

V. SACKVILLE-WEST—JOHN MAYO—M. A. HAMILTON

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NATION SHALL SPEAK PEACE UNTO NATION

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'One Job at a Time for Me!'

Says Sir Harry Lauder in Reply to Mr. George Black.

I WAS particularly interested in Mr. George Black's article in *The Radio Times* about the series of broadcasts from the stage of a London music-hall, if only because this series of Palladium relays contributes another definite landmark in the history and progress of the great entertainment industry of this country. Anything which assists to promote a better understanding between those whose business it is to provide the country with good, wholesome, and sparkling amusement deserves the closest attention and commendation.

Whether or not broadcasting from the stage of a music-hall is a good thing I do not propose to argue here. For those who think it good the arrangement made between the management of the Palladium and the B.B.C. is one which should, and I hope will, work out to their mutual satisfaction and advantage. One thing I do know: that I have had sufficient experience of both the stage and broadcasting to be able to state most emphatically that broadcasting stimulates listeners to go and see an artist at the first opportunity after they have heard him. In this way, broadcasting is the finest publicity agent in the world.

I am, however, quite prepared to admit that, though it might suit one artist to broadcast from the stage of a music-hall, it would not suit another. If he broadcasts well, he will increase his popularity; but if not—? The question is, can a man do two jobs at once?

My career as an artist includes stage work, gramophone recording, broadcasting, and film acting. To me they are all separate and distinct. Each requires individual concentration and its own study, each has its special points which need my individual care. Each is the full-time job of the moment.

Yet to the public it is on the

GENERAL interest has been aroused among listeners by the recent agreement between the General Theatre Corporation and the B.B.C., whereby relays from the London Palladium are to become a regular feature of the programmes. In our issue of last week Mr. George Black, Managing Director of the Palladium, explained his reasons for discarding the one-time prejudice against broadcasting from music-halls. In the following characteristic article Sir Harry Lauder considers the question from the point of view of an artist—an intensely personal point of view, as he himself admits. Sir Harry does not touch upon that most precious quality of the Music-hall Relay—Atmosphere.

'One job at a time,' says Sir Harry, in the accompanying article. This picture shows him giving himself heart and soul to the job of broadcasting. Recently he gave a most successful farewell programme from all stations.



collective merits of all these things that my success and reputation are judged and enhanced or otherwise.

There is no doubt whatever that radio work is a highly specialized task. You realize that with every successive visit to the studio, and you realize it, too, long before you start to broadcast at all if you take the interest that all artists should in their work. It is not merely sufficient to go to the microphone and say: 'I am here; listen to me.' No, that will not do at all, however great an artist you are in other branches of entertainment. That, I think, is the first thing to realize if your performance is to be a success.

Broadcasting, perhaps more than any other form of entertainment, requires vision, and by that I mean an ability to visualize your audience. You must be conscious all the while of whom your audience is, what they want and how you will sound to them, remembering that they are not seated in a packed music-hall, but alone, or in groups at the fireside.

It is a task which cannot lightly be undertaken by anyone. Much preparation with a programme is essential if you are to convey your personality through the instrumentality of the microphone so successfully that your listeners can visualize you sufficiently to really laugh with you and to sing with you. It is one thing to entertain an audience who can see you on the stage. It is quite another matter to entertain an audience with something thicker than the thickest brick wall between you and them.

Only when you think about it quite seriously can you begin to realize the tremendous responsibilities of an artist who chooses to work before the microphone.

(Continued at foot of column 2 next page.)

BROADCASTING AND THE PRESS.

The Times and 'Ibsen by Wireless'

RECENTLY, in both the 'B.B.C. Handbook' and *The Radio Times*, Mr. Filson Young drew attention to the lack of serious criticism awarded to Broadcasting by the Press. It has always seemed, to the thoughtful listener, a strange thing that our daily newspapers, which devote several columns to critiques of plays and concerts which have been attended by, at most, a few thousand people, allot no space to a consideration of musical or dramatic broadcast programmes which have attracted audiences of perhaps many millions. It was therefore with some gratification that we read in *The Times* of Tuesday, November 13, a three-quarter-column review by the Dramatic Critic of the broadcast production of Ibsen's *The Pretenders*. That this was not wholly favourable is neither here nor there. The fact is that it was received with pleasure by listeners, many of whom have expressed their interest in letters to the Editor of *The Radio Times*. For the benefit of those who have not already seen *The Times* review and who will be interested to compare the critic's judgment with their own, we are reprinting this in full:—

IBSEN BY WIRELESS.

'THE PRETENDERS.'

By Henrik Ibsen. Translated by William Archer. Broadcasting version by Dulcima Glasby. Music by Norman O'Neill.

