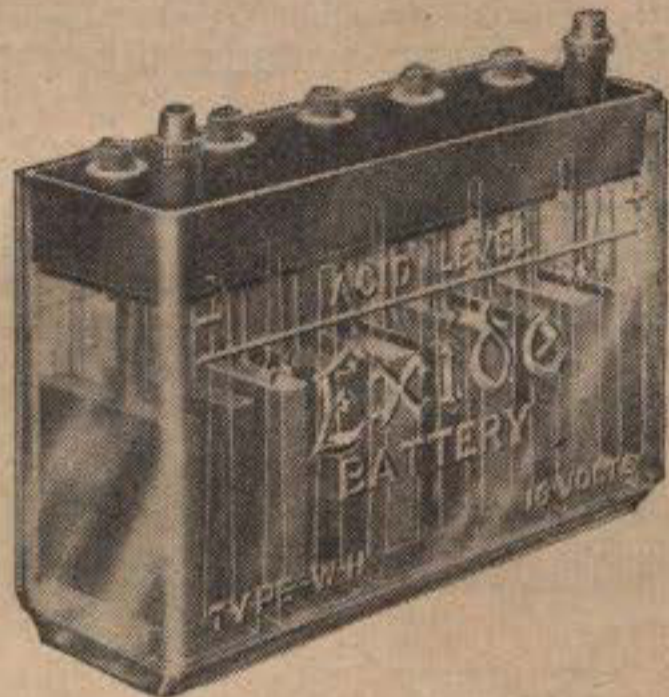
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	30 "	£2 : 4 : 0	—	—
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## Programmes for Tuesday.

(Continued from page 536.)

**2BD ABERDEEN.** 500 M. 600 K.C.  
**11.0-12.0**—Programme relayed from Daventry. **3.0**—Broadcast to Schools. S.B. from Dundee. **3.15**—S.B. from Glasgow. **3.40**—Dance Music by Len Russell and his Orchestra relayed from the New Palais de Danse. **4.15**—Concert. The Station Octet: Overture, 'A Midsummer Night's Dream' (Mendelssohn). **4.25**—Sissie Duncan (Soprano): In the Silent Night (Bachmaninov); Morning Hymn (Reinick); A Sprit Flower (Stanton). **4.35**—Octet: Fantastic Suite (Foulds). **4.50**—Sissie Duncan: The Wild Rose (Schubert); Love's Wondrous Garden (Lewis); Alone in Love's Garden (Howitt). **5.0**—Octet: Italian Caprice (Tchaikovsky). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.0**—S.B. from Glasgow. **7.15**—S.B. from London. **7.45**—Norman Long (Entertainer at the Piano). **8.0**—S.B. from Glasgow. **9.0**—S.B. from London. **9.35**—Scottish News Bulletin. Relayed from Glasgow. **9.40**—Variety. Ben Lawes (Entertainer). Charles O'Connor (Songs to Harp Accompaniment). Florence Oldham and Miriam Ferris (in Light Variety Duets). Interludes by the Station Octet. **10.40-12.0**—S.B. from London.

**5BE BELFAST.** 506.1 M. 580 K.C.  
**2.30**—London Programme relayed from Daventry. **4.30**—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. **5.0**—A Clarinet Recital. George Simpson: Solo in A Natural (unaccompanied) (Stravinsky); Fantaisie, 'In Cella Cool' (P. Kropesch); Impromptu for Clarinet, 'Children at Play,' Op. 34 (C. Baermann). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.0**—Station Director's Talk. **7.15**—S.B. from London. **7.45**—Vaudeville. Dorothy Abraham (American Songs at the Piano). Eddie Freeman (Banjo Solos). Will Seymour (Comedian). Billie Hill and Horace Percival (in Light Songs and Duets). The Variety Band, conducted by Harold Lowe. **8.45**—A Song Recital. Adelaide Beattie (Soprano): Nymphs and Shepherds (Purcell); Beautiful Rivalet (Paradies—1710); Where the bee sucks (Sullivan); The Bold, Unbiddable Child (Stanford); At the Tomb of Anselmo (Schubert); He, and he alone is reigning (Schumann). **9.0**—S.B. from London (9.35 Regional News). **9.40**—A Concert. The Ulster Male Voice Choir. Directed by Chas. J. Brennan, Mus.Bac. The Radio Quartet. Quartet: Two Light Syncopated Pieces (E. Coates). Choir: The Autumn Sea (W. Gericke); Sea Fever (C. Jenkins); All thro' the Night (arr. S. Northote); Blow away the morning dew (arr. Robertson). Quartet: Valse de Salon, 'Au Printemps' (Thom); Sereade (Toselli). Choir: O breathe not his name (arr. C. Wood); Boston (from Sea Songs collected by Capt. Whall); Negro Spiritual, 'Nobody knows de trouble I've seen' (G. Cooke); Goodnight (Buck). Quartet: Incidental Music to 'Monsieur Beaucaire' (Rosse). **10.40-12.0**—S.B. from London.

## For South Wales Listeners.

(Continued from page 528.)

### Cartref—2.

**W**ALES still keeps up the old customs of family reunions on Sundays, when the younger members who are studying music are expected to entertain. Impromptu concerts are therefore the rule rather than the exception, for singing in Wales is a household commodity. Friends of the family, musically inclined, 'drop in.' A programme which reflected this aspect of Welsh home life was broadcast a few weeks ago, and a second programme on the same lines—Cartref 2—will be given on Sunday afternoon, December 2. The Kymric Oriana Choir will give Welsh hymns; Leonard Gowings (tenor) will sing items from Handel, Gounod and Purcell; and Frank Thomas (violin) will play Welsh airs. He will also play the *London-derry Air*, which is so popular in Wales that it passes as native idiom. The violin is not so well known in Welsh homes as it should be, but increased interest is taken in instrumental music of all kinds, following upon the establishment of the National Orchestra of Wales.

### Little England beyond Wales.

**P**EMBROKESHIRE is known as 'Little England beyond Wales,' and on Monday, December 3, Mr. W. H. Jones will give the first of a series of talks on this subject. Many Flemish fugitives settled in the country during the troublous times in the Low Countries, and the peaceful invasion was so thorough that they are to this day regarded as foreigners, in the sense of outsiders, by the other parts of the Principality. Anyone who doubts the persistence of the Flemish strain has only to go on a walking tour throughout the country and he will meet peasants who seem to have stepped straight out of a Van Eyck picture. Mr. Jones is Director of the Royal Institution of South Wales, which has its headquarters at Swansea.

### Other Items.

**O**N APPROVAL' is the title of a Vaudeville Programme arranged for Tuesday evening, December 4, and in which several old favourites will appear. It would be unfair to give away the thread which holds the plot together, but John Rorke will sing his way through, Richard Barron will recite, and Donald Davies and Sidney Evans will contribute the colour and liveliness that listeners have learned to associate with their names.

Mr. Eddie Williams has given many interesting talks from Cardiff, and on Saturday, December 8, he will tell of 'Games on Board Ship.' Mr. Williams says that the 'old salt' regards the trans-Atlantic liner as an ever-present wonder, but he does not consider life on such a leviathan part of the vocation known as 'following the sea.' The deck-games to be described are deck-tennis, shuffle-board, quoits, rings, etc.

*13, Simon Street* is the title of a play by Anthony Wharton, which will be given on Friday evening, December 7. It contains some thrilling moments, and listeners are keyed up to expect strange happenings in the back room on the second floor of the tenement house in Whitechapel. The part of the villain, John Butt, will be taken by Gilbert Heron.

Miss Dorothy Edwards, whose first book, 'Rhapsody,' had an almost sensational success, will give the first of a series of talks at 5 p.m. on Tuesday, December 4, in which she will relate some of her experiences at home and abroad. Her second book, 'Winter Sonata,' has just been published.



## The Passing of an Old-time custom

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

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## The Third Opera of the 1928-29 Season, 'SAMSON AND DELILAH'

An Introduction to the Opera.

The Season of Broadcast Opera, which last month gave us *Pelleas and Mélisande*, is to be continued this week with two performances of Saint-Saëns's *Samson and Delilah*, on Monday (Daventry, 5GB) and Wednesday (London and other stations).

TO hear Saint-Saëns play, to know him, even slightly, to talk with him, and, better still, to laugh with him, these were privileges which we ordinary folk remember happily and very proudly. Even though no one had told you who he was, though you had not known that this bearded Frenchman with the fresh look of open-air health, and with the merry eyes, had been for a whole generation the greatest man of his day in his own art and his own country, you would have seen it in a moment for yourself. There are some who command our respect and admiration, some who earn our gratitude, our homage even, a few who win our affection, and hold it fast. Saint-Saëns did all of these at once, and without ever claiming them. He had no need to: they were his by right. Simple, kindly, generously warm-hearted, utterly sincere in his life as in his music, he was one of those who are born to lead their fellow men, not as a despot does, but as a guide and counsellor who knows the way and knows how to show it.

When he died, on a holiday in Algiers—he loved the warmth and sunshine of the South—at the end of 1921, it was truly said of him, 'The world of music and the world of men are both immeasurably poorer by his death. . . but we shall treasure the memory of his presence as of something at once bracing like a North Sea wind and bright with the joyousness of golden days.'

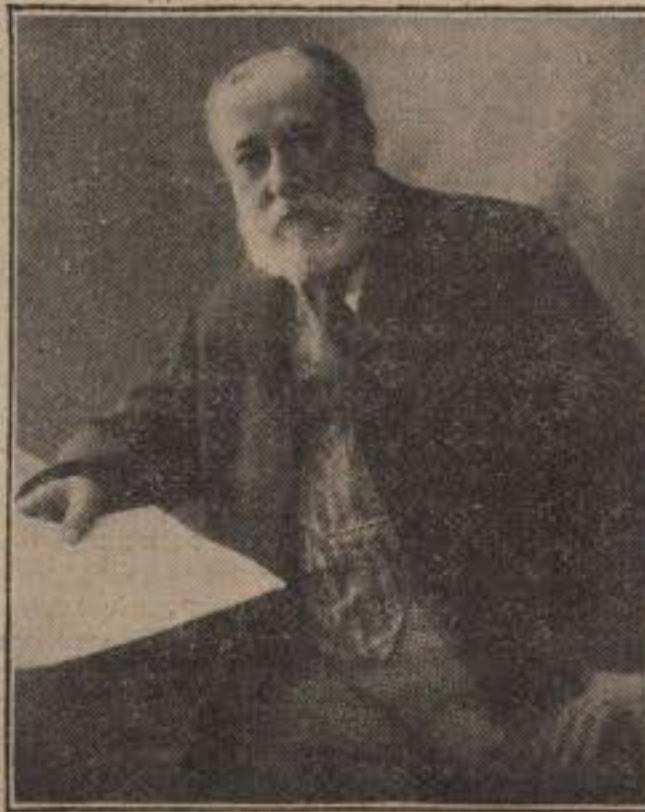
Born in Paris, in 1835, of sturdy bourgeois stock, he had his first music lessons from his mother. Even as an infant he was obviously the possessor of exceptional talents. He had a natural instinct for the pianoforte, overcoming its difficulties as though they were not; he had, too, an unfailingly accurate sense of pitch, a delicate ear and an amazing memory for music once heard or played. And when to these great gifts are added, as they were in his case in generous measure, splendid health and vitality, tireless energy, and a real delight in hard work, no doubt is left of the career which lies ahead.

When he was only seven years old he began his musical studies in earnest, learning pianoforte and harmony. He had already played in public: at the age of five he took the pianoforte part in a Beethoven pianoforte and violin sonata, along with the violinist Bossem Bessems. He was barely eleven when he gave his first pianoforte recital, and only thirteen when he joined the organ class at the Conservatoire. He made his last appearance as a concert pianist at the age of eighty-five, taking part in a concert of his own music, organized in honour of his birthday.

At the age of sixteen he composed his first symphony, though that was by no means

his first essay in composition, and in his eighty-fourth year he produced a new String Quartet.

Throughout all that long life he was hardly



CAMILLE SAINT-SAËNS

From London today, Wednesday  
8.15 'Samson and Delilah'

Opera in Three Acts

By SAINT-SAËNS

English Version by EUGENE OUDIN

Delilah . . . . . ASTRA DESMOND

Samson . . . . . WALTER WIDDOP

The High Priest of Dagon DENNIS NOBLE

Abimelech, Satrap of Gaza

FRANKLYN KELSEY

An aged Hebrew . . . . FOSTER RICHARDSON

Philistine Messenger . . . . . TOM PURVIS

First Philistine . . . . . JOHN COLLETT

Second Philistine . . . . . STANLEY RILEY

Chorus of Hebrews and Philistines

THE WIRELESS CHORUS

(Chorus Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

9.0 Interlude from the Studio

9.35 'Samson and Delilah'

ACTS II AND III

ever idle: the list of his works alone is evidence of tireless activity, but, besides his music, he did distinguished work in other directions too. Two volumes of essays, three

comedies which won real success on their own merits, and numerous articles, not always on musical subjects, prove that his pen was unusually adaptable. Success did not always come to him easily: he found the stage—the swiftest way to popularity in the French world of music—difficult to conquer, and *Samson and Delilah* was refused by the Paris directors. It was produced at Weimar by Liszt, doughty champion of other people's work.

It is by no means the only opera on the Old Testament tale: Rameau and Handel, as well as other less illustrious hands, have seized on it too. But Saint-Saëns's setting is the most successful, as it is the most popular, setting the barbaric drama before us as it does with a vivid sense of Eastern colour. The reproach sometimes hurled at his music, that it is scholarly rather than divinely inspired, has no basis of truth here: were it only by the universally known air of Delilah's 'Softly awakes my heart,' the opera would win its way to the affections even of those who care nothing for scholarship.

The story was dramatized for Saint-Saëns in three Acts—a Prelude and four scenes in all, by Fernand Lemaire. The English version is by Eugene Oudin.

A chorus of Israelites is heard behind the curtain, an eloquent prayer of lamentation which is continued after it rises, and we hear the oppressed people, with Samson exhorting them not to doubt the God of their race. Abimelech's taunting of the captives, his vain, brief struggle with Samson, and his death, follow. The grief of the Philistines and the rejoicing of the Israelites are broken in upon by Delilah and her maidens, and before the end of the Act she has cast her spell over the strong man.

The second Act treats of Samson's downfall. Delilah, awaiting him, is urged by the High Priest to lure from him the secret of his strength, and after a long scene in which she calls up all the power of her seductive charm, she succeeds, and robs him at once of his hair and his giant strength, so that the Philistine soldiers may make him captive. In the latter part of the Act there is a great storm of thunder and lightning vividly set before us in the music.

In the first scene of the third Act—Samson in prison—the chorus is again used with fine effect, and the second builds up a series of *ensembles* to a truly impressive climax. The stage setting required for it is very difficult to present at all adequately; on that score alone the opera is well adapted for hearing without the aid of the listener's eyes. The music itself is eloquent of the temple's falling and of Samson's last great triumph.

D. M. C.

**7.45**  
**Next to Nothing**  
on  
**the Air**

**WEDNESDAY, NOV. 28**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

**8.15**  
**Saint-Saëns'**  
**most**  
**Famous Opera**

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**  
Moonlight Sonata ..... *Beethoven*
- 12.0 **A BALLAD CONCERT**  
MARY OGDEN (Contralto)  
ALAN BURR (Pianoforte)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**  
Directed by **GEORGES HAECK**  
From the Restaurant Frascati
- 2.25 (Daventry only) **East Coast Fishing Bulletin**
- 2.30 **Miss C. VON WYSS: 'Nature Study for Town and Country Schools—X, Winter Buds'**
- 2.55 **Musical Interlude**
- 3.0 **Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'The Foundations of English Poetry'**
- 3.30 **Miss GRACE HADOW: 'Wayfaring in Olden Times—IV, A Medieval Journey'**
- 3.45 **A Light Classical Concert**  
LOUISE MARSHALL (Contralto)  
**THE STRATTON STRING QUARTET:**  
GEORGE STRATTON (1st Violin), WILLIAM MANUEL (2nd Violin), LAURENCE LEONARD (Viola), JOHN MOORE (Violoncello)  
Quartet in C Minor, Op. 51, No. 1 *Brahms*  
Allegro; Romanze—Poco adagio;  
Allegretto molto moderato e commodo;  
Finale, allegro

**B**RAHMS' chamber music has not yet won the same popularity as much of his other music, though musicians count it a very valuable part of his whole output. The first of his three string quartets, however, is not difficult to understand.

The first movement begins at once with an impulsive soaring tune, played by the two violins. Immediately afterwards another tune is introduced by the first violin with fragments of the first accompanying it, and on these two a very concise and straightforward movement is built up.

The slow second movement is called a Romance. It is built on a song-like tune with something of sadness in it. Here, as in the first movement, it will be seen how naturally triplet figures grow out of Brahms' melodies.

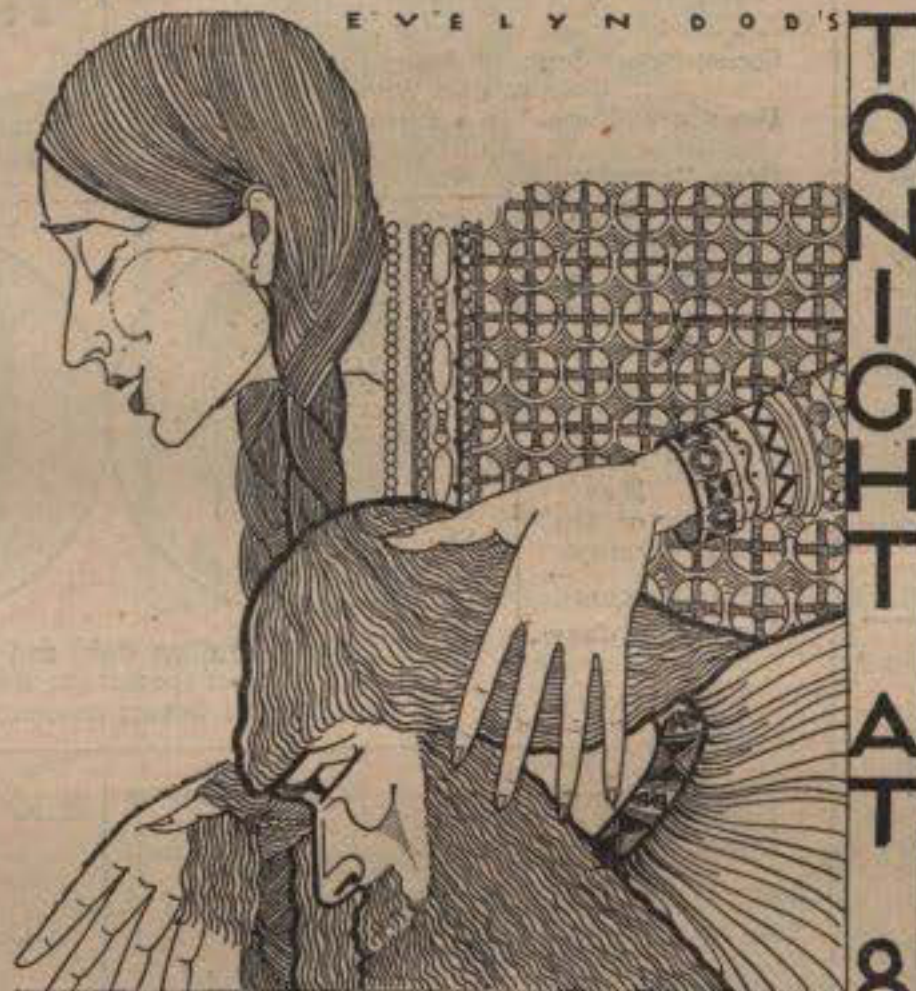
The third movement, in the form of the usual Scherzo and Trio, has a theme made up of a wistful descending scale, heard at the beginning on the first violin. The Trio section has, for contrast, a brighter melody. Here Brahms makes use of a device which is peculiarly his own. The second violin plays a waving figure which is made up of the same note played across two strings.

The chief tune of the last movement is a fiery one which appears in unison at the outset, and which undergoes interesting transformations.

- 4.20 **LOUISE MARSHALL**  
Lasciatemi morire (Let me die) .... *Monteverdi*  
Se tu m'ami (If thou lov'st me)..... }  
Tre giorni (Three days)..... } *Pergolesi*  
Le Violette ..... } *Scarlatti*  
The Shepherd ..... }  
Where go the boats? ..... } *Eric Thim*  
A Moonlight Night ..... }  
I saw the marsh..... }  
The Wind blows from the North .. } *York Bowen*

- 4.35 **QUARTET**  
Quartet in E Minor (One Movement) *G. Creith*  
**MISS GUIRNE CREITH** is a young British composer whose work is not quite unknown to wireless audiences. Orchestral music of hers has already been broadcast. As a student at the Royal Academy of Music, she made a special study of conducting under Sir Henry Wood, and is one of the few women musicians who can successfully take charge of an orchestra. She has already conducted one orchestral broadcast from London.  
This Quartet is still unpublished.
- 4.45 **ORGAN RECITAL** by **EDWARD O'HENRY**  
From Madame Tussaud's Cinema

- 6.45 **THE FOUNDATIONS OF MUSIC**  
SCHUBERT'S VIOLIN AND PIANOFORTE MUSIC  
Played by **WINIFRED SMALL** (Violin) and **MAURICE COLE** (Pianoforte)  
Sonata in A Minor  
Allegro moderato; Andante; Minuetto (Allegro)
- 7.0 **Mr. ARTHUR MICHAEL SAMUEL, M.P.:** 'How to insure Credit Risks in Export Trade: The Government's New Scheme' (under the auspices of the Department of Overseas Trade)
- 7.15 **Musical Interlude**
- 7.25 **Mr. C. C. KNIGHTS:** 'Salesmanship—II, The Psychology of Salesmanship'  
THIS evening Mr. Knights discusses the psychology of the selling process. He considers the mental processes involved in the act of buying; the employment of persuasion and its limitations, and the great factor of difference in racial psychology, with its influence upon the development of markets overseas.



**SAMSON AND DELILAH**

- 5.15 **THE CHILDREN'S HOUR:**  
**MITES OF MIGHTY MAGIC—**  
with **CYRIL SHIELDS**, who will give 'A Lesson in Conjuring,' as the Magician  
'The Ogre Grunch and the Magic Duck,'  
written and told by **RALPH DE ROHAN**  
There will also be 'Three Poor Mariners' (*Quilter*) and other Selections, played by **THE GEORGIAN TRIO**
- 6.0 **Recital of Gramophone Records**
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **The Week's Work in the Garden** by the **Royal Horticultural Society**
- 6.40 **Musical Interlude**

**7.45 'AIRY NOTHINGS'**  
2LO-calised  
by  
**ANONA WINN**  
**WILLIAM STEPHENS**  
**HARRY PEPPER**  
**PATRICIA ROSSBOROUGH**  
**PIERS OSBORNE**  
and  
**JOHN DERWENT**

**8.15 'Samson and Delilah'**  
Opera in Three Acts  
By **SAINT-SAËNS**  
English Version by **EUGENE OUDIN**  
Delilah ..... **ASTRA DESMOND**  
Samson ..... **WALTER WIDDOP**  
The High Priest of Dagon  
..... **DENNIS NOBLE**  
Abimelech, Satrap of Gaza  
..... **FRANKLYN KELSEY**  
An aged Hebrew .. **FOSTER RICHARDSON**  
Philistine Messenger..... **TOM PURVIS**  
First Philistine..... **JOHN COLLETT**  
Second Philistine..... **STANLEY RILEY**  
Chorus of Hebrews and Philistines  
**THE WIRELESS CHORUS**  
(Chorus Master, **STANFORD ROBINSON**)  
**THE WIRELESS SYMPHONY ORCHESTRA**  
(Leader, **S. KNEALE KELLEY**)  
Conducted by **PERCY PITT**  
(For the story of the Opera see opposite page.)

- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 **Topical Talk**
- 9.30 **Local Announcements; (Daventry only) Shipping Forecast**
- 9.35 **'Samson and Delilah'**  
ACTS II AND III
- 11.0-12.0 **DANCE MUSIC: JACK PAYNE and the B.B.C. DANCE ORCHESTRA**

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# WEDNESDAY, NOV. 28

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**8.30**  
**Save for the Hospitals**

### 3.0 A MILITARY BAND CONCERT (From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND Conducted by RICHARD WASSSELL  
Overture, 'Oberon' ..... Weber, arr. Godfrey GLYN EASTMAN (Bass)  
A Free Lance ..... Holbrooke  
O hold thy cheek ..... Jensen  
There waits a pretty Maid .... Robert Coverley

### 3.18 BAND

Allegro con brio (Fifth Symphony in C Minor) ..... Beethoven, arr. Godfrey LILIAN EVETTS (Pianoforte)  
Scherzo in B Flat Minor ..... Chopin

### 3.36 BAND

Cornet Solo, 'Songs of Araby' ..... Clay (Soloist, P.C. WRIGHT)  
Descriptive Piece, 'In a Persian Market' Ketelbey

GLYN EASTMAN  
Corydon's Song Paul Edmonds  
St. Agnes Morn Purcell  
The Ballad of Little Billee Graham Peel

### 4.0 BAND

Irish Reel, 'Molly on the Shore' Grainger  
LILIAN EVETTS  
Reflets dans l'eau (Reflections in the water) Debussy

Polichinelle ..... Rachmaninov  
BAND  
Selection, 'Ruddigore' ..... Sullivan

### 4.30

JACK PAYNE and the B.B.C. DANCE ORCHESTRA  
PAULINE and DIANA (Instrumental Duets)

### 5.30

THE CHILDREN'S HOUR: (From Birmingham)  
'A Comet—and a Tale,' by MARGARET MADELEY.  
Songs and Duets by CHRISSIE STODDARD (Soprano) and ALFRED BUTLER (Baritone)  
'Traditional Sayings—Look before you Leap,' by WILLIAM HUGHES

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

### 6.30

#### Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA Conducted by FRANK CANTELL

March, 'Admirals All' ..... Bath  
CHRISSIE STODDARD (Soprano)  
My Love the Swallow ..... }  
Lola (Habaneira) ..... } Herman Löhr  
Ah! though the silver moon were mine ..... }  
ORCHESTRA  
Variations on a Once Popular Humorous Song Haydn Wood

### 6.55 HERBERT GRICE (Violoncello)

Chant Elegiaque ..... Van Goens  
Chanson Louis XIII } Couperin, arr. Kreisler  
Pavane ..... }  
ORCHESTRA  
Suite, 'Cobweb Castle' ..... Lehmann

### CHRISSIE STODDARD

Indian River Song ..... Woodforde-Finden  
A Song of Andalusia ..... Margetsen

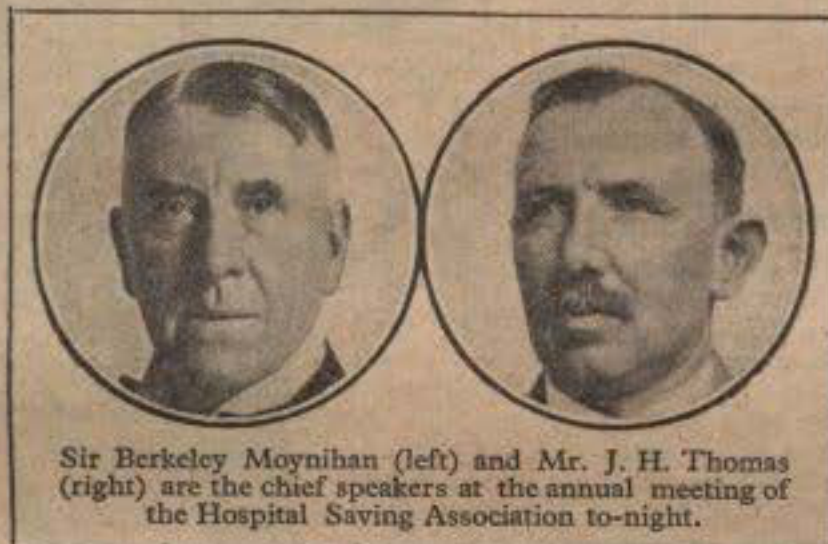
### 7.27 ORCHESTRA

Selection, 'The Blue Kitten' ..... Friml  
HERBERT GRICE  
Wiegenlied (Cradle Song) ..... Desseau  
Serenade ..... MacCunn  
Scherzo ..... Van Goens  
ORCHESTRA  
Suite, 'Yankiana' ..... Thurban

### 8.0 Spain in Music of the Nineteenth Century (From Birmingham)

A PIANOFORTE RECITAL by MICHAEL MULLINAR  
With remarks by H. G. SEAR

Tango ..... }  
Prelude, 'Souvenirs' ..... } Albeniz  
Jota Aragonesa ..... }



Sir Berkeley Moynihan (left) and Mr. J. H. Thomas (right) are the chief speakers at the annual meeting of the Hospital Saving Association to-night.

THE Jota has long been one of the most popular dances in the north of Spain, especially in Aragon. There is one special Jota, known as the Jota Aragonesa, of which more than one composer has made use, in waltz rhythm but with a more vigorous and lively movement.

Fete Dieu à Seville (Holy Festival at Seville) Albeniz

### 8.30

#### Speeches

by Sir Berkeley Moynihan and The Rt. Hon. J. H. Thomas, M.P. At the Annual Meeting of the Hospital Saving Association Relayed from the Kingsway Hall

### 9.30

#### A Recital

by SPENCER THOMAS (Tenor) and EDA KERSEY (Violin)

### EDA KERSEY

Shepherd's Madrigal ..... } Kreisler  
Caprice Tzigane (Gipsy Caprice)..... }

### 9.40 SPENCER THOMAS

Programme of Elizabethan Music:  
Cradle Song ..... William Boyd, arr. Fellows  
So sweet is she ..... Anon.  
Lo! by break of morning ..... Thomas Morley  
When, as I view your comely grace ..... Anon.  
It was a Lover and his Lass .. Thomas Morley  
Woeful Hart .... John Dowland, arr. Keel  
Fain would I change that note .. Tobias Hume

### 9.52 EDA KERSEY

Hungarian Dance, No. 19 } Brahms, arr. Joachim  
Hungarian Dance, No. 7 }  
Habaneira ..... Sarasate

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

11.0-11.15 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

Programmes for Wednesday.

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 An Orchestral Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Overture, 'A Midsummer Night's Dream'  
Mendelssohn  
Mirage ..... Coates  
Forest Murmurs ('Siegfried') ..... Wagner  
Symphony No. 6 (2nd and 3rd Movements)  
Tchaikovsky

MENDELSSOHN'S Overture, more than any other of his works, presents him to us as a veritable 'Peter Pan' of music, who definitely refused to grow up. It had its birth in the garden of the house in Berlin, to which the family had just moved in Mendelssohn's seventeenth year, the same garden in which so much fine music was afterwards finely played. And though the work of a mere boy, it is in every way which matters, masterly music. But it is its grace and charm, its clear freshness of open spaces, with something of the warm glamour of summer nights, the mischief of Puck, and the boisterous mirth of the 'Clowns' Dance, which the listener recognizes, rather than the skill with which the work is built. As has been well said of it, 'Shakespeare himself has not more magic at command to transport us from the noise of cities and the chill of wind-swept streets.' The principal themes are those which illustrate the Shakespeare play in the way suggested above.

Seventeen years later, Mendelssohn composed the remaining numbers for the play, recapturing the same fresh youthful spirit which had inspired the Overture; it would be easy to believe, did we not know the facts, that all the numbers were written at the same time and with the same wholehearted boyish enthusiasm.

2.30 BROADCAST TO SCHOOLS:  
1. TOYE WARNER-STAPLES: 'Stars and their Story—IV, Sirius, the Star of a Thousand Colours'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:  
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)  
Fantasia on Gaelic Melodies ..... H. Pengelly  
E. EMLYN DAVIES (Baritone)  
Selected Songs

TRIO  
Grand Valse ..... Delibes  
Andante Dramatique ..... Dyck

E. EMLYN DAVIES  
Selected Songs

TRIO  
Fantasia Trio ..... Ireland

THIS comparatively slight work of John Ireland's presents no difficulty at all to the listener; from beginning to end it is frankly melodious and its themes are all good-going tunes which are easily remembered. There are four sections; although the work is played without a break. The 'cello begins the first with a fine broad melody which the violin afterwards takes up. It is heard more than once at later stages of the Trio, notably in the third section, which is largely a repetition of the first. The second is the only slow part, and the last is very lively.

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

(Wednesday's Programmes continued on page 544.)

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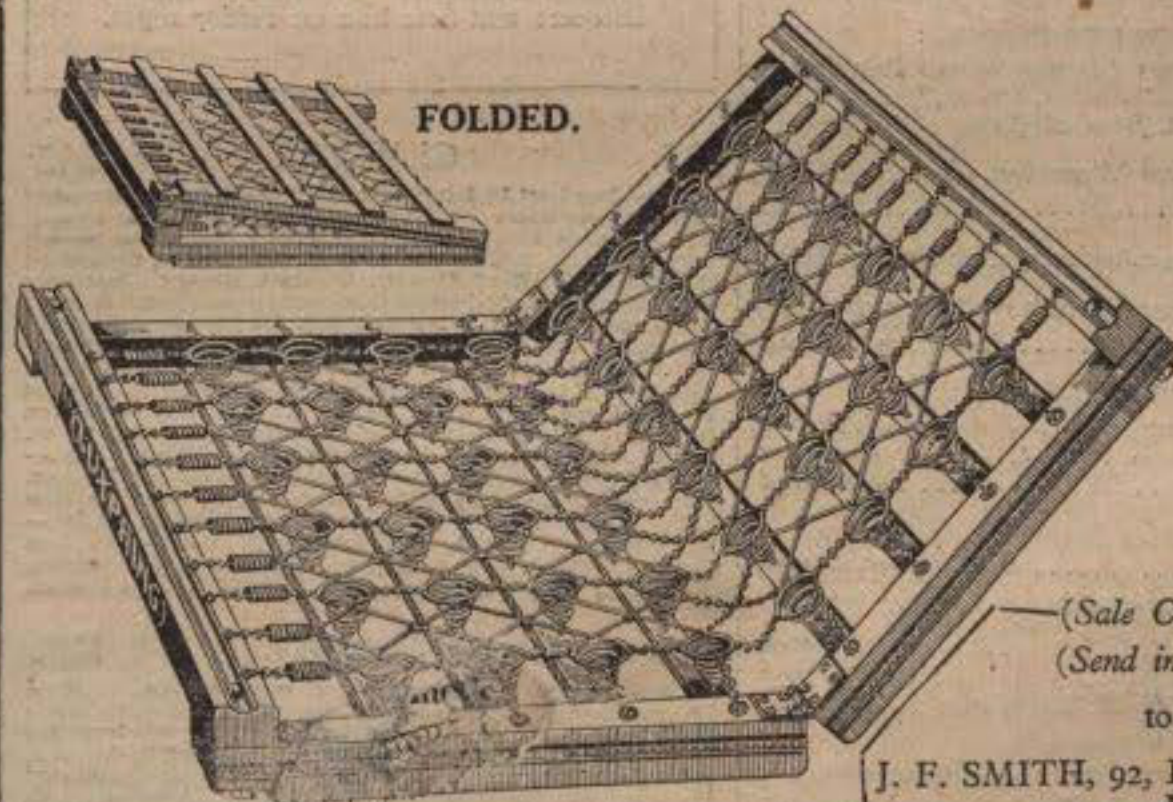
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## Wednesday's Programmes continued (Nov. 28)

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

- 1.15-2.0 S.B. from Cardiff  
2.30 S.B. from Cardiff  
2.55 London Programme relayed from Daventry  
5.15 S.B. from Cardiff  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
9.30 Musical Interlude relayed from London  
9.35-11.0 S.B. from London

### 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry  
6.15-11.0 S.B. from London (9.30 Local Announcements)

### 5PY PLYMOUTH. 400 M. 750 KC.

- 2.25 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR:  
*Those Children!*  
Reading, 'Children of the Heather' (H. Mortimer Batten). Songs, 'Wherefore and Whys' (Hubert Eisdell)  
6.0 London Programme relayed from Daventry  
6.15-11.0 S.B. from London (9.30 Local Announcements; Mid-Week Sports Bulletin)

### 2ZY MANCHESTER. 384.6 M. 780 KC.

- 2.30 London Programme relayed from Daventry  
3.0 BROADCAST TO SCHOOLS:  
Mr. R. E. SOPWITH: 'Books Worth Reading—X, Shakespeare's "Julius Caesar," Act III.' S.B. from Sheffield  
3.20 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Sere' ..... *Handel*  
3.30 London Programme relayed from Daventry  
3.45 THE NORTHERN WIRELESS ORCHESTRA  
Selection, 'Don Juan' ..... *Mozart, arr. Tavan*  
TOM STOREY (Baritone)  
The Deathless Army ..... *Trotère*  
The Dear Homeland ..... *Slaughter*  
The Gay Highway ..... *Drummond*  
ORCHESTRA  
Mazurka, Op. 71 ..... *Chopin, arr. Dimsa*  
SELMA WHITEHEAD (Soprano)  
The Weaver ..... *Hildach*  
Spreading the News ..... *Herbert Oliver*  
Cherry Ripe .... *C. E. Horn, arr. L. Lehmann*  
ORCHESTRA  
Dance of the Apprentices ('The Mastersingers')  
*Wagner*  
TOM STOREY  
So, Sir Page ..... *Mozart*  
Will o' the Wisp ..... *Cherry*  
The Ginchy Road ..... *Edward*  
SELMA WHITEHEAD  
Don't come in, Sir, please ..... *Cyril Scott*  
Trees ..... *Rasbach*  
The Cuckoo ..... *Lehmann*  
ORCHESTRA  
Ave Maria ..... *Gounod*  
March of the Prophets ..... *Meyerbeer*  
5.15 THE CHILDREN'S HOUR  
S.B. from Leeds  
6.0 London Programme relayed from Daventry

- 6.15 S.B. from London  
6.30 Royal Horticultural Society's Bulletin  
6.40-11.0 S.B. from London (9.30 Local Announcements)

### Other Stations:

### 5NO NEWCASTLE. 512.5 M. 960 KC.

- 2.30—London Programme relayed from Daventry. 4.15—Music relayed from Fenwick's Terrace Tea Rooms. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.35—Musical Interlude. 6.45-11.0—S.B. from London.