The B.B.C. have now, with *The Pretenders* of Ibsen, reached the third of the dozen 'great plays' that they are giving to the world at the rate of one a month. The chosen twelve, which will presumably occupy them until next summer, make strange bedfellows. *King Lear* was a good opening choice last September, for there is much to be said for seeing that play with your eyes shut; but why *The Betrothal* of Maeterlinck as Shakespeare's successor, and why, if Rostand is to be invited to Savoy Hill, has that rather bloodless artificiality, *The Fantasticks*, which needs a decorative setting if ever a play did, been chosen to represent him? *Francesca da Rimini*, too, may seem a trifle anæmic by the time she has been made acceptable to a million or two sensitive ears. But it is graceless and unfruitful to pluck flowers out of another man's anthology, and pleasanter to recall that the B.B.C.'s activities will give to such masters as Calderon, Tchekov, Strindberg, and Euripides an audience many of whom may otherwise be slow to discover them.

Whether this audience will be tempted by their discovery, in its present form, to a further and independent pursuit of great writers is a question by the answer to which the broadcasting experiment stands or falls. Probably the answer is Yes; if so, the adventure is justified. But let it be said frankly, though with all the good will in the world, that what Daventry, Junior, made last night and 2LO will make this evening of Ibsen's historical drama is not in itself good entertainment. Its effect is too fragmentary to make possible the maintenance of illusion. The Reader who bridges, with explanatory summaries, the gaps left by the wireless version of the play, though he is necessary in the circumstances and does his task well, serves to emphasize the gaps. The scenes in which many people are present or in which there is a swift interchange of dialogue, cannot be saved from confusion by variations of voice alone; for lack of sight, the

listener strains after the identity of the speaker or imaginative vision of the scene, when all his mind should be on the speaker's thought. And action is much more difficult to imagine in the midst of a wireless performance than it is when the same scene, without the interference of human voices which seem to ask for corresponding human forms, is being read in a library. Thus, because so much of it is monologue, Bishop Nicholas's death was the only scene which came to life yesterday evening; but that part of it—Skule's burning of the letter—which, in the theatre, is the play's crisis in action fell dead. If you read the play, you have no difficulty in seeing Skule stoop over the brazier; but in the broadcast performance the time occupied by his action is an empty pause between speech ended and speech awaited.

But in this experiment these are early days, and we are reluctant to end upon a note of negative criticism of any enterprise that gives great plays to the world in any form. Within the limitations imposed upon them, Mr. Robert Speaight as Haakon and Mr. Henry Oscar as the Bishop did wonderfully well to suggest so much of character through voice alone. When the Bishop was dying we seemed to see his bitter, malign face, and that is much. Earl Skule failed to make his impression, perhaps because Mr. Peter Crosswell was too rhetorically striving after it, but Miss Gladys Young, whose voice is beautifully quiet and clear, came very near to discovering all the colour there is in Margrete. And the performance as a whole has one outstanding merit—it opens up new lines of criticism and makes new claims on playgoers. It will not bear comparison with a silent reading of the play, but it certainly causes it to appear in a pure light which the mixed influences of the theatre cannot shed upon it. The light may not be very strong or rich, but of its kind it is pure indeed. An uncompromising challenge to the imagination, to be answered without the aid of scene or gesture or facial movement, will at least teach us not to take our plays too easily or to suppose that playgoers have nothing to do but sit in a stall. The way of Daventry, Junior, may be hard but it is salutary, and there is reason to be grateful to him.

ONE JOB AT A TIME FOR ME!

(Continued from previous page.)

Every time I go to Savoy Hill I have to imagine myself in a score of new places, because after each broadcast my post-bag brings me a wider and bigger audience. I can see not only into the homes of London and the provinces, the wee hoose among the heather, and into the cabins of the fishing craft on the stormy waves, but I can see people in far-away Constantinople, in Valencia in Spain, in little homes in the Pyrenees and on the banks of the Mediterranean. Yes, I can see them all, and from their letters I know, too, that they can see me, just as well as they can hear my voice. Were it not so, would I have received those hundreds of letters from people who looked forward to hearing my recent performances asking me to include this and that song?

Here you have my conception of broadcasting. The manner in which it should be done, as I have said, is a matter for individual artists to decide, provided always they give to their wireless work, what should be given to every job, the very best they have. There may be artists who, while they are on the stage catering for an auditorium, can at the same time keep an eye on the little microphone and remember their unseen audience. Napoleon is said to have been able to read and write at the same time. But there are precious few Napoleons. And, as far as I am concerned, one job at a time, and that done as well as possible!

HARRY LAUDER.

'LIFE'S A DREAM.'

This biographical note on Calderon, the classic Spanish dramatist, serves as a preliminary introduction to next week's broadcasts of his greatest play, *Life's a Dream*.