NORMAN LONG,

Entertainer at the Piano, will be on tour this week. He took part in the Vaudeville programme from London and Daventry on Monday and broadcast from Manchester yesterday. Cardiff listeners will hear him on Friday night.

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

- 3.0—Broadcast to Schools. Reading Test. George Burnett: 'Minstrel and Makar—X. We sit at the feet of the Great Makar.' 3.20—Musical Interlude. 3.30—London Programme relayed from Daventry. 3.45—Light Concert. The Station Orchestra: Overture, 'Rob Roy' (Foster). Elizabeth Mooney (Soprano): Hark, the echoing air (Purcell); Crabbed Age and Youth (Parry); The Trout (Schubert); The Lass with the Delicate Air (Arne). Orchestra: Orchestral Ballad, 'Helen of Kirkconnel' (Somervell). Elizabeth Mooney: I'm ower young to marry yet (arr. Moffatt); Ca' the yowes tae the knowes (arr. Senior); I lo'e nae a laddie (Ross and Moffatt). Orchestra: Overture, 'Cridhe an Ghaidhall' (Macpherson). 4.45—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 6.15—S.B. from London. 6.30—Mr. Dudley V. Howells: 'Horticulture.' 6.45—S.B. from London. 7.45—S.B. from Aberdeen. 8.15—S.B. from London. 9.30—Scottish News Bulletin. 9.35-11.0—S.B. from London.

### 2BD ABERDEEN. 500 M. 600 KC.

- 3.0—Broadcast to Schools. S.B. from Glasgow. 3.30—London Programme relayed from Daventry. 3.45—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0—Piano Duets by Margaret E. Shepherd and Rosabel Miller: Three Dances from 'Neil Gwyn' (Edward German); Slavonic Dance, Op. 46 (Dvorak); Arioso, Op. 53 (Chaminade); Tarantelle, Op. 77, No. 6 (Moszkowski). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Mr. George E. Greenhow: 'Horticulture.' 6.45—S.B. from London. 7.45—Song and Story of the Gael. Neil Shaw (Reciter). Neil McKinnon (Tenor). 8.15—S.B. from London. 9.30—S.B. from Glasgow. 9.35-11.0—S.B. from London.

### 2BE BELFAST. 506.1 M. 980 KC.

- 12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 3.45—Charles Villiers Stanford. Orchestra: Irish Rhapsody, No. 1, Op. 78; Symphony in D Major, 'L'Allegro ed il Penseroso,' Op. 56. 4.30—A Vocal Interlude. Ethel Burrows (Soprano): L'Eté (Chaminade); The Moon at the Full (London Ronald); The New Umbrella (M. Besly); The South Winds (London Ronald). 4.42—R. Vaughan Williams. Orchestra: Suite, 'The Wasps'; Folk Songs from Somerset (from 'Folk Song Suite'). 5.0—Buddick Millar: 'A Plea for the Plumber.' 5.15—The Children's Hour. 6.0—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.40-11.0—S.B. from London.

## HOME, HEALTH AND GARDEN.

(Continued from page 517.)

### How to Make Floor Cushions or 'Humpties.'

YOU can make your inside case of almost any strong material, such as unbleached calico, ticking, or canvas. The filling of the pouffe is usually rather coarse, or rough, stuffing, and therefore the case to contain it should be of tough substance. The inner case should be cut with care, because on this depends the finished shape of your humpty; and also, if it is well made, you will be able to recover it several times.

There are many kinds of stuffing that can be used for humpties, but for a good, solid, inexpensive job I have found that ordinary joiner's shavings or wood wool—that is the wood softening used for packing—is quite satisfactory; soft stuffing if used will not keep up to shape when constantly sat upon.

To cut out the inner case of canvas, cut two complete circles, say, of 14in. diameter, and then an oblong piece 10in. by 48in. The latter is for the sides and the circles for top and bottom. When sewn up the case should be in the form of a cylinder, or a deep bordered round cushion. There should be a small hole, say of 5in. in one end, for the filling, and I usually stitch this round to keep the edges from fraying.

Next fill with your shavings, or other filling, very tightly and evenly, so that you make a good shape. It should appear like a squat, round biscuit tin in shape. Now sew up the mouth and draw a chalk mark round the border exactly in the centre. Your humpty, if made the sizes I mention, should finish 13in. in diameter by 9in. deep, so that your line would be 4½in. from the top or bottom round the border.

Now take a piece of strong laid cord or blind cord and pass it twice round the case where you have made your chalk mark, and tie the ends with a slip-knot; then proceed to pull up the cord, at the same time striking where the cord lies with the edge of your left hand. You will then make the waist of your humpty. This should be well pulled up because it is the only stabilizer you have for your filling.

If you have done this according to these directions, you should have your humpty looking somewhat like a cottage loaf, only that both top and bottom are of the same size.

Tie off your cord and leave it permanently on the humpty.

The outer cover is very easy to make. It is simply a square cushion cover without borders, with three sides sewn up only. If you work to sizes I have given, it will be two pieces of material 22in. square, this being the diameter of top and depth of side added together, 14in. by 9in. equals 22in. Now slip this cover over your humpty, the fourth side of cover case being left open for that purpose, make the hem of your cover come to the waist of your humpty, and then sew up the fourth side of the cover.

To pull the cover into the waist, take an upholsterer's straight needle and pass it through the cover at each corner, at seam, about one-third of width, that would be 7in. from corners, not catching the inner canvas. Go from corner to corner with the one twine—you will see your twine for one-third visible on each side—now make slip-knot in twine and pull it up tight, and your cover should be pulled right into the waist, leaving the corners or ears standing loose from the sides. These latter can just be caught in with a circular upholsterer's needle and tied to any shape required, and your humpty will be finished. You can add a piece of fancy cord round the waist if you wish.—Mr. Arthur J. Bendy in a talk on November 1.



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**7.45**  
**A Concert of Chamber Music**

- 10.15 a.m. **The Daily Service**  
10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**  
11.0 (*Daventry only*) **Gramophone Records**  
Symphonic Variations ..... *Franck*  
12.0 **CONCERT IN THE STUDIO**  
HELENA TAYLOR (Soprano)  
ERNEST WHITE (Tenor)  
ETHEL BAUER (Pianoforte)  
1.0-2.0 **The Week's Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE**  
2.25 (*Daventry only*) **East Coast Fishing Bulletin**  
2.30 **Mr. A. LLOYD JAMES: 'Speech and Language'**  
2.50 **Musical Interlude**



DAVID.  
From Michelangelo's statue in Florence.

- 3.0 **Evensong**  
From Westminster Abbey  
3.45 **'A Woman's Day—IV, Dame KATHARINE FURZE, G.B.E.: 'A Woman on the Jury'**  
ONE of the responsibilities of civic status is jury service, and many women are now called upon to face it. In this afternoon's talk Dame Katharine Furze, who is well known for her prominent connection with the V.A.D., the W.R.N.A.S., and the Girl Guides, will describe her own experience of a day spent on a jury.  
4.0 **A Studio Concert**  
ALEXANDER MCGREGOR (Baritone)  
THE MADALENE MOONEY OCTET  
5.15 **THE CHILDREN'S HOUR:**  
**'ERBERT AND HIS FAMILY MOVE'**  
*The Cast will, as usual, be:—*  
Lottie ..... CONSTANCE GALLAVAN  
Grandad ..... RALPH DE ROHAN  
Alfie ..... E. LE BRETON MARTIN  
'Erbert ..... C. E. HODGES  
6.0 **Musical Interlude**  
6.15 **TIME SIGNAL, GREENWICH, WEATHER, FIRST GENERAL NEWS BULLETIN**  
6.30 **Market Prices for Farmers**  
6.35 **Musical Interlude**

**THURSDAY, NOV. 29**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

- 6.45 **THE FOUNDATIONS OF MUSIC**  
SCHUBERT'S VIOLIN AND PIANOFORTE MUSIC  
Played by WINIFRED SMALL (Violin) and MAURICE COLE (Pianoforte)  
Sonatina in A Minor (Continued)  
Allegro ma non troppo  
Duo in A, Op. 162  
Allegro moderato; Scherzo (Presto)  
7.0 **Mrs. M. A. HAMILTON, 'New Novels'**  
7.15 **Musical Interlude**

9.35-10.30

**'LOVE'**

By LANCE SIEVEKING  
Music arranged by Scott Goddard

LOVE makes the world go round, they say; but 'they' forget how wide a truth they utter. Time cannot change it, nor can any custom stifle its infinite variety.

Everyone has in his life someone, or something, which is supremely important, for the sake of which he must and will struggle, careless of everything else. Love, in some form, is the mainspring which sets the mind of man in motion, be it love of an idea, a work, or a person.

In the short space of an hour's programme it is impossible to show more than a few of the many sides of love. I have, therefore, taken a handful of the most obvious and most famous examples of great lovers. They are David, Dante, Don Quixote, Charles the Second, Napoleon, Wordsworth, Florence Nightingale, Robert Browning, and Walt Whitman. All these loved greatly after their different fashions, and their whole lives were subjugated to their loves.

'The bringing of somewhat to timely birth in Beauty, both according to the flesh and according to the spirit—that is the Work of Love.'—(Plato).

The music for 'Love' has been arranged from Palestrina, Bach, Handel, Boyce, Schumann, Brahms, Tchaikovsky, Stanford, Richard Strauss, De Falla, Beethoven, and Delius.

L. DE G. S.

- 7.25 **Mr. G. D. H. COLE, 'Modern Britain in the Making—IV, The Population Problem'**

IN the fourth talk of his series, Mr. Cole approaches the great problem of population between 1750 and 1830, as it was set forth by the diverging opinions of Malthus and Godwin, respectively the pessimist and the optimist, as to whether England had not reached the stage of producing too many mouths to feed. This in its turn led to a growth in the scientific study of 'the dismal science' of economics, of which so much has been heard since the war.

**7.45 Chamber Music**

- STEFAN ASKENASE (Pianoforte)  
THE BROSIA STRING QUARTET: BROSIA, GREENBAUM, RUBENS, PINI  
QUARTET  
String Quartet in B Flat, Op. 1, No. 1... *Haydn*  
Presto; Menuetto; Adagio-Menuetto-Presto

**9.35**  
**Great Lovers of Other Days.**

- 8.5 **STEFAN ASKENASE**  
Sonata quasi una fantasia in E Flat, Op. 27, No. 1 ..... *Beethoven*  
Andante; Allegro; Molto-Allegro-vivace; Adagio con espressione; Allegro vivace;  
8.25 **QUARTET**  
String Quartet in G ..... *Schubert*  
Allegro molto moderato; Andante un poco moto; Allegro molto moderato; Andante un poco moto; Scherzo; Allegro vivace; Allegro assai  
9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**  
9.15 **Mr. VERNON BARTLETT: 'The Way of the World'**  
9.30 **Local Announcements. (Daventry only) Shipping Forecast**



NELL GWYNN.  
From Lely's portrait in the National Portrait Gallery.

9.35 **'Love'**

By LANCE SIEVEKING  
Music arranged by SCOTT GODDARD

*The Cast includes:*

GWEN FFRANGCON-DAVIES	JOHN GIELOUD
ROBERT SPEAIGHT	H. S. EDE
MARGOT SIEVEKING	C. DENIS FREEMAN
ELIOT SEABROOK	MARGARET GERSTLY
BRUCE BELFRAGE	MARY EVERSLEY

LESLIE HOLMES (Baritone)

SCOTT GODDARD at the Piano

WIRELESS SINGERS, conducted by STANFORD ROBINSON

'Cellist, HILDEGARDE ARNOLD

Violinist, DAVID WISE

Flautist, CHARLES STAINER

and

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

*The Characters include:*

Walt Whitman	Josephine
Florence Nightingale	Don Quixote
David	Charles II
Jonathan	Nell Gwynn
Dante	Mrs. Browning
Beatrice	Robert Browning
Napoleon	William Wordsworth

(See also centre of page.)

- 10.30-12.0 **DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel**

# THURSDAY, NOV. 29

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**9.0**  
**'Sing, Listeners, Sing!'**

### 3.0 A Symphony Concert

Relayed from the Winter Gardens, Bournemouth  
No. VIII of the Thirty-fourth Winter Series  
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA  
Conducted by Sir DAN GODFREY  
CYRIL TOWBIN (Violin)

ORCHESTRA  
Overture, 'Leonore' No. 3 ..... Beethoven  
Adagio; Allegro

THE third 'Leonore' Overture has long established itself as first favourite among the four, and there are grounds for believing that Beethoven himself would have agreed with this verdict. It begins with a solemn descending scale, and then we hear the beautiful air which in the opera, Florestan, the hero, sings of the happy springtime of his own youth. This tune is presented with some variants, and the whole of the introductory slow section is devoted to Florestan. Leonore appears with the beginning of the quick section, in a very beautiful tune eloquent of noble strength and dignity. A little later another impressive tune reminds us once more of Florestan and his unhappy lot in prison. After these have foreshadowed the action of the story, there is a dramatic moment when the whole orchestra falls silent and a trumpet call is heard from without. In the opera, the same trumpet call announces the arrival of the Governor, through whose coming Florestan is released from his unjust imprisonment. A quiet tune on the woodwinds expresses the dawning of hope in the prisoner's heart, the trumpet call is heard again, and the theme of hope grows stronger. All the former tunes return, lending the music a note of exaltation, and the Overture ends with a great song of joy in which the first Leonore tune rings out triumphantly.

On hearing the first Cuckoo in Spring ..... } *Delius*  
Summer Night on the River ..... }

CYRIL TOWBIN and Orchestra  
Violin Concerto ..... Beethoven  
Allegro ma non troppo; Larghetto; Rondo, Allegro

THE first Movement of the Concerto begins with four drum beats, and then the oboe, clarinet, and bassoon play the principal theme. In the same way the second subject, when it appears, is heralded by four drum taps, this time on the dominant instead of on the tonic as at first.

After the orchestra has played both first and second subjects, the soloist has his first innings, playing both, not only in their simple form, but with elaborations.

The slow Movement is in the nature of a romance, in which the orchestra has for the most part the themes, two in number, while the soloist weaves embroideries about them. The Movement is short, and at the end there is a cadenza leading straight into the joyous Rondo.

ORCHESTRA  
Symphony in G ..... Haydn  
Adagio, Allegro; Largo; Minuetto and Trio—Allegretto; Finale—Allegro con spirito



CYRIL TOWBIN  
plays in the Symphony Concert relayed from the Winter Gardens, Bournemouth, this afternoon.

### 4.30 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

FRANK NEWMAN  
Overture, 'Rosamunde' ..... Schubert  
Intermezzo, 'Cavalleria Rusticana' .. Mascagni  
MURIEL NORMANSELL (Contralto)  
Stuffy Woods ..... Montague Phillips  
My Little Welsh Home ..... Gwynne Williams  
FRANK NEWMAN  
Selection, 'La Bohème' ..... Puccini  
Entr'acte, 'On the Road to Zag-a-Zig' .. Finck  
Pleading ..... Wood  
MURIEL NORMANSELL  
In the Silence ..... Loughborough  
Three Fishers went sailing ..... Hullah  
FRANK NEWMAN

Prelude, C Sharp Minor  
Vodorinsky  
Suite, 'The Garden of Allah' Landon Ronald

### 5.30 THE CHILDREN'S HOUR: (From Birmingham)

'On the Fairy Train,'  
by Winifred Ratcliff  
SIDNEY HULL (Banjo)  
Songs by MARJORIE PALMER (Soprano)

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

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

### 8.0 Vaudeville

IDA CRISP  
(The famous Revue Star)  
ERNEST RUTHERFORD  
(Concertina and Saxophone Solos)

LEONARD HENRY  
(Comedian)  
WISH WYNNE (Character  
Studies)

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

### 9.0 Sing, Listeners, Sing!

(From Birmingham)  
Another Programme of Old Favourite Chorus  
Songs by  
THE BIRMINGHAM STUDIO CHORUS  
Assisted by the ORCHESTRA  
Conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.15-11.15 The Midland Pianoforte Sextet  
Leader, FRANK CANTELL  
(From Birmingham)

Miniature Suite ..... Coates  
SINCLAIR LOGAN (Baritone)  
Pretty Betty ..... Alec Rowley  
Molly-O ..... }  
Mr. Belloc's Fancy ..... } Peter Warlock

SEXTET  
Selection, 'Woodland Sketches' .... MacDowell  
SINCLAIR LOGAN  
Off to Philadelphia ..... Haynes  
Ballynure Ballad ..... Herbert Hughes  
Father O'Flynn ..... Stanford

SEXTET  
Songs of the Hebrides ..... Kennedy-Fraser  
(Thursday's Programmes continued on page 548.)



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## Thursday's Programmes continued (November 29)

### 5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 IFAN KYBLE FLETCHER: 'English Classics and their Welsh Associations—V, Walter Savage Landor'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

### 7.45 A Symphony Concert

Relayed from the Assembly Room, City Hall  
 NATIONAL ORCHESTRA OF WALES  
 Leader, ALBERT VOORSANGER  
 Conducted by WARWICK BRAITHWAITE

Overture, 'Iphigenia in Aulis' ..... Gluck

GLUCK, the German who set himself with real Teutonic zeal and thoroughness to reform French Opera, was a devoted admirer of the old Greek classics. His aim was to give to the operatic stage something of the bigness and dignity of these old giants of art, and posterity has no doubt that he succeeded to a remarkable degree. The libretto of this Opera is founded on Racine's tragedy, which was in some sort an adaptation from Euripides. Agamemnon's daughter Iphigenia was to be offered as a sacrifice to Diana to win for the Greeks a favouring wind to carry them to Troy. The gods, however, intervened, and after Iphigenia had resigned herself to her dread fate, Diana carried her off and a slaughtered hind was seen where she had awaited death.

Racine, listeners will remember, modified the tale to suit the taste of his public. In his play it is Achilles who rescues Iphigenia, and in the libretto of Gluck's opera that ending is followed.

The Overture begins with a mournful tune which is taken from one of Gluck's earlier operas, also on a classical subject. Then there is a still slower interlude, followed by a brisk Allegro in which there are three main tunes, the first two energetic and bold, the third a more smoothly-flowing tune. As Gluck left it, the Overture passes without a break into the opera, but various endings have been made for separate performance. The one most usually played was written by Wagner; it concludes the Overture in the spirit in which the composer would no doubt have done had he meant it to be played separately.

STUART ROBERTSON (Baritone) and Orchestra  
 Hear me, ye winds and waves ..... Handel

LESLIE HOWARD, HUBERT PENGELLY, and Orchestra  
 Concerto for Two Pianofortes ..... Bach

SO far as we know, this and one or two similar works of the great Bach owe their origin to the meetings of a University Music Society in Leipzig about the year 1730. Many excellent pianists were available, Bach's own two elder sons among them, and it may be that they took part in performances of this very work. Like a number of Bach's concertos, it is an arrangement, by himself, of one which was originally for another combination, in this case for Violin and Oboe. In its present form it gains greatly in strength and bigness, particularly in the slow Movement, where the modern Pianoforte can sing so much better than the slight instruments for which it was at first composed.

It begins with a vigorous quick movement, in which the two pianofortes and the violins have the first theme together, and the Movement is worked out with all Bach's ingenuity and flow of melody.

In the slow Movement which follows, the second pianoforte begins the tune with very slight accompaniment from the strings, the first following with an imitation of the same tune two bars later.

The last movement, like the first, begins on the violins and two pianofortes in unison, announcing a brisk energetic tune which is the basis of the whole movement.

ORCHESTRA  
 Symphony No. 4, in B Flat ..... Beethoven

9.0-12.0 S.B. from London (9.30 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 Musical Interlude, relayed from London
- 9.35-12.0 S.B. from London



National Portrait Gallery

### SIR WALTER RALEIGH.

A contemporary portrait of the great sailor, writer, and adventurer, about whom the Bishop of Plymouth will talk this afternoon.

### 6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. Y. CURTIS: 'In Hong-Kong Today'
- 4.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

### 5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.25 London Programme relayed from Daventry
- 3.45 The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth: 'Devonshire Adventurers—Sir Walter Raleigh'
- 4.0 London Programme relayed from Daventry

- 5.15 THE CHILDREN'S HOUR:  
 The Jumbles' Guide to Everywhere  
 Listen, and we will tell you how to lose yourselves over the ether

- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

### 2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 A BALLAD CONCERT  
 S.B. from Sheffield
- KATHLEEN CADMAN (Pianoforte)  
 Liebesträume (Dreams of Love) ..... Liszt  
 Polish Dance ..... Scharwenka  
 Musical Box ..... de Severac
- CONSTANCE ENGLAND (Contralto)  
 Come, let's be merry ..... Lane Wilson  
 My Country ..... Ross  
 Billy Boy ..... arr. R. Terry
- KATHLEEN HOBSON (Violin)  
 Minuet ..... Handel  
 Chanson Arabe ('Scheherazade')  
 Rimsky-Korsakov, arr. Kreisler  
 Elfin Dance ..... Haydn Wood
- WILLIAM HANCE (Bass)  
 The Beat of the Drum ..... Simpson  
 Four Jolly Sailors ..... German
- KATHLEEN HOBSON  
 Le Cygne (The Swan) ..... Saint-Saëns  
 Anglaise ..... Burmeister  
 Waltz in A ..... Brahms
- CONSTANCE ENGLAND  
 The Stars ..... Montague Phillips  
 Life and Death ..... Coleridge-Taylor  
 Shepherd's Cradle Song ..... Somervell
- WILLIAM HANCE  
 Up from Somerset ..... Sanderson
- KATHLEEN CADMAN  
 Nocturne in A Minor ..... Grieg  
 Shepherd's Hey ..... Grainger

- 4.30 An Orchestral Concert  
 Relayed from Parker's Restaurant  
 Musical Director, LADDIE CLARK

- ORCHESTRA  
 Suite, 'Othello' ..... Coleridge-Taylor  
 Waltz, 'Gold and Silver' ..... Lehar
- BEATRICE COLEMAN (Contralto)  
 O Lovely Night ..... Landon Ronald  
 A Birthday ..... Cowen
- ORCHESTRA  
 Waltz Intermezzo, 'Lovely Night' .... Ganne  
 Entr'acte, 'Jacotte' ..... Phillips  
 Selection, 'The Dollar Princess' ..... Fall

- 5.15 THE CHILDREN'S HOUR:  
 Return to London—12s. 6d.  
 Songs sung by HARRY HOPEWELL  
 A North Country Maid ..... Traditional  
 London Echoes ..... Oliver  
 Songs sung by BETTY WHEATLEY  
 Songs of Soho  
 THE SUNSHINE TRIO will play:—  
 Handel in the Strand  
 Cookney Suite ..... Ketelbey  
 A Story: 'Dick Whittington'

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.35 Market Prices for Local Farmers
- 6.45-12.0 S.B. from London (9.30 Local Announcements)

(Thursday's Programmes continued on page 551.)

**WILLS'S**

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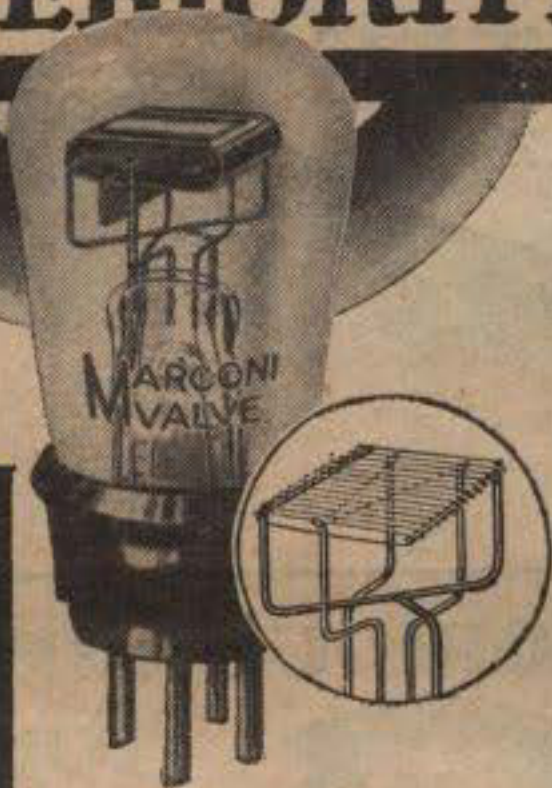
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10918, 147203, and others.

## Programmes for Thursday.

(Continued from page 548)

### Other Stations.

#### 5NO NEWCASTLE. 312.5 M. 960 kc.

12.0-1.0:—London Programme relayed from Daventry. 2.30:—Prof. J. L. Morrison, M.A.: 'Some Stories and Characters from the History of the U.S.A.—IX, The War of 1812.' 3.0:—London Programme relayed from Daventry. 4.0:—The Damsel. J. B. Anderson's Dance Orchestra. Harry Reynolds (Entertainer). Dollie Marsh and W. G. Douglas will give a description of the 'Varsity Drag.' 5.15:—Children's Hour. 6.0:—Song Recital by Robert Strangeways (Baritone): Lowland Sea (arr. Branscombe); Linden Lea (Vaughan Williams); Young Dietrich (Henschel); So fair a flower (Lohr); Sea Gypsy (Head). 6.15-12.0:—S.B. from London.

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

11.0-12.0:—Gramophone Records. 2.45:—Mid-Week Service, conducted by the Rev. Frederick E. Watson, of St. Thomas Wesleyan Methodist Church, assisted by the Station Choir. Order of Service: Hymn No. 556, 'Finlandia' (R.C.H.); Lesson, Psalm No. 23 and Isaiah, chap. xl, vv. 9-11; Prayer; Address, 'The Good Shepherd'; Benediction. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Margaret Kildston: 'Christmas Presents.' 4.0:—Light Comedy Concert. The Station Orchestra: A Musical Jig-Saw (Aston); Maymay McLaren (Syncopated Pianist); Marigold (Mayerl); The Varsity Drag (De Sylva, Brown and Henderson); Couldn't you have waited? (Mitchell). Orchestra: Selection, 'Blue Eyes'; Selection, 'That's a Good Girl.' Maymay McLaren: Melody from 'Rhapsody in Blue' (Gershwin); Bluebird, sing me a song (David and Hawley); Stay out of the South (Dixon). Orchestra: Selection, 'Peggy Ann' (Rodgers). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—Norman Long, Entertainer at the Piano. 9.50:—Light Concert. The Station Orchestra: Overture, 'The Merry Wives of Windsor' (Nicolai); Elliot Doble (Bass): Old Bard's Song and The Love of Comrades (Boughton); A Frivolous Ballad (David Slater); When the Sergeant-Major's on Parade and Archie of the Royal Air Force (Longstaffe). Orchestra: Selection, 'The Desert Song' (Romberg). 10.30-12.0:—S.B. from London.

#### 2BD ABERDEEN. 500 M. 600 kc.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Concert by The Station Octet, relayed from the Sculpture Court, the Art Gallery. Overture, 'Morning, Noon, and Night' (Suppé); Cavatina (Raff); Selection, 'Cavalleria Rusticana' (Mascagni); Miniature Suite (Costes); Berenice de Jocelyn (Godard); Dance of the Tumblers (Bimsky-Korsakov). 5.0:—Arthur Copeland (Baritone): Bombadier (Leonard Cooke); Devonshire Cream and Cider (Theodore Curson); Little Town in old County Down (B. W. Pascoe); Up from Somerset (F. E. Weatherly); The Trumpeter (J. F. Barrow). 5.15:—Children's Hour. 6.15:—S.B. from London. 6.30:—S.B. from Daventry. 6.45:—S.B. from London. 7.45:—Some Music and a Play. The Station Octet: March, 'The Liberty Bell' (Souza); Entr'acte, 'The Wedding of the Rose' (Jessel). 7.55:—Dale Smith (Baritone): Drink to me only with thine eyes (arr. Quilter); Yarmouth Fair (arr. Warlock); Father O' Flynn (arr. Stanford); The Palatine's Daughter (arr. Hughes). 8.5:—Octet: Bal Masqué (Fletcher). 8.10:—The Radio Players in 'Dropped from Heaven,' a Sketch by Dion Tiberadge. 8.35:—Dale Smith: The Sailor's Journal, I locked up all my treasure, and The Jolly Young Waterman (Dibdin, arr. Chignell). 8.45:—Octet: Selection, 'The Dollar Princess' (Fall). 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—Musical Comedy. Constance Wentworth (Soprano): A. Edwin Cruickshank (Baritone): The Station Octet in popular Musical Comedy and Comic Opera Selections; Merric England (Edward German); The Arcadians (Mouckton and Talbot); A Princess of Kensington (Edward German); Katja the Dancer (Gilbert); The Rebel Maid (Montague Phillips). 10.30-12.0:—S.B. from London.

#### 2BE BELFAST. 306.1 M. 990 kc.

2.30:—London Programme relayed from Daventry. 4.0:—Dance Music. Larry Brennan and his Piccadilly Revellers relayed from the Plaza. 5.0:—Kitty Murphy: 'Royal Daughters of Ancient Ireland—I, Queen Maeve and Queen Emer.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Concert Music. Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'Midsummer Night's Dream' (Mendelssohn). 7.57:—James Ching and Orchestra: Symphonie Variations (César Franck). 8.15:—Muriel Childs (Contralto): The Lament of Isis (Granville Bantock); The Hazel Tree (Schumann); Lone Dog (Erlebach); The Early Morning (G. Peel). 8.27:—Orchestra: Klegy, Op. 4 (Sokolov). 8.33:—James Ching (Pianoforte): Three Christmas Preludes (James Ching); Concert Study in C Major (Glazounov); Concert Study in F Minor (Dohnanyi). 8.45:—Orchestra: Serenade (Steinbachtchew); Mazurka, Op. 19 (Liadov); Valse Fantastique, No. 5, from 'Raymonda' Ballet (Glazounov). 9.0:—S.B. from London. 9.35:—Blarney. Mary O'Farrell, Denis O'Neill; R. L. O'Mealy (Ulster Pipes). Ernest A. A. Stoneley (Violin). The Ulster Chorus. The String Orchestra, conducted by E. Godfrey Brown. 10.30-12.0:—S.B. from London.

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## Notes from Southern Stations.

### Plymouth.

**H**AROLD KIMBERLEY (light baritone) and Mabel Constanduros (entertainer) are to take part in the Children's Hour on Monday, December 3.

A further description of her recent travels through the Northern Atlantic States of America will be given on Tuesday evening, December 4, when Miss Greta M. Yeal will give the next of her series of talks.

The Rt. Rev. J. H. B. Masterman, Bishop of Plymouth, has chosen Sir Humphrey Gilbert as the subject for his final talk on Devonshire Adventurers, which is to be broadcast on Thursday evening, December 6.

### Bournemouth.

**E**VERYBODY who has been to Goodwood knows The Trundle. Rising steeply, 677 feet above sea-level, it overtops the celebrated race-course and serves as a fine coign of vantage for watching the races from start to finish. But The Trundle has other interests, picturesque, antiquarian, and historical, and it is these that will form the subject of a talk which Lieut.-Col. J. H. Cooke is giving on Tuesday, December 4. Colonel Cooke has a story to tell; but it may be said at once that it is not intended for learned antiquarians. Rather it is for those incorrigible saunterers who, like himself, find pleasure in wandering in secluded corners of the Sussex Downland, seeking information concerning its antiquities, folklore, and old-world manners and customs.

**O**N Thursday, December 6, Miss Ethel M. Hewitt will broadcast a talk on Caroline Bowles, who became the second wife of the poet Southey. The fact that Caroline Bowles's childhood and girlhood were spent at Buckland Cottage, and that she is buried in Lymington Churchyard, together with allusions in the talk to friends and relatives bearing names still well known and honoured in Hampshire, should invest it with an appeal to all who are interested in the literary landmarks of their country.

### Pouishnoff at Manchester.

**I**T is the latest of Rachmaninoff's concertos, Number 4 in G, that Pouishnoff will play to Manchester listeners on Sunday evening, December 2, at an orchestral concert to be given by the Augmented Northern Wireless Orchestra under the conductorship of Sir Henry Wood. The concerto, which, by the way, is dedicated to another distinguished pianist and composer, Medtner, is written in the usual three movements; and, whether by accident or design, the slow movement contains a tune that is only a slight modification of one of the best-known tunes in the world. This will be the first performance of the concerto. Mr. Pouishnoff believes that it is bound to become at least as popular as the well-known *Second Concerto* of Rachmaninoff.

### 'The Power of Personality.'

**D**OES history make the man or does the man make history? The question is a debatable one. Mr. David Wray, who is giving a talk from Liverpool on December 6, entitled 'The Power of Personality,' holds the view that it is the man who makes history. 'The life history of every nation,' he says, 'is written in the biographies of its personalities.' Mr. Wray is an ex-lecturer on social science at the Victoria University, Liverpool, and he has made a special study of such themes as personal magnetism, mental discipline, will-power, etc. His talk will be relayed to all stations of the Northern grouping except Manchester.

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**FRIDAY, NOVEMBER 30**  
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**9.35**  
**For Scotsmen**  
**away**  
**from Home**

- 10.15 The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) Gramophone Records Miscellaneous**
- 12.0 A SONATA RECITAL**  
AMINA LUCCHESI (Violin)  
MARGERY CUNNINGHAM (Pianoforte)  
Second Sonata in A Minor (In One Movement)  
*Rhéné-Baton*  
Sonata, No. 10, in B Flat ..... *Mozart*
- 12.30 ORGAN RECITAL**  
by ERIC BROUGH, F.R.C.O.  
Organist and Director of the Choir, Lewisham Congregational Church  
Relayed from ST. MARY-LE-BOW CHURCH  
Prelude and Fugue in F Minor ..... *Bach*  
Barcarolle ..... *Wolstenholme*  
Chorale Prelude on 'Crofts 136th' ..... *Parry*  
Finale (Symphony VI) ..... *Widor*
- 1.0-2.0 LUNCH TIME MUSIC**  
MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel
- 2.25 (Daventry only) East Coast Fishing Bulletin**
- 2.30 Dr. B. A. KEEN: 'The Why and Wherefore of Farming—X, Increasing the Yield of Crops by Manuring'**
- 2.55 Musical Interlude**
- 3.0 'Round the World,' arranged by Mr. ERNEST YOUNG; Travel Talk—X; Major W. T. BLAKE, 'The Libyan and Sahara Deserts'**
- 3.20 Musical Interlude**
- 3.25 Miss ANA M. BERRY, Arts League of Service: 'Looking at Pictures—X, How Giorgio first heard of the Dragon'**
- 3.40 Musical Interlude**
- 3.45 CONCERT TO SCHOOLS**
- 4.30 FRANK WESTFIELD'S ORCHESTRA**  
From the Prince of Wales Playhouse, Lewisham
- 5.15 THE CHILDREN'S HOUR:**  
Songs and Piano Solos  
by CHILDREN OF THE SPECIAL SCHOOL, WATFORD, under the direction of KATHERINE SCHULZE.  
'One Good Turn'—another Mortimer Batten Story  
'Yellow Caps'—a Girls' School Story (V. M. Methley)
- 6.0 Miss MARJORIE LOVELL-BURGESS: 'The Christmas Present Problem'**  
BY this time, the Christmas present problem is coming very close to the most procrastinatory of us; and the longer one delays, the harder is it to find ideas as to what to buy. This deficiency Miss Lovell-Burgess will this evening help to supply.
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Interlude**
- 6.45 THE FOUNDATIONS OF MUSIC**  
SCHUBERT'S VIOLIN AND PIANOFORTE MUSIC  
Played by WINIFRID SMALL (Violin) and MAURICE COLE (Pianoforte)  
Duo in A (continued)  
Andantino Allegro vivace  
German Dances, Op. 33  
Nos. 1, 2, 3, 7, 14, 9, 10, 5 and 6

**7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'**

**7.15 Musical Interlude**

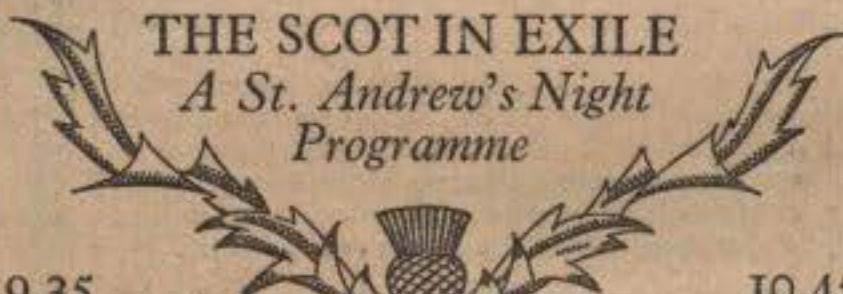
**7.25 Mr. H. D. HENDERSON, 'Tendencies in Industry Today—III, The Trend of our World Trade'**

IN the evening's contribution to an exceptionally important series of talks, the Under-Secretary for Scotland will discuss the trend of world trade—a vital subject for a commercial nation, now that markets are shifting and the whole course of trade has been diverted by the war. Next week Miss Lynda Grier will talk of women in industry—another important problem of the post-war world.

**7.45 A BAND CONCERT**

EILEEN ANDJELKOVITCH (Violin)  
GREGORI TCHERNIAK (Balalaika)

**THE SCOT IN EXILE**  
**A St. Andrew's Night**  
**Programme**



**9.35** St. Andrew's Night is an even greater occasion for the exiled Scot than for the Scot who still lives on the right side of the border. Tonight's programme has been framed with this thought definitely in mind, it suggests the sort of quiet, homely evening which any exiled Scot might spend with a row of books to turn to in a mood of reminiscence, and old tunes running through his head.

**10.45**

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

Overture, 'The Crown Diamonds' .... *Auber*

LISTENERS recently heard the Overture, 'Fra Diavolo,' by the composer of the opera to which this belongs, and reference was made to the great store of light-hearted music which is lost to the present day through the disappearance of all the merry operas of that school.

This Overture is no less bright and melodious than that of 'Fra Diavolo' and the opera was equally successful in its own day. It was given first in Paris in 1841, and three years later made a popular success at the Princess' Theatre, London, under the name by which we now know it.

EILEEN ANDJELKOVITCH and GREGORI TCHERNIAK

Suite Caractéristique  
*arr. Andjelkovitch-Tcherniak*  
Cradle Song *Schubert, arr. Andjelkovitch-Tcherniak*  
Country Idylls .. *arr. Andjelkovitch-Tcherniak*

**8.7 BAND**

Three Caucasian Sketches ..... *Ippolitov-Ivanov*  
In the Gorge; In the Village Street; Procession of the Sirdar

LIKE Glazounov, Ippolitov-Ivanov has been recognized by the present government of Russia. In 1923 he was given the title of 'People's Artist of the Republic.' Born in 1859 he was a pupil of Rimsky-Korsakov, and has held the posts of conductor at the Tiflis Opera, and Professor of Composition in the Conservatoire at Moscow. In composing music with an Eastern flavour he is on ground which is familiar to him, and these Caucasian Sketches are full of vivid suggestion of the near East.

GREGORI TCHERNIAK

Minuet) ..... *arr. G. Tcherniak*  
Caprice f) .....

BAND

Danse Macabre ..... *Saint-Saëns*

THE Danse Macabre, produced in 1874, has a programme which is roughly as follows. The scene is a graveyard at midnight. We hear the clock strike. Death himself appears and after knocking on the graves, proceeds to tune up a fiddle. A solo violin with a mistuned top string presents that. Then skeletons come out from the graves and, while a bitter wind blows, they join, with rattling bones, in a wild leaping running dance. Just as the revelry reaches its most boisterous moment, the cock crows and Death's fiddle is heard in a last strain as he disappears along with the skeletons.

BAND

Serenade from 'Les Millions d'Arlequin' .. *Drigo*  
March of the Leadon Soldiers .. *Pierne*

**8.40 A Theatrical Audition**

A twenty-minute broadcast of a theatrical audition, during which part of the chorus for No. 1 touring company of *Virginia* will be selected. The audition will be in charge of Messrs. Herbert Clayton, Jack Waller, William Mollison and Ralph Reader, whose comments may also reach the microphone.

Relayed from  
THE PALACE THEATRE

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

**9.15 JOHN BUNYAN TERCENTENARY CELEBRATION**

Speech of Colonel JOHN BUCHAN, M.P.

Relayed from the United Free Church Assembly Hall

*S.B. from Edinburgh*

THE third centenary of the birth of John Bunyan is being celebrated this month. The Bunyan readings on Sunday afternoons have already revived the memory of 'The Pilgrim's Progress' in the minds of many listeners who have not read it since their childhood, and the first part of the big Symphony Concert last Friday was devoted to Granville Bantock's musical version of Bunyan's greatest work. Tonight listeners will hear an appreciation of Bunyan from Colonel John Buchan, one of the most distinguished Scottish men of letters, historian of the Great War and of the Royal Scots Fusiliers, and author of many novels of adventure, one of which—'Mr. Standfast'—is called after one of the characters in 'The Pilgrim's Progress.'

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

**9.35 The Scot in Exile**

A ST. ANDREW'S NIGHT PROGRAMME

Managed and introduced by Major WALTER ELLIOT, M.P.

Songs by DAVID HUTCHISON

Pipe Music by Pipe-Major DAVID TAYLOR

(See also centre of page)

**10.45 SURPRISE ITEM**

**11.0-12.0 (Daventry only) DANCE MUSIC:**  
AMBROSE'S BAND from the May Fair Hotel



**FRIDAY NOV. 30**  
**5GB DAVENTRY EXPERIMENTAL**

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL  
by  
LEONARD H. WARNER  
Relayed from St. Botolph's, Bishopsgate  
ANNA FILIPOVA (Soprano)

4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA  
PAULINE and DIANA (Instrumental Duets)  
GEORGE THOMAS (Comedian)

5.30 THE CHILDREN'S HOUR  
(From Birmingham)

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

6.30 Light Music  
DUDLEY STUART WHITE (Baritone)  
PIERRE FOL (Violin)  
  
DUDLEY STUART WHITE  
Beating up the Channel ..... W. Sanderson  
My Rose ..... D. Stuart White  
The Blind Ploughman ..... Coningsby Clarke

6.38 PIERRE FOL  
Passacaglia  
Sammartini, arr.  
Nachez

6.45 DUDLEY STUART WHITE  
Helen of Kirkconnel  
Frederick Keel  
Only one word for her .... Raymond Loughborough  
At Tankerton Inn  
Howard Fisher

6.52 PIERRE FOL  
Romance in B Flat  
Fauré  
Minstrels .. Debussy

7.0 Speeches  
by  
The Right Hon.  
David Lloyd George,  
O.M., M.P.  
and  
The Rev. J. D.  
Jones  
at the

Bunyan Tercentenary Celebrations  
Relayed from the City Temple

7.40 VARIETY  
(From Birmingham)  
GRACE DIGBY (Violin) and SIDONIE WASSERMAN  
(Pianoforte)  
THE ELIZABETHAN TRIO (Madrigals)

8.15 'Falstaff'  
(Verdi)  
Act II, Scene 1  
Played by  
THE BRITISH NATIONAL OPERA COMPANY  
Conducted by  
JOHN BARBIROLLI  
Produced by GEORGE KING  
Relayed from The Opera House, Manchester  
Cast:

Sir John Falstaff .....	ARTHUR FEAR
Fenton (a young gentleman) .....	HEDDIE NASH
Ford (a wealthy burgher) .....	PERCY HEMING
Dr. Caius (a physician) .....	SYDNEY RUSSELL
Bardolph .....	FREDERICK DAVIES
Pistol ..	BERNARD ROSS
Robin ..	BARBARA NELSON

Followers of Falstaff

A Page in Ford's household ..  
MAUD STEVENS  
Mistress Ford  
MARJORIE PARRY  
Ann (her daughter)  
DORIS LEMON  
Mistress Page  
GLADYS ANCRUM  
Dame Quickly .....

8.43 OLIVER BALDWIN reading from 'Three Men in a Boat' (Jerome K. Jerome)

8.53 'Falstaff'  
Act II, Scene 2

THIS is Verdi's only successful comic opera, and its merriment bubbles and sparkles all through it, in the music as well as in the text. The libretto was made for him by his fellow composer Boito, who is likely to be better remembered by his work in that way than by his own music: he used not only *The Merry Wives of Windsor*, but parts of *Henry IV*. Falstaff himself dominates the opera and the part is a very difficult one to present with the requisite blend of bluff humour, and fine singing.

In Act II, we are at the Garter Inn. Mistress Quickly brings Falstaff a message from Mistress Ford bidding him to a rendezvous. Ford himself comes next, and, under an assumed name, learns from Falstaff all that he wished to know! The next scene is the famous one of the linen basket, ending in Falstaff's discomfiture.

9.15 An Edward German Programme

(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Prelude Act V, 'Henry VIII'

WILLIAM MICHAEL (Baritone) and Orchestra  
The Yeomen of England ('Merric England')

ORCHESTRA  
Tone Picture, 'The Willow Song'

WILLIAM MICHAEL  
Love in all Seasons; Sea Lullaby; To Phyllis

ORCHESTRA  
Three Dances, *As You Like It*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC; THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by MORRIS HARFORD, from the Piccadilly Hotel

11.0-11.15 AMBROSE'S BAND, from the May Fair Hotel

(Friday's Programmes continued on page 554.)

7.0



Mr. Lloyd George

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If you want to join the Kiddies in a round of hearty laughter, send for this book: 'The Adventures of Miss Palm.' It is really funny. The quaint doings of the coal-black twins Inky Fum and Inky Foo, make as good reading as Walters' 'Palm' Toffee makes good eating. The book will be sent post free. Write for it today!

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# Friday's Programmes continued (November 30)

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**5WA CARDIFF. 353 M. 850 KC.**

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Talk

6.0 A. WATKIN JONES: 'Robinson Crusoes in Society'

6.15 S.B. from London

6.30 'My Canadian Harvest Experience,' by a Welsh Miner, Harvesters' Overseas Settlement  
H. W. J. SCOTT: 'Ways and Means'

**TRIO 284.1 M. 920 KC.**

Selection, 'Mignon' Ambroise Thomas, arr. Alder

9.0 S.B. from London

9.15 John Bunyan Tercentenary Celebration  
Speech by Col. JOHN BUCHAN, M.P. Relayed from The United Free Church Assembly Hall.  
S.B. from Edinburgh

9.30 Local Announcements

9.35-11.0 S.B. from London

**5SX SWANSEA. 284.1 M. 1,020 KC.**

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Edinburgh (See Cardiff)

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London



Stage Photo

**'ROLL AWAY, CLOUDS . . .'**

A striking scene from *Virginia*, the successful musical comedy now running in London. In a particularly interesting outside broadcast from London and Daventry tonight, listeners will be allowed to overhear auditions for the chorus in the touring company of the show.

6.45 S.B. from London

7.45 **NORMAN LONG**  
(Entertainer at the Piano)

8.0 **THE STATION TRIO:**  
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)  
Selection, 'Lakmé'.....Delibes, arr. Alder

GWLADYS TREVOR WILLIAMS (Soprano)  
The Early Morning.....Graham Peel  
Ecstasy.....W. M. Rummel  
A Little House for You.....Guy d'Hardelo,

8.15 **'The Last Infirmity'**  
A Play in One Act by FREDERICK SYDNEY  
David Streatham.....HEDLEY GOODALL  
Audrey Halston.....EILEEN STANTON  
George.....PERCY HOOK  
Cicely Fordyce.....MARGARET DAVIES  
Victor Fordyce.....IVOR MADDOX

David Streatham, a composer of promise, lost some of his ambition when he returned from the War, blinded and in shattered health. He sought peace and healing in a cottage in Somerset, and he tried to forget Cicely, his former fiancée, who had married a business man, Victor Fordyce. David believes that Fate has left him in a shady backwater, but he is called to make the choice between Love and Art.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Edinburgh (See Cardiff)

9.30 Local Announcements Forthcoming Events

9.35-11.0 S.B. from London

**2ZY MANCHESTER. 384.6 M. 780 KC.**

3.0 **BROADCAST TO SCHOOLS:**  
Mr. W. H. BARKER: 'Studies of African Life—North and South Rhodesia'

3.20 London Programme relayed from Daventry

4.30 **THE NORTHERN WIRELESS ORCHESTRA**  
Ballet Suite, 'The Cid'.....Massenet  
Selection, 'From Gluck to Wagner'  
arr. Schriener

5.15 **THE CHILDREN'S HOUR**  
S.B. from Leeds

6.0 Mr. A. W. JAGGER: 'West African Fetish'

6.15 S.B. from London

Programmes for Friday.

- 7.45 'The Jackdaw of Rheims'  
From 'Ingoldsby Legends,' by RICHARD BARRHAM  
A Cantata for Chorus and Orchestra  
Set to Music by ROBERT CHIGNELL  
And  
'Phaudrig Crohoore'  
An Irish Ballad  
Written by J. SHEHDAN LE FANU  
Set to Music by C. V. STANFORD  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
THE NORTHERN WIRELESS CHORUS  
Chorus Master: S. H. WHITTAKER
- 9.0 S.B. from London
- 9.15 S.B. from Edinburgh (See Cardiff)
- 9.30 Local Announcements
- 9.35-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour will keep St. Andrew's Day with the aid of 'Lizzie Ann.' 6.0:—Lady Margaret Sackville: 'The Country Pansy in Fiction.' 6.15:—S.B. from London. 6.30:—For Farmers: Dr. Wheldon. 'The Winter Feeding of Live Stock.' 6.45:—S.B. from London. 9.15:—S.B. from Edinburgh. 9.30:—Local Announcements. 9.35-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—Mr. George Burnett: 'Travellers' Tales of Other Lands—X. The North-West Frontier of India.' 3.0:—Musical Interlude. 3.5:—Scenes from 'Macbeth,' by Shakespeare. Presented by the Station Players. 3.45:—Light Orchestral Concert. The Station Orchestra: Overture, 'Zampa' (Hérold). Findlay Henderson (Baritone): Maiden of Morven (arr. Lawson); The Blind Ploughman (Coningsby Clarke); The Yeomen of England (German); The Fishermen of England (Phillips). Orchestra: Danse Miniatures de Ballet (Ansell). Findlay Henderson: The King's Minstrel (Pinsuti); The Curtain Falls (D'Hardelot); Why shouldn't I? (Russell). Orchestra: Selection, 'Cendrillon' (Massenet-Tavan). 4.45:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Rev. Harry Smith: 'Old Kirk Customs.' 6.15:—S.B. from London. 6.30:—S.B. from Aberdeen. 6.45:—S.B. from London. 7.45:—S.B. from Edinburgh. 9.0:—Weather Forecast, News. 9.15:—S.B. from Edinburgh. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—S.B. from Glasgow. 3.45:—Vocal Interlude by Christian R. Black (Mezzo-Soprano): 'What's in the Air today?' (Robt. Eden); A Widow Bird (C. A. Lidgoy); April is a Lady (Montague Phillips); A Wayside Flower (Herbert Griffiths); Black Roses (Jean Sibellus). 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Mrs. G. Pirie: 'A Woman's Tour of the British Film Studios.' 5.15:—The Children's Hour. 6.0:—Mr. Peter Craigmyle: 'Football Topics.' 6.15:—S.B. from London. 6.30:—Agricultural Talk; Dr. Orr, D.S.O., M.A., 'Nutrition'—II. 6.45:—S.B. from London. 7.45:—S.B. from Edinburgh. 9.0:—Weather Forecast, News. 9.15:—S.B. from Edinburgh. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 590 KC.

12.0:—Organ Recital by Herbert Westerby, relayed from the Grosvenor Hall: Overture, 'Fingal's Cave' (Mendelssohn); Moonlight Intermezzo (Lemare); Sister Monica (Cooperin); Scherzo (Ford); Heroic Postlude (A. Rowley). 12.30-1.0:—Light Music. The Radio Quartet: Selection, 'The Maid of the Mountains' (Fraser-Simson, arr. Morgan); The Brocaded Petticoat (Phyllis); Three Irish Pictures (Ansell). 2.30 London Programme relayed from Daventry. 4.30:—Concert. Orchestra: Selection, 'Oh, Kay' (Gershwin); Four Cinderella Dances (H. Lohr); Second Selection, 'The Mikado' (Sullivan); Three Mask Dances (A. Wood); Selection, 'Lido Lady' (Rodgers). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown: March of the Peers (from 'Iolanthe') (Sullivan); Overture, 'The Merry Wives of Windsor' (Nicolai); Hungarian Rhapsody, No. 2 (Liszt). 8.10:—Desmond Roberts (Baritone): Trade Winds (F. Keel); O could I but express in song (Malashkin); My love's an Arbutus and Trottin' to the Fair (arr. C. Stanford). 8.22:—Mark Hemingway (Cornet) and Band; Killarney (Balfe). 8.30:—Band: Selection, 'H.M.S. Pinafore' (Sullivan). 8.40:—Desmond Roberts: Hear me, ye winds and waves (Handel); The Vagabond and Linden Lea (R. Vaughan Williams); Sea Shanty, 'Billy Boy' (arr. R. Terry). 8.52:—Band: Valse, 'Morgenblätter' (Strauss); March, 'When the Sergeant-Major's on Parade' (Longstaffe). 9.0:—S.B. from London. 9.15:—S.B. from Edinburgh. 9.30:—Local Announcements. 9.35-11.0:—S.B. from London.

Notes from North of England Stations.

(Continued from Col. 1, page 531.)

A Northern Airman to Broadcast.

OF particular interest, in view of the recent discussions concerning provincial air-ports, is the fact that Mr. John F. Leeming, one of the pioneers of private flying in the North, and one of the most capable pilots in the country, is to give a talk to all stations of the region on Tuesday evening, December 4, entitled 'Safety in Air Transport.' Looping the loop fifteen times in succession is not the least accomplishment of this intrepid airman. It will be remembered, too, that, with Bert Hinkler, he made a successful landing on the summit of Helvellyn in December, 1926. Mr. Leeming is a firm believer in the possibilities of the projected air-ports here in the North, and, as an instance of the gain to business men by such a service, he recently flew to Suffolk, where he had an appointment, covering in two hours a journey that would have taken at least nine hours by train.

Choral Singing in the North.

WHAT Sir Henry Coward does not know about choral singing is not worth knowing. It is a subject to which, with unusual singleness of purpose, he has devoted his whole life. The North is generally acknowledged to be the home of some of the finest choirs in the country, and there is no doubt that it owes much of the credit to the untiring efforts and remarkable personality of Sir Henry himself. The Sheffield Musical Union, founded by him long ago as the Sheffield Tonic Sol-fa Association, has always been his especial pride, and recently he celebrated its jubilee, receiving the freedom of the city and of the ancient Cutlers' Company of Hallamshire. Mention of this ancient Cutlers' Company recalls the fact that Sir Henry came to Sheffield as a boy and was apprenticed to a cutler there, working at the trade for some ten or twelve years. It was by dint of sheer hard work and great determination that he attained the mastery over music which has since led to such beneficial results to the country in general and the North in particular. All stations of the Northern grouping are to have the rare opportunity, on Saturday evening, December 8, of hearing Sir Henry speak from the Sheffield Studio on 'Choral Singing.'

A Model Song-Recital.

A GOOD song is a complete marriage of music and words, and not, as some singers still seem to imagine, an opportunity for showing off a magnificent pair of bellows. J. Dale Smith, who has recently completed a six-months' tour in Germany, and will be returning there in January to sing at concerts in Halle and Leipzig, may be relied upon to include nothing in his programme that is in any way meretricious. He sings with his brain as well as with his voice. I am not surprised, therefore, to find that the programme of his recital at the Tuesday Midday Society's Concert on December 4 contains nothing one would wish omitted. From Scarlatti to Schubert, and from Hugo Wolf to Peter Warlock, the songs progress through a finely-considered order; in fact, it is a programme that, besides revealing the art of Mr. Dale Smith, reveals also the 'Progress of Song' itself.

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

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**SATURDAY, DECEMBER 1**

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(1,562.5 M. 192 KC.)

**9.35**  
**Vaudeville**  
at its  
**Very Best**

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

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

**1.0-2.0 THE CARLTON HOTEL OCTET**  
Directed by RENE TAPPONIER  
From the Carlton Hotel

**2.30 SIXTH ANNUAL FESTIVAL**  
of the  
**HACKNEY SCHOOLS MUSICAL ASSOCIATION**  
Relayed from the Central Hall, Hackney

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

**3.30 A Ballad Concert**  
ELSIE GRIFFIN (Soprano)  
IVAN MENZIES (Baritone)  
BETTY HUMBY (Pianoforte)

IVAN MENZIES  
Hedgin' and Ditchin' ..... *Easthope Martin*  
Henry King ..... *Lehmann*  
Is yer Mammae always with ye? .. *Leslie Stuart*

**3.38 BETTY HUMBY**  
Prelude in E Flat ..... } *Chopin*  
Prelude in B Flat Minor ..... }  
Nocturne ..... *Arnold Bax*

**3.48 ELSIE GRIFFIN**  
A Blackbird's Song ..... *Sanderson*  
Little Son ..... *C. S. Biggs*  
Fairy Shoon ..... *Brewer*  
A little love nest just for two..... *Herman Löhr*

**3.56 BETTY HUMBY**  
Barcarolle ..... *Chopin*

**4.6 ELSIE GRIFFIN and IVAN MENZIES**  
John, come kiss me now ..... *Traditional*  
Sing Heigh-Ho ..... *Herman Löhr*  
Saint Paul on Ludgate Hill..... *Ernest Melvin*  
None so pretty..... *May H. Brahe*

**4.15 JACK PAYNE**  
and  
**THE B.B.C. DANCE ORCHESTRA**

**5.15 THE CHILDREN'S HOUR:**  
'DICK SWIVELLER AND THE MARCHIONESS'  
A Play  
Adapted by C. E. HODGES from  
'The Old Curiosity Shop' (*Charles Dickens*)  
Incidental Music by **THE OLOF SEXTET**

**6.0 An Eye-Witness Account of the first English Rugby Football Trial by Mr. H. P. MARSHALL, S.B. from Newcastle**

THE first English Rugby International Trial of the season took place at Newcastle this afternoon. The run of the play and the lessons to be drawn from the game, with a view to the final composition of the English team, will be discussed in this evening's talk by Mr. Marshall, the former Harlequin and England forward, and co-author with Mr. W. W. Wakefield of a most interesting book on the game.

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

**6.40 Musical Interlude**

**6.45 THE FOUNDATIONS OF MUSIC**  
SCHUBERT'S VIOLIN AND PIANOFORTE MUSIC  
Played by WINIFRED SMALL (Violin) and MAURICE COLE (Pianoforte)  
Rondo Brillant, Op. 70  
Andante—allegro

**7.0 Mr. ERNEST NEWMAN: 'Next Week's Broadcast Music'**

**7.15 Musical Interlude**

**7.25 Sports Talk: An Eye-Witness Account of the Oxford v. Cambridge Relay Races at Cambridge, by Mr. H. M. ABRAHAMS**

RELAY races are now one of the most popular forms of athletics, and they usually provide plenty of thrills. This year's inter-Varsity contest will be described in this evening's talk by Mr. H. M. Abrahams, the former Olympic sprint champion, who was himself not so very long ago one of the main pillars of the Cambridge team.

**7.45 A Popular Scottish Concert**

Arranged by ALLAN BROWN, F.R.C.O.  
Relayed from the Kingsway Hall  
BAND OF H.M. SCOTS GUARDS  
(By kind permission of Col. FRANCIS ALSTON, C.M.G., D.S.O.)  
Director of Music: Capt. F. W. WOOD

Overture, 'Land of the Mountain and the Flood' ..... *MacCunn*

KENNEDY ARUNDEL (Baritone)  
'Wi' a Hundred Pipers' ..... *Traditional*

BAND  
Selection, 'Songs of the Hebrides'  
*Kennedy-Fraser*

The Birlinn of Clanranald; An Island Shell-ing Song; A Hebridean Sea Reiver's Song;

The Cockle Gatherer; An Eriskay Love Lilt; A Fairy's Love Song; The Road to the Isles

Cornet Solo, 'Mary' ..... *Richardson*  
(Soloist, Corporal H. STANLEY)

BETTY BANNERMAN (Contralto)  
Sound the Pibroch .... } ('Songs of the North')  
Bonnie Strathyre ..... } *arr. Lawson*

ALLAN BROWN (Grand Organ)  
Concert Fantasia on Scottish Airs  
*Purcell-Mansfield*

Charlie is my darling; Annie Laurie; Auld Lang Syne; Will ye no' come back again? The Blue Bells of Scotland; Ye banks and braes; Coming through the rye; Scots wha hae

HECTOR GORDON  
Song, Story and Whistle

BAND and GRAND ORGAN (ALLAN BROWN)  
Overture, 'Fingal's Cave' ..... *Mendelssohn*

THIS Overture, like the Scots Symphony, was the outcome of a tour in Scotland which Mendelssohn made in 1820. In a letter to his family he says: 'In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there.' He then quotes the first twenty-one bars of the Overture, which was not completed, however, until the next year while he was in Italy.

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

**9.15 Topical Talk**

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

**9.35 Vaudeville**

MORRIS HARVEY (in Stories)  
CARR LYNN (Imitations)  
MABEL MARKS  
(Light Musical Comedy Songs at the Piano)  
JACK PAYNE

and  
THE B.B.C. DANCE ORCHESTRA  
A VARIETY ITEM

from  
THE LONDON PALLADIUM

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

(Saturday's Programmes continued on page 558.)

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11.	Resistance Capacity.	"
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Programmes for Saturday.

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 A Wagner Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Prelude and Finale ('Tristan and Isolde')

Procession of the Grail ('Parsifal')

Träume (Dreams)

Overture, 'The Mastersingers'

WAGNER himself arranged the Prelude and the last great scene of his drama *Tristan and Isolde* for concert performance in the form in which it is to be played this evening. He conducted several performances of it in this shape, before the whole work had been given.

Of the closing scene he tells us himself, 'It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in close embrace over the tombs of *Tristan and Isolde*?'

Wagner evidently regarded the violoncello as the orchestral voice which should best express his themes associated with lovers. There are many instances in his works of its use in that way. Here, in the Prelude, the beginning of each phrase is played by the 'cellos, the expressive harmony being filled in by the wood winds. The second theme of the Prelude is also given to the 'cellos.

The end of the opera is the great lament which *Isolde* sings before dying beside *Tristan's* body. It begins with a melody which is eloquent of grief, and rises to a great passionate climax of sorrow. But the music is of itself much more eloquent than any translation into words may hope to be.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Newcastle Programme relayed from Daventry (See London)

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 ESYLT NEWBERRY: 'A Picnic at the Ming Tombs'

7.15 S.B. from London

7.25 L. E. WILLIAMS interviews W. M. DOUGLAS about International Team Building

7.35 LEIGH WOODS: 'West of England Sport'

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES

(Leader, ALBERT VOORSANGER)

Conducted by WARWICK BRAITHWAITE

Overture, 'The Yellow Princess' .. *Saint-Saëns*

WALTER GLYNNE (Tenor) and Orchestra

Recit., 'Lo! here my love' .. ('*Acis and Galatea*')

Air, 'Love in her eyes sits playing' .. *Handel*

ORCHESTRA

Minuet in G .. *Paderevski*

IRENE DE MARIK (Pianoforte) and Orchestra

Concertstück .. *Weber*

ORCHESTRA

Symphonic Poem, 'Le Rouet d'Omphale'

('Omphale's Spinning Wheel') .. *Saint-Saëns*

NOT merely the founder of the modern French School of Music, but throughout his long and active career—he died in 1921 at the ripe old age of eighty-six—*Saint-Saëns* was also its guide and leader, unchallenged in his position as the most illustrious French musician of his time.

(Cardiff Programme continued on page 560.)



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# Programmes for Saturday continued (December 1)

(Cardiff Programme continued from page 559.)

His wonderful vitality, his genial, sunny temperament, his great, wholesome sanity, are reflected in all his work; in all of it, too, can be discerned the steadfast way in which he looked towards his own ideal of clear, unsullied beauty.

One of the most scholarly of composers, he turned more than once to the classical mythology for his subjects; in this symphonic poem he sets before us Ovid's story of Hercules' submission to Omphale, of his taking her place at the spinning wheel among her women, the while she donned his lion's skin and held his club, striking him with her sandals for his clumsiness. Saint-Saëns meant his music to typify the constant triumph through the ages of woman's so-called weakness over the vaunted strength of mere man.

The poem begins with a prelude suggesting the spinning wheel—classic symbol of the eternal feminine, and then a dainty, tripping tune portrays Omphale. A big, robust tune, played first by bassoon and lower strings, is just as clearly Hercules. These are elaborated at some length, rising to a passionate fervour and falling anon into a quieter mood, and then we hear, in a tune of short, crisp notes—an altered form of Hercules' tune—Omphale's use of her sandals in the time-hallowed fashion which the story tells.

All these tunes, as well as one more, closely akin to the Omphale melody, are heard again, and after the spinning wheel music has returned the piece comes to an end very softly.

WALTER GLYNNE and Orchestra  
The English Rose.....German

ORCHESTRA  
Intermezzo, 'Traumbild' (Dream Pictures).....Blon  
Hymn to St. Cecilia.....Gounod  
Hungarian Rhapsody, No. 1 in F  
Liszt

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

12.0-12.45 S.B. from Cardiff  
2.30 London Programme relayed from Daventry  
5.15 S.B. from Cardiff  
6.0 Newcastle Programme relayed from Daventry (See London)  
6.15 S.B. from London  
6.40 S.B. from Cardiff  
6.45 S.B. from London  
7.0 S.B. from Cardiff  
7.15 S.B. from London  
7.25 S.B. from Cardiff  
9.0 S.B. from London  
9.30 S.B. from Cardiff  
9.35-12.0 S.B. from London

**6BM BOURNEMOUTH.** 326.1 M. 960 KC.

12.0-1.0 Gramophone Records  
2.30 London Programme relayed from Daventry  
6.0 Newcastle Programme relayed from Daventry (See London)

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

**5PY PLYMOUTH.** 400 M. 750 KC.

12.0-1.0 A Gramophone Recital of Descriptive Music

In a Persian Market.....Ketelbey  
Indian Lament.....Dvorak, arr. Kreisler  
Danse Macabre (Dance of Death) .. Saint-Saëns  
Le Tambour Major (The Drum Major) ('Le Caid').....Thomas  
A Christmas Dance.....Frank Bridge



Sport and General

### COMING OUT OF THE SCRUM.

A thrilling moment for the man in the foreground on the right! The first English Rugby trial takes place today, and an eye-witness account of it by Mr. H. P. Marshall will be broadcast from Newcastle (relayed also to London and Daventry) this evening at 6.0.

Pièce Heroique.....César Franck  
Russian Dance ('Le Coq d'Or')  
Bimsky-Korsakov  
Lohengrin's Narration and Farewell.....Wagner  
Danse Arabe ('Casse-Noisette' Suite)  
Tchaikovsky  
Jungle Drums.....Ketelbey

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Market Day  
Ancient and Modern Ways of Buying and Selling

6.0 Newcastle Programme relayed from Daventry (See London)

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

**2ZY MANCHESTER.** 384.6 M. 750 KC.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Maritana'.....Wallace

DOROTHY PEARCE (Soprano)  
If thou lov'st me.....Pergolesi  
Elu, lo trepiede.....Paisiello  
Young Lasses.....Weckerlin  
Mother, tell me.....

ORCHESTRA

Casse-Noisette ('Nut-cracker') Suite  
Tchaikovsky

DOROTHY PEARCE

Serenade.....Strauss  
Song of the Palanquin Bearers.....Martin Shaw  
My love's an Arbutus.....Stanford  
Feast of Lanterns.....Bantock

ORCHESTRA

March of the Dwarfs.....Moszkowski

### 3.30 British Composers

THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'The Merry-makers'.....Coates  
HILDA GRUNDY (Contralto)

June.....Quilter  
At Dawning.....Cadman  
Now sleeps the Crimson Petal }  
Love's Philosophy.....} Quilter

ORCHESTRA

'Nell Gwynn' Dances.....German

GILBERT MILLS (Pianoforte)

London Bridge.....} Balfour Gardiner  
Gavotte.....}  
Prelude in D Flat.....} William Baines  
Floralia.....}  
Water Pearls.....} John Ireland  
The Island Spell.....

ORCHESTRA

Suite, 'As You Like It'.....Quilter

HILDA GRUNDY

Silent Noon.....Vaughan Williams  
Dusk and Dawn.....Lorraine Jombo  
Where Corals Lie.....Elgar

ORCHESTRA

Merry Andrew.....John Ireland  
Walking Tune.....Grainger

GILBERT MILLS

A Romp.....York Bowen  
Folk Song, Prelude No. 1.....Peter Warlock  
Reverie.....York Bowen  
Irish Tune from County Derry.....Grainger

ORCHESTRA

First and Second Marches, 'Pomp and Circumstance'.....Elgar

### 5.15 THE CHILDREN'S HOUR:

THE NORTHERN WIRELESS ORCHESTRA will play  
Fingal's Cave.....Mendelssohn  
Songs sung by HARRY HOPEWELL  
Sea Fever.....Ireland  
Cargoes.....Easthope Martin  
Drake's Drum.....Stanford  
The Old Superb.....Stanford  
(A Story, 'The Ship that Sailed on Land')

6.0 Newcastle Programme relayed from Daventry (See London)

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. W. P. Crozier: 'The Epigram in Ancient Times'

7.15 S.B. from London

(Saturday's Programmes continued on page 562.)



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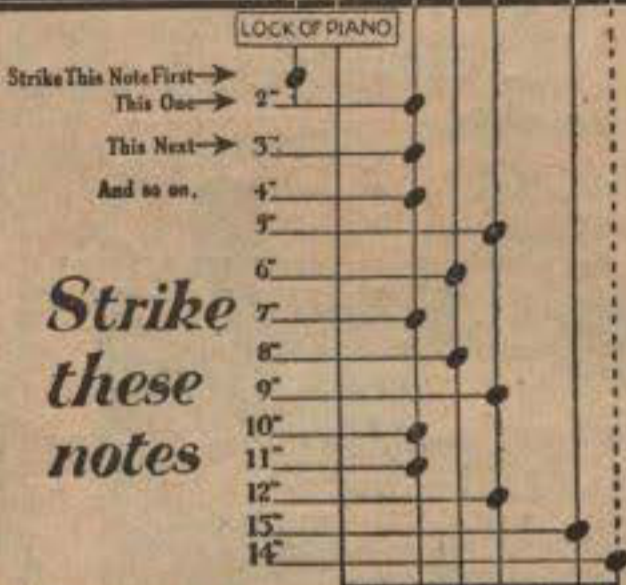
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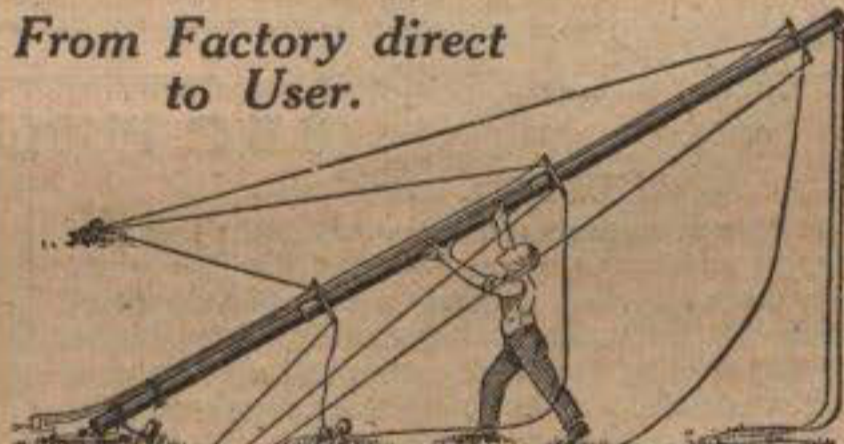
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# Saturday's Programmes continued (December 1)

(Continued from page 560.)

**7.45 A Symphony Concert**  
 Relayed from the Town Hall, Leeds  
*S.B. from Leeds*  
**THE LEEDS SYMPHONY ORCHESTRA**  
 Conducted by **JULIUS HARRISON**  
 Symphony in D Minor.....*César Franck*  
 Overture to a Comedy, Op. 37...*Keith Douglas*  
 (First Performance)  
 Prelude Music for Harp and Strings  
*Julius Harrison*  
 (HILDA ATKINSON, Solo Harp)  
 Concerto in B Minor for Violin and Orchestra  
*Saint-Saëns*  
 (ISOLDE MENGES, Solo Violin)

**9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)**

## Other Stations.

**5NO NEWCASTLE.** 312.5 M. 960 KC.  
**12.0-1.0**—Music relayed from Fenwick's Terrace Tea Rooms.  
**3.30**—London Programme relayed from Daventry. **4.15**—Music relayed from Tilley's Blackett Street Restaurant.  
**5.15**—The Children's Hour. **6.0**—An Eye-Witness Account of the First English Rugby Football Trial, by Mr. H. F. Marshall.  
**6.15**—S.B. from London. **6.40**—Sports Bulletin. **6.45**—S.B. from London. **7.25**—Lieut.-Col. C. K. Pickersill, C.B.E.; 'Hockey—Unspring and the Rules Simplified.' **7.45**—Norman Long (Entertainer at the Piano). **8.0**—Band of the Tyne Division, R.N.V.R. Bandmaster, E. White. Festival March, 'Father Rhine' (Lincke); Selection, 'Princess Charming' (Sirmay). **8.12**—Edward Dykes (Bass): She alone charmeth my sadness (Gounod); Four Jolly Sailors (German); Myaelf, when young (Lehmann). **8.22**—Band: Selection from 'The Show Boat' (Kern). **8.34**—Edward Dykes: Woo thou thy snowflake (Sullivan); Bachelors of Devon (Cruikshank Day); Har-

lequin (Sanderson). **8.45**—Band: Fantasia, 'A Life on the Ocean' (Biding); Quickstep, 'On the Quarter Deck' (Alford). **9.0**—S.B. from London. **10.35**—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms, Barras Bridge. **11.15-12.0** S.B. from London.



Sport and General

### WELL AWAY WITH THE BATON.

Two Oxford runners changing over in the Mile Relay. This year's Oxford v. Cambridge Relay meeting, at Fenner's, will be described by Mr. Harold M. Abrahams this evening at 7.25.

**5SC GLASGOW.** 405.4 M. 740 KC.  
**11.0-12.0**—Gramophone Records. **2.30** app.—A Running Commentary on the Inter-City Rugby Match. Relayed from Anniesland. Commentator, 'Ompax.' **4.30** app.—Dance Music relayed from the Plaza Palais de Danse. **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Musical Interlude. **6.15**—S.B. from London. **6.40**—Scottish Sports Bulletin. **6.45**—S.B. from London. **7.0**—Mr. Rosslyn Mitchell M.P.: 'Tributaries to Scottish Character'—I. **7.15**—S.B. from London. **7.25**—S.B. from Edinburgh. **7.45**—S.B. from Dundee. **9.0**—S.B. from London. **9.30**—Scottish News and Sports Bulletin. **9.35-12.0**—S.B. from London.

**2BD ABERDEEN.** 505 M. 600 KC.  
**3.30**—Dance Music by Len Russell and his Orchestra, relayed from the New Palais de Danse. **4.10**—Studio Interlude. The Sheridan Trio. Hindoo Song and Arab Song (H. Bemberg); Violin Solo, 'Praeludium and Allegro' (Pugnani-Kreisler); None but the weary heart (Tchaikovsky); Piano Solo, 'Spanish Dance' (De Falla); Elégie (Massenet). **4.40**—Dance Music (continued). **5.15**—The Children's Hour. **6.0**—Newcastle Programme relayed from Daventry. **6.15**—S.B. from London. **6.40**—S.B. from Glasgow. **6.45**—S.B. from London. **7.0**—'John o' Garloch': 'Roundabouts and Swings'—I. **7.15**—S.B. from London. **7.25**—S.B. from Edinburgh. **7.45**—S.B. from Dundee. **9.0**—S.B. from London. **9.30**—S.B. from Glasgow. **9.35-12.0**—S.B. from London.

**2BE BELFAST.** 306.1 M. 990 KC.  
**4.0**—Concert. The Radio Quartet. Selection, 'L'Enfant Prodigue' (A. Wornasser). Round Table Singers: The Silver Swan (O. Gibbons); April is in my Mistress' face (Thos. Morley); Lullaby, my sweet little baby (Wm. Byrd); In going to my lonely bed (R. Edwards); My bonnie lass, she smileth (Thos. Morley). Quartet: Two Little Dances (Finck). Round Table Singers: As torrents in Summer (Ed. Elgar); Magdalen at Michael's Gate (Walford Davies); Diaphania (Stanford). Quartet: Skipton Rig (Holliday). **4.45**—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. **5.15**—The Children's Hour. **6.0**—Newcastle Programme relayed from Daventry. **6.15**—S.B. from London. **6.40**—Irish League Football Results. **6.45**—S.B. from London. **7.45**—Popular Symphony Concert. Relayed from the Wellington Hall. Symphony Orchestra conducted by E. Godfrey Brown. Ernest A. A. Stoncley (Leader). Orchestra: Overture, 'The Mastersingers' (Wagner). **7.55**—Frank Mullings (Tenor). **8.7**—Orchestra: Symphony in G Minor, Op. 40 (Mozart). **8.30**—Frank Mullings. **8.42**—Orchestra—Suite No. 2 'Silhouettes' Op. 23 (Arensky). **9.0-12.0**—S.B. from London.

## B.B.C. PUBLICATIONS.

### LIBRETTI.

On December 17 and 19 there will be broadcast the fourth of the series of twelve well-known operas, this time *The Blue Forest* by Aubert. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *The Blue Forest* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining ten of the series for 1s. 8d.

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### GREAT PLAYS.

*Life's a Dream*, by Calderon, to be broadcast on December 11 and 12, is the fourth of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Life's a Dream* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining nine of the series for 1s. 6d.

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### CLASS 4

#### MET-VICK MODEL 'B' L.T., H.T. and G.B. ELIMINATOR.



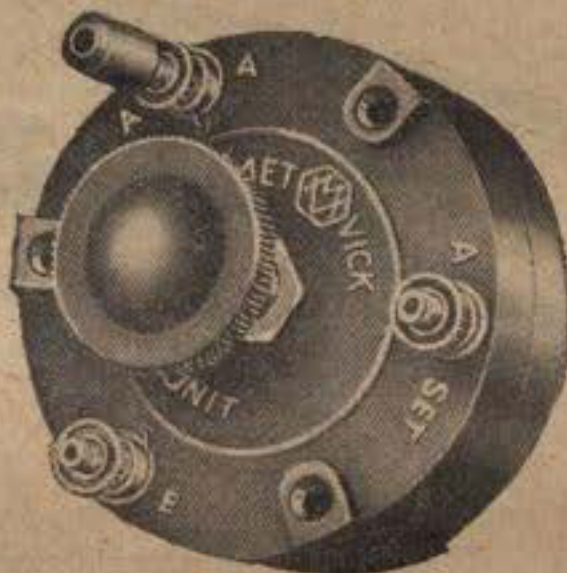
Connected to a wall plug or lamp socket, the model "B" provides heater current for A.C. valve filaments, 5 tapings for the H.T. supply and automatically regulated grid bias taps for the last stage.

Price complete with S.P. 41/U rectifying valve 100-110 volts or 200-250 volts, } £8 0 0  
40-100 periods

Ask your dealer or send for Leaflet M.S. 4745.

### CLASS 7

#### MET-VICK ELASTIC AERIAL UNIT



This unit enables you, in effect to vary your aerial backwards and forwards to any desired length from maximum to zero. It is as though you had a thousand aerials, and gives utmost selectivity combined with signal strength for any station.

Prices for complete unit varies according to } 12/6 to  
type of set and wavelength } 17/-

Ask your dealer or send for Leaflet M.S. 4764.

# at Manchester too!

At the Manchester Radio Show, in the Open Class Competition, the winner of the **1st prize** Mr. Symes, used in his Complete Mains Operated Set, the **MET-VICK** Components listed in the adjoining panel. The winner of the **2nd prize** also used three **COSMOS** A.C. Valves.

#### MET-VICK COMPONENTS used in the winning set:—

- Three AC/G Valves and Holders.
- Two AC/R Valves and Holders.
- Two Tuning Condensers.
- Permacon Condensers.
- Moulded Resistances.
- Type "AB" Mains Transformer.
- Three Eliminator Chokes.
- One SP/42U Rectifying Valve and Holder.

FOR SIMILAR SATISFACTORY RESULTS USE—

# MET-VICK

COMPONENTS, VALVES and SETS

Metro-Vick Supplies Ltd., 155 Charing Cross Road, London W.C.2.



## A Sea of Silence for your background

The Pierrot, singing by night on the crowded pier, knows the value of his silent, moon-lit background. And that is the sort of silence you get in your set when you use a Lissen transformer—a background so *dead* quiet that every single note is given its true value, voice or music standing out in sharp relief.

You get no rustle to spoil the background—you get only stereoscopic notes penetrating the silence. All else is still.

A Lissen Transformer gives more pure volume than any other; clearer reproduction, sharper definition. Use it and learn this for yourself.

### The LISSEN SUPER TRANSFORMER

has been proved by laboratory curves to give even amplification over the whole band of audible frequencies; and these curves were taken with ordinary standard valves.

The Super Lissen Transformer is made in two ratios,  $3\frac{1}{2}$  to 1 and also 2 $\frac{1}{2}$  to 1. The  $3\frac{1}{2}$  to 1 is suitable for use in either the first or the second stage of an L.F. amplifier, or can be used in cascade for both stages, and with practically any valve. The 2 $\frac{1}{2}$  to 1 transformer is suitable for use after a high impedance rectifier valve without fear of distortion or loss of high notes and overtones. **19/-**  
The price is the same for both ratios . . . . .

For general use the 8/6 TRANSFORMER is still supreme and will never break down.

The famous 8/6 Lissen Transformer is suitable for all ordinary purposes, and its huge sale proves its still supreme value. It continues to earn high praise as "the transformer that never breaks down." Turns ratio 3 to 1. Resistance ratio 4 to 1 **8/6**



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

# 'IM GOING BACK AGAIN TO OLD NEBRASKA'

It's one of the "Darkie" songs that sets the feet of Europe's broadcast listeners moving. It is one of those dance tunes for which you *must* have volume.

*And putting a Lissen New Process Battery into your set is the surest way of always getting both volume and purity of tone from your loudspeaker.*

At the end of a long evening—even after months of use—the large cells of the Lissen Battery have a reserve of power in them which will give your set a power and a characteristic truth of reproduction which makes things sound right. This is because of the great oxygen content generated in each cell by the new process and secret chemical combination which have made the Lissen Battery world-famous and are still obtainable *only* in the Lissen Battery.

Insist upon a Lissen Battery; 10,000 radio dealers stock it and will sell it to you gladly, but you must ask firmly for it.

60 volt (reads 66) .. .. .	7/11
100 volt (reads 108) .. .. .	12/11
60 volt Super Power .. .. .	13/6
36 volt .. .. .	6/-
9 volt Grid Bias .. .. .	1/6
4½ volt Pocket Battery 5d. each (4/6 a Doz.)	
Single cell Torch Battery .. .. .	4½d.

**LISSEN LIMITED,**  
Friars Lane, Richmond, Surrey.

*(Managing Director :  
Thos. N. Cole.)*



**MADE IN ENGLAND.**

# MAZDA

THE NICKEL FILAMENT

# VALVES

Made in  
England.  
All  
British  
Labour



Made at the same  
factory as the  
Mazda Lamp.....  
the Mazda Valve  
has the same  
wonderful organ-  
isation behind it.  
Mazda Valves  
are the world's  
latest and best.



The British Thomson-Houston Co., Ltd.

3106



There is truth and illusion in the room with you—truth in what you hear—illusion in what you see in your mind's eye. Look! The curtain rises, revealing the stage-set scene, there's the crowded house—you feel the tense atmosphere of anticipation. In the room with you is the eternal lure of the footlights—and the new Lissenola Cabinet Cone Loud



Speaker. Compare this with the most expensive loud speakers on the market—side by side, with critical ear. Test it on heavy inputs. Notice the

depth of the bass notes. Notice how natural everything sounds. Forget the price—but remember it when you come to pay. Take this Lissenola speaker home with you, and everytime you hear it renew the conviction that you have bought the best you could

get. New ideas of design, new methods of making, a departure from all previous standards of reproduction—all have

been achieved in this new range of Lissenola Cone Speakers. In Oak £2 17s. 6d. In Mahogany £3 3s. 0d. In richly coloured woods. Hear these new speakers at your dealer's NOW, before you miss many more nights without one.

# LISSENOLA

LISSEN LIMITED, FRIAR'S LANE, RICHMOND, SURREY. [Managing Director: Thos. N. Cole.]



16/3  
DOWN

OR  
£8/12/6  
CASH

2-Valve  
Cabinet  
Model

# LOOK AT THE POOR LAD!

"A few weeks ago he bought a kit of parts, including diagram and elaborate instructions, for a wireless set. Said it was very inexpensive, could be erected in a couple of hours and would save him pounds. After a couple of days of worry and hard work the set was practically finished, and so was he! Then he found he still had to buy batteries, aerial equipment and a loudspeaker before he could test it!

"By this time he had spent pounds more than my Little Giant Set cost me. He has had trouble with the set ever since and, although he claims a fair knowledge of wireless, can't get it right.

"I don't sympathise with him, as I told him to get a Fellows Little Giant Set like mine.

"Directly I deposited the first instalment, **IT WAS DELIVERED TO MY HOME.** A few hours later an engineer called and **IT WAS FIXED FREE OF ALL CHARGE.**

"A few days later he again called to see if I was completely satisfied. Of course I was, and have been ever since. And if I do want help at any time, I know Fellows will give it to me."

**FELLOWS LITTLE GIANT SETS ARE CHEAP** because they are sold direct to the public through our Head Office and Branches only, thus cutting out all middlemen's profits.

**FELLOWS LITTLE GIANT SETS ARE COMPLETE**

in every detail including loudspeaker, batteries, aerial equipment and royalties. They are made by skilled British labour in our three huge factories.

You can't buy them from an ordinary wireless shop.

All Fellows Sets are sent on 7 DAYS' APPROVAL on receipt of cash price or first instalment.

West End Showrooms:  
LONDON: 2, Prince's Street,  
Cavendish Square (one door  
from Oxford Circus).

Provincial Branches:  
BIRMINGHAM: 248, Corpora-  
tion Street.  
BRIGHTON: 31, Queen's Road.  
BRISTOL: 36, Narrow Wine  
Street.  
CARDIFF: Dominions Arcade,  
Queen Street.  
EDINBURGH: 6a, Stafford  
Street.  
GLASGOW: 4, Wellington  
Street.

ISLE OF WIGHT: "Sun-  
ningdale," The Cliff, Sandown.  
LEEDS: 65, Park Lane.  
LIVERPOOL: 37, Moorfields.  
MANCHESTER: 33, John  
Dalton Street.  
NEWCASTLE: 36, Grey Street.  
NORWICH: 4a, Exchange  
Street.  
NOTTINGHAM: 30, Bridle-  
smith Gate.  
PORTSMOUTH: Pearl Build-  
ings, Commercial Road.  
SHEFFIELD: 11, Waingate.  
TONBRIDGE: 34, Quarry Hill.  
WORTHING: 15, Portland  
Road, Montague Street.

CABINET MODEL.

	Cash.	12 monthly payments of
2-Valve Little Giant	£8 12 6	16/3
3-Valve "	£10 2 6	19/-
4-Valve "	£11 12 6	22/-

TABLE MODEL.

	Cash.	12 monthly payments of
2-Valve Little Giant	£7 2 6	13/6
3-Valve "	£8 12 6	16/3
4-Valve "	£10 2 6	19/-

Send your order to-day or, if you would like a catalogue, fill in the coupon.

SETS  
Please send me your CATALOGUE  
ACCESSORIES

Name .....

Address .....

R.T.8

Write  
in  
block  
letters.

FELLOWS WIRELESS, PARK ROYAL, N.W.10

# FELLOWS WIRELESS.

Head Office: Dept. R.T.8, Park Royal, London, N.W.10

## LOUDEN VALVES

Louden Valves are famous as the finest of all non-ring valves. They are made in Britain by the finest machinery, the finest methods and the most skilled labour obtainable. They are the cheapest first-class valves made.

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

Postage:

1 Valve, 4d.; 2 or 3 Valves, 6d.; 4, 5 or 6 Valves, 9d.

**Louden Valves—Silver Clear**



## REGENERATOR H.T.

The Fellows "Regenerator" H.T. Battery is made by a process known only to Fellows. Our own chemists found the formula that gives the "Regenerator" Battery a lower internal resistance than any other. So time and again after the hardest work the "Regenerator" regains its power.

- 54 Volts (Post 6d.) .. .. 6/-
- 60 Volts (Post 9d.) .. .. 6/3
- 108 Volts (Post 1s.) .. .. 11/-
- 9 Volt grid bias (Post 3d.) .. 1/3



**The H.T. that won't grow old**

M.C. 253



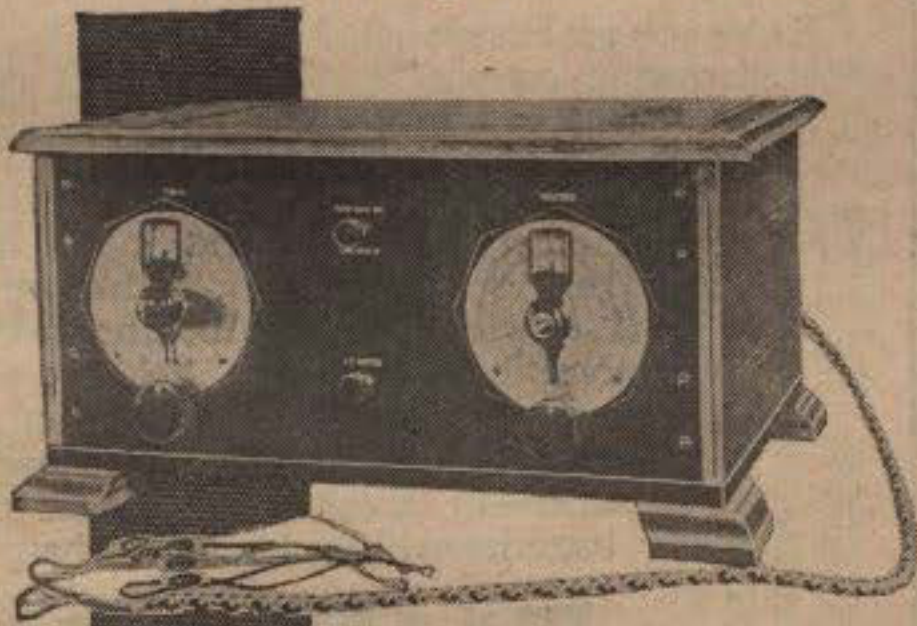
**Real Radio**  
**lies in**  
**the use of**  
**EDISWAN VALVES**



The very complete range of Ediswan Valves includes Screen Grid, Pentodes and A.C. Mains Types.

**Tour Europe**  
**on an R.C. THREESOME**

Send this coupon  
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**COUPON.**

R.T. 23.11.28.

To The EDISON SWAN ELECTRIC CO., LTD.  
(Publicity Dept.), 123/5, Queen Victoria Street,  
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Please send FREE Paper model and Instruction Book  
as selected.

Name.....

R/3	<input type="checkbox"/>
R/3T	<input type="checkbox"/>

Address.....

Please cross against Model required.

R/3. Three valve Resistance Capacity coupled throughout.

R/3T. Three valve, with Transformer coupling in the last stage.

**EDISWAN**

**R.C. THREESOME 1929 CIRCUITS.**

Ediswan Valves maintain their full emission throughout life.

IMAGINE THIS SET IN YOUR  
OWN HOME!



For £4  
this set  
will be  
delivered

Greater volume, selectivity and economy are obtained by this new set without untidy indoor or outdoor wires. Using the new Mullard screened and Pentone valves, each of which does the work of two ordinary valves, the Lotus set is simple to operate and commands a large range of stations. It is technically the most advanced set yet designed, and combines a very high degree of efficiency with *great economy in battery consumption*. Beautifully made and finished in oak, walnut or mahogany cabinet to match your furniture. Everything is inside. Just put it down and turn it on.

See these sets at Selfridges.

**FREE.** A handsomely-produced booklet explaining in simple language the advantages of this new set. Send the coupon and it will come by return of post.

## LOTUS PORTABLE SETS

Made by the makers  
of Lotus Components  
Garnett, Whiteley & Co., Ltd.

To Garnett, Whiteley & Co., Ltd.,  
Lotus Works, Broadgreen Rd., Liverpool.  
I should like a copy of the new Lotus Booklet  
which tells me all about the LOTUS  
PORTABLE SETS.

Name .....

Address .....

R.T.S.

### Prices

(including Marconi  
Royalties).

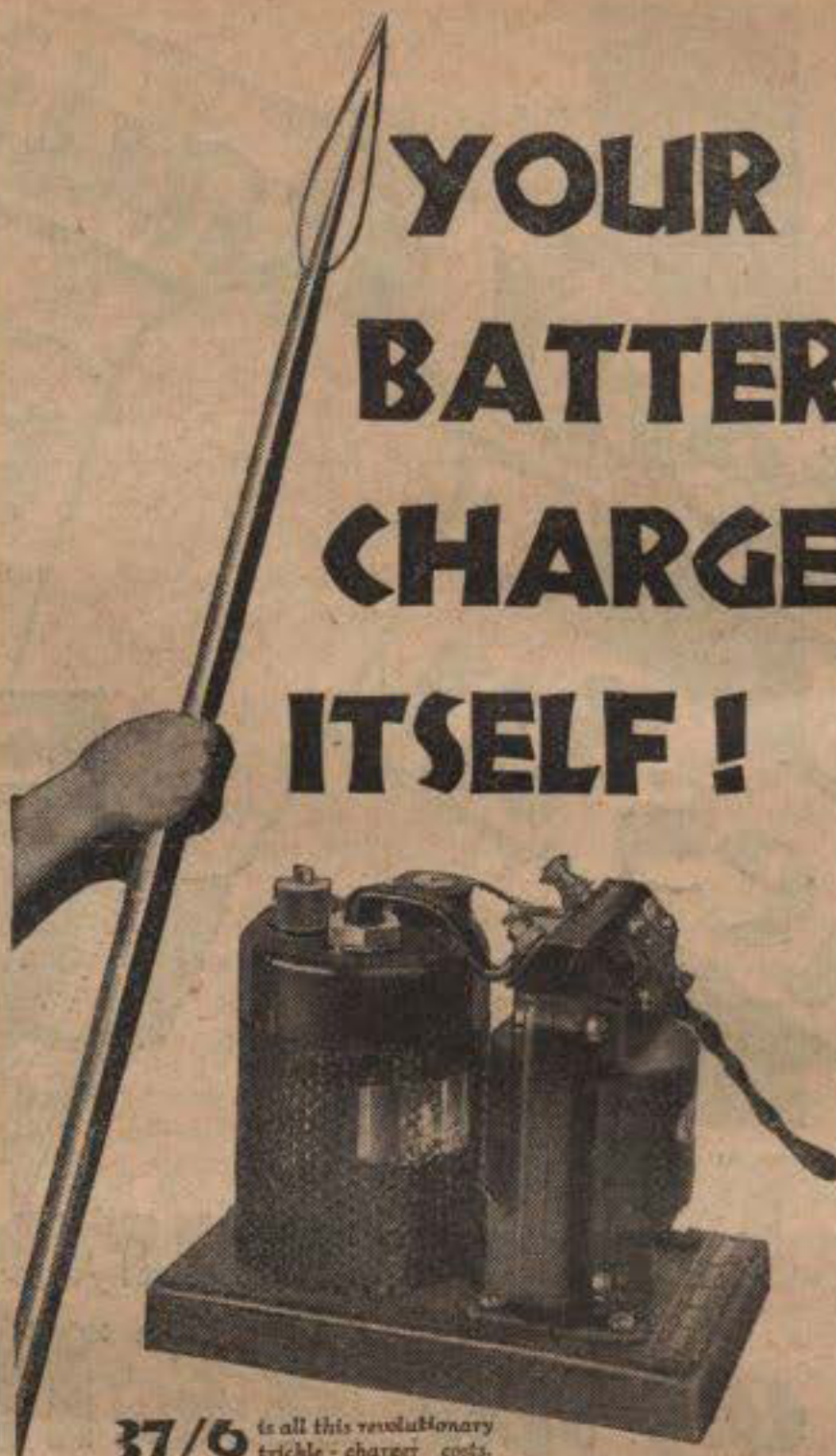
Transportable model in oak cabinet, or portable model in real hide case, 30 gns.; or £4 down and 11 monthly instalments of £2.12.6. Transportable model in walnut or mahogany cabinet, 31 gns.; or £4 down and £2.14.6 per month for 11 months.

Send for  
Booklet



Catrafen

**YOUR  
BATTERY  
CHARGES  
ITSELF!**




37/6 for all this revolutionary  
trickle-charger costs.

HAVE you got electric light? Ordinary "alternating current"? Then just plug Balkite to a lamp socket and let it keep your Low Tension battery permanently charged up from that day on! Unlike other trickle-chargers, it will stand hard use and overloads. Nothing to break or wear. No attention needed. Automatic, Safe, Silent. Sold everywhere—only 37/6! See one at a Fuller Service Agent's. No longer suffer—fit Balkite, and forget that batteries ever used to need charging!

## FULLER'S BALKITE

made by the makers  
of the famous  
**SPARTA**  
batteries

TAS, fu 30.

Fuller Accumulator Co. (1926) Ltd.,  Chadwell Heath, Essex.

# The Easy Way TO PERFECT RADIO

Only  
4 weeks  
to Christmas

Order NOW  
to ensure  
delivery.

### EKCO H.T. ELIMINATOR.

A famous product by a famous firm. Variable tapping 0 to 120 and 1 fixed 120. Maximum output 20 m/a. For A.C. Mains, rectification by valve.

Send only **10/-** Balance in 11 monthly payments of ... **10/-**

### Celestion C.12 Loud Speaker,

an instrument combining handsome appearance with all-round efficiency. In polished mahogany.

Send only **13/9** Balance in 11 monthly instalments of **13/9**

### Oldham D.C. Charger and 120-volt H.T. Accumulator.

The charger incorporates Westinghouse Metal Rectifier under license. Safety fuse prevents overload. The Accumulator is one of the finest made.

Send only **10/10** Balance in 11 monthly instalments of **10/10**  
A.C. Model, 12 payments 12/3.

### Marconiphone Moving Coil Loud Speaker.

The latest addition to the range of Moving Coil Loud Speakers bears the famous name Marconiphone—in itself a guarantee of quality.

Send only **11/7** Balance in 11 monthly payments of **11/7**

### G.E.C. "VICTOR THREE."

A remarkable set at a remarkable price. Complete with valves, batteries and loud speaker. Royally paid.

Send only **18/4** Balance in 11 monthly payments of **18/4**

### Magnavox Moving Coil Loud Speaker.

These wonderful Loud Speakers are designed to give a perfect reproduction. Order one now on our easiest of easy terms and enjoy radio music reproduced with the fidelity of the original while you are paying for your Magnavox.

Send only **14/8** Balance by 11 monthly instalments of **14/8**

Send for details of the Magnavox mounted in a beautiful Mahogany Cabinet.

### Console Loud Speaker Cabinet.

Handsome polished Console Cabinet in mahogany, dark oak or golden oak, including bottle board.

Send only **8/3** Balance by 11 monthly payments of ... **8/3**

### Amplion Lion Loud Speaker.

Another new loud speaker which created a sensation at the Olympia Show. Marvellous reproduction of all frequencies. All models available. For the chassis only.

Send only **11/-** Balance by 11 monthly payments of **11/-**

### ULTRA DOUBLE ACTION AIR COLUMN LOUD SPEAKER.



Perfect reproduction over the whole range of frequencies due to automatic segregation of high and low notes.

Send only **8/3**  
Balance in 11 monthly instalments of ... **8/3**

### The Peto-Scott "MAJESTIC SCREENED GRID THREE."



A set of remarkable range and selectivity. Uses Detector, Triode and Pentode valves. Brings programmes from all Europe. Supplied complete with valves, batteries and Loud Speaker of leading make. Royally paid.

Send only **27/6** Balance in Easy Instalments.



### The Peto-Scott "RADIOGRAM SENIOR."

A combined Receiver and Gramophone housed in a luxurious cabinet. The Receiver uses Pentode valve and brings you programmes from a wide range of British and Continental Stations. Gramophone is of the highest quality double-spring type and plays two twelve-inch records with one winding.

Send only **55/9** Balance in Easy Instalments.

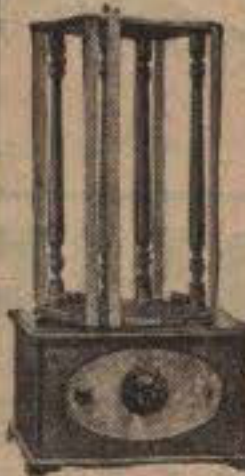
### SOCIABLE FIVE.

A portable set whose appearance enables it to be placed in any room without looking out of place. Completely self-contained. Light and easy to carry about. Wonderful range and selectivity. Exceptional purity of tone. Adapted to play gramophone records electrically. A tunable enables set to be focussed in any direction. A remarkable portable at a remarkable price.

Send only **40/-**



Balance in 11 monthly instalments of ... **40/-**



### SOCIABLE THREE.

A set of great sensitivity. Covers both wave bands with no coil changing. Completely self-contained. Simply itself to operate. Needs no aerial and no earth. Ideal set for the Flat Dweller.

Send only **21/-**  
Balance by easy instalments.

### COSSOR MELODY MAKER.

Complete kit including valves in sealed carton. This wonderful set can be built in 30 minutes.

Send only **10/-** Balance in 11 monthly instalments of ... **14/7**

### MULLARD MASTER THREE STAR.

Complete kit of components, including panel and cabinet.

Send only **10/-** down and 11 monthly payments of ... **15/3**

### MULLARD MASTER FIVE PORTABLE.

Complete kit of components including all requisite accessories—such as valves, batteries, etc.

Send only **30/-** down and 11 monthly payments of ... **35/-**

### EDISWAN R.C. THREESOME.

Complete kit of components including panel and cabinet.

Send only **10/-** down and 11 monthly payments of ... **11/-**

### REGENTONE ELIMINATOR.

Model W.1a. 1 variable tapping 0 to 200 volts, 1 fixed 50 volts and 1 power. Maximum Current 30 m/a at 150 volts.

Send only **13/1** Balance in 11 monthly instalments of ... **13/1**

### OSRAM MUSIC MAGNET.

A very efficient Receiver using latest type of Osram S.O. Valve. Complete kit of parts.

Send only **16/-** Balance in 11 monthly instalments of ... **15/5**

### R.K. LOUD SPEAKER UNIT.

A Moving Coil Loud Speaker that has found great popularity among radio enthusiasts. Extensively used in public address systems where reliability and fidelity are of primary importance.

Send only **15/2** Balance in 11 monthly payments of **15/2**

### BRANDESET III.

A new and extremely efficient three valve set which is simplicity itself to operate. In handsome cabinet with oxidized silver fittings.

Send only **13/4** Balance in 11 monthly payments of **13/4**

Our comprehensive stocks embrace every radio necessity. Call at any of our Showrooms and inspect our wonderful range of components, instruments and accessories—all of which are obtainable on our Easy Terms. If you cannot call, post the coupon below for fuller details of the Easy Way to Perfect Radio.

Continuous demonstrations at all our showrooms.

Please send me your Big List.

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TOWN .....

COUNTY ..... R.T.23.11

**PETO-SCOTT Co. Ltd.**

77, CITY ROAD, LONDON, E.C.1.  
62, HIGH HOLBORN, LONDON, W.C.1.  
4, MANCHESTER STREET, LIVERPOOL.  
Clerkenwell 9408. Chancery 8269. Liverpool Central 2184.

# Is your H.T. down?

DOES this question ever worry you? It need not if you have alternating current mains in your home. The new B.T.H. H.T. Eliminators provide a constant H.T. current. They are free from all "hum" and are definitely guaranteed to deliver the milliamperes specified.

The 5 m.a. type is intended for use with the average 1 or 2 valve set working at present from a small capacity dry battery. For larger receivers, the 10 m.a. type should be used. Install a B.T.H. Eliminator today, and have a constant, unflinching, trouble-free and inexpensive supply of H.T. from now on.

Ask your dealer to tell you all about these eliminators.



#### 5 Mil amp Type

200/150 volts, 40/100 cycles.

Price £4 10 0, including valve

#### 10 Mil amp Type

200/2-0 volts, 40/100 cycles.

Price £6 15 0, including valve

The above prices are applicable in Great Britain and Northern Ireland only

## B.T.H. ELIMINATORS

The British Thomson-Houston Co., Ltd.

5043

# 33 Stations on this Portable Receiver!



New type cone speaker gives excellent tone, operating with super-power valve. Easy to operate—only two dials, both calibrated in wave-lengths. No coils to change. Ranges of 250—550 and 1,000—2,200. Really portable—weighs only 29 lbs.

"You can really ask no more . . ." writes a delighted Continental user of the Burndeft Screened Portable, and he encloses a list of 33 stations received on his instrument. "It is a really wonderful set, and the results I have obtained are astounding." Ask your radio dealer to demonstrate.

# BURNDEPT

Wireless (1928) Limited.

BLACKHEATH, LONDON, S.E.3

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

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

#### THE SCREENED PORTABLE.

PRICE, complete in handsome mahogany or imitation polished crocodile case, and including royalty - - - £25 12s. 6d.

**CHARGED**  
when  
you buy  
them



*and you're  
charged  
less too!*

*Cheapest  
Strongest  
Last the longest*

Think of it—a real Edison Loten Dry-charged Accumulator for 4/3. There's no better accumulator on the market.

Every Edison Loten Accumulator receives a thorough first charge at our Ponders End Works.

Whether your set consumes a light or heavy current, whether you use your set every day or only once a week—Edison Loten Accumulators will meet all modern conditions. They are constructed to give long and steady service.

Obtainable from all principal wireless dealers.

**EDISWAN  
LOTEN (DRY CHARGED)  
ACCUMULATORS**

THE EDISON SWAN ELECTRIC CO., LTD., 123/5, QUEEN VICTORIA STREET, LONDON, E.C.4

**THE GREAT  
NEW SPEAKER  
WHICH COMPLETELY  
DESTROYS UNREALITY**

**M.P.A.**  
*Hearing that is  
Almost Seeing*

**THE M.P.A. DUAL INDUCTANCE**

is a Moving Coil Speaker built on an entirely new principle exclusive to M.P.A. Although self-energising, it requires neither accumulators, mains connections, special valves, nor transformers; and it undoubtedly represents the greatest value in popular-priced reproduction to date. Hear it at your dealer's! Note its amazing volume, its clarity, and exceedingly mellow beauty of tone! "IT GETS THE BEST FROM YOUR SET," any set—even a 2-valve receiver. Its price . . . 7 guineas.

\* \* \* \* \*

Other M.P.A. Models include the Popular Plaque, 29/6; De Luxe Plaque, 47/6; Table Grand Speaker, 5 guineas; Table Cabinet Speaker, £4/17/6; Moving Coil Speakers, from 10 guineas; and the "Octroda" 8-Electrode Self-Contained Stationary Set, 12 and 17 guineas. For Irish Free State prices write Brown Bros. (Ireland), Lower Abbey St., Dublin, C.8. All Wireless Dealers stock M.P.A. Products.

**THE M.P.A. WAY**  
Products to the value  
of £5 or over can be  
obtained on Hire  
Purchase Terms for  
£1 down.



DEPT. 5, M.P.A. WIRELESS, LTD., 62, CONDUIT ST., LONDON, W.1. TEL: GERRARD 6844-8

# WONDERFUL WIRELESS OFFER

The Graves 'Vulcan' 2-Valve Wireless Set is the World's greatest achievement in Wireless Value and Efficiency.

## TEST IT IN YOUR HOME

Every possible refinement which can be put into a 2-Valve Set has been embodied in this wireless masterpiece. Every requisite is included, no extras are required, and full detailed instructions are sent with each set. A combination of Power, Selectivity, and Clearness of Reception which eclipses all previous results from a popular-price set. It will compare with results obtained from sets costing two or three times the price.



**TERMS:**

Our inclusive Bargain Price is for deferred payments. Send 10/6 now, and complete purchase in 14 monthly payments of 10/6 if you are entirely satisfied after trying the outfit in your own home. Money back if disappointed.

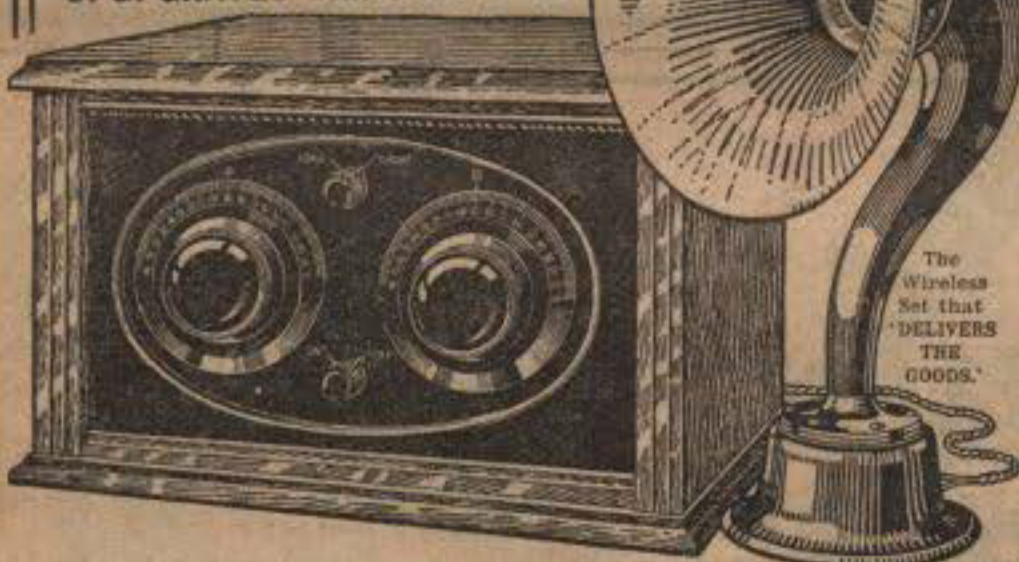
**BRIEF SPECIFICATION** The Cabinet is of polished figured Oak, beautifully finished with hinged lid so that all internal parts (including valves) can be easily got at, if necessary. Mullard Dual Emitter Detector and Power Valves, with anti-microphonic valve-holders; latest type H.T. Battery; efficient 2-volt Accumulator, and complete Aerial Outfit. The Tuning Dials are of exceptional capacity and are accurately marked in minute divisions (as illustrated) to assist selectivity in tuning in distant stations. The Circuit is such that whilst it ensures excellent results, novice experience no difficulty in operating. There is an entire absence of complicated controls; everything is simple and straightforward.

The **LOUD SPEAKER** is specially constructed to co-operate with the set, and is a highly superior production both as regards appearance and results. It is of graceful proportions and oak grained to match the Cabinet. In both reception and reproduction it may be relied upon to give results which will surprise and fascinate even the most experienced wireless enthusiast. **Set complete £7. 17. 6**

**WRITE FOR CATALOGUE**

It is not possible in the above brief specification to refer to every detail as fully as could be wished. For a more complete description of this amazing 2-Valve Set, write for our illustrated catalogue to-day, and the fullest particulars will be sent you per return post.

J. G. GRAVES Ltd. SHEFFIELD



British in every detail.

The Wireless Set that DELIVERS THE GOODS.

**IMPORTANT.**—All Purchasers of the above Set (or other Graves Wireless installations) will receive the full benefit of the reductions in Marconi Royalties, and the correct amount in each case will be deducted from the invoice. —J. G. GRAVES Ltd. SHEFFIELD.

## SAXON GUIDE TO WIRELESS

1929 EDITION. 192 PAGES. ENTIRELY REVISED.

A new edition of this book is now ready and gives full instructions with diagrams for making wireless sets which are absolutely modern and unequalled in price, quality or efficiency.

FULL DETAILS are given for making CRYSTAL SETS, ONE AND TWO VALVE ALL WAVE SETS, ONE AND TWO VALVE LOW FREQUENCY AMPLIFIERS, Etc.

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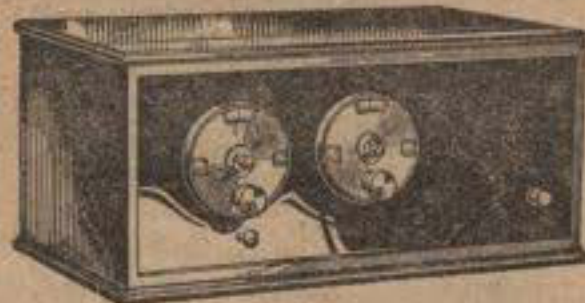
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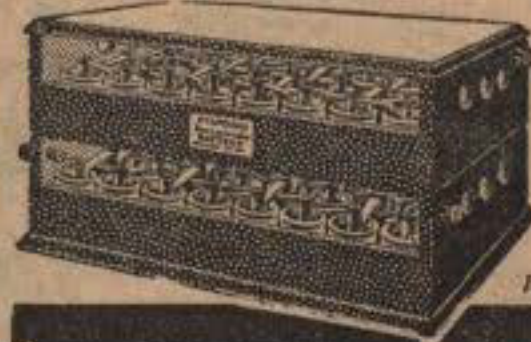
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