PEDRO CALDERON DE LA BARCA was born at Madrid on January 17, 1600. His mother was of Flemish descent, his father a Secretary of the Treasury. Calderon was educated at the Jesuit College at Madrid with a view to taking Orders, but this idea he abandoned as, later, he relinquished the Law, which he studied at Salamanca between 1620 and 1622. During this time he competed with success at the literary *fiestas* held in honour of St. Isadore, and after being released from a short spell in prison—the result of a domestic brawl—he took to writing plays, and after the death of Lope de Vega in 1635 was recognized as the foremost Spanish dramatist of the age. Between 1640 and 1642 he served in the heavy cavalry during the Catalonian campaign, for which, three years later, he was awarded a special military pension. In 1650 he reverted to his original intention of joining the priesthood, and was ordained in 1651.

The Inquisition Had a Word to Say.

He did not, however, give up writing for the stage, and in 1662 one of his allegorical pieces was censored by the Inquisition and its condemnation not rescinded until 1671. He held a minor position at Court during his later years, was universally popular throughout Spain, and died on May 25, 1681.

Though inclined to write too much, he was endowed with high philosophical imagination and great poetic qualities, besides an astonishing skill in contriving ingenious variations on already existing dramatic themes. He was admittedly an exquisite poet, an expert in the dramatic form, and a typical representative of the society, devout, chivalrous, patriotic, and artificial, in which he lived.

He did not initiate any great dramatic movement, for he 'arrived' at the end of what had recently been a literary revolution, and was compelled by force of circumstances to accept the conventions which the famous Lope de Vega had imposed upon the Spanish theatre. He excelled the latter at many points, but fell far below him in characterization, being a dramatist of ingenuity and poetic fancy rather than of psychology.

Calderon achieved success in almost every branch of dramatic art. *La Vida es Sueño*, a symbolic drama, which is to be broadcast next week in the series of Great Plays, is probably his most profound and original work. But he also wrote tragedies, spectacular plays, melodramatic pieces for the court, 'cloak-and-sword' plays, historical works, and, most important of all, poetic allegories, which remain unrivalled for intense devotion, subtle intelligence, and sublime poetic feeling.

Play-carpenter to the King.

His historical and spectacular plays are the weakest part of his work, for they were mostly constructed formally at the express desire of Philip IV, and suffer accordingly from a stilted atmosphere of stage-carpentry. But the 'comedias de capa y espada' and the 'autos sacramentales' are invaluable—the former for their ingenious stagecraft and the faithful pictures of contemporary life, which remain as interesting today as they were when they first appeared; the latter for their sheer beauty and their associations, for they illustrated dramatically the mystery of the Eucharist, and were performed with great ceremony on the Feast of Corpus Christi and during the weeks that followed it.

His last secular play was written in his eighty-first year in honour of the marriage of King Charles II to Marie Louise of Bourbon.

(To next week's issue Gordon Beebles, the dramatic critic, contributes a special introduction to 'Life's a Dream'.)



SHOULD THERE BE A BISHOP OF BROADCASTING?

BY THE REV. JOHN MAYO



THE title of the article will probably surprise you. It surprised me when I read it, with the Editor's request that I should set down the pros and cons of such a suggestion.

A novel move has lately been made in the United States in connection with the 'religion' side of broadcasting. The Reverend Parkes Cadman, one of America's foremost preachers, has resigned his charge, has joined the staff of a leading wireless organization, and now occupies the position of its Radio Preacher. He is apparently a cleric who has started the profession of radio preacher. We are witnessing an interesting and, perhaps, unexpected development of the Sunday services, yet one which, I suppose, must be regarded as an experiment. For the inquiry irresistibly arises: Would it do over here? Might it be possible? Would it be acceptable? Is it wise? I have no information as to whether Mr. Parkes Cadman is acting as sole speaker, or is in the position of a bishop, i.e., overseer, who is responsible for the religious side—including speakers, forms of service, etc.—of his broadcasting organization.

Any examination of the question must fall under two heads. There is the point of view in the first place of the one-man preacher—the 'radio preacher,' and in the second, the conception of the superintendent who is Broadcast-Religion Organizer as well as speaker.

The one-man preacher. There are one or two advantages to having the one preacher, certainly. Given a chosen man, one of first-class intellectual calibre, with clear enunciation and pleasant voice, his address would be more welcome and have greater power than a succession of clerics of lesser ability, whose utterances varied in quality and whose speaking powers sometimes lacked distinctness via the microphone. The one radio preacher would find it possible to give continuity of teaching, to give a 'tone' to certain seasons and phases of public interest or distress. Moreover, other departments of broadcasting have their specialists, why not the religious side? For religion, if it be anything, is of vital importance to the individual, and its exposition by wireless to such vast multitudes of listeners deserves at least the same care as is bestowed upon the selection of music and the choice of artists.

But there are grave drawbacks to the one-man project. Always the same preacher,

with his idiosyncrasies of voice, of accent, his choice of words, of favourite expressions, his fondness for certain lines of illustration or of argument. And not helped out as the man is in church by his manner, appearance, and what we understand as personality, which though it makes its presence in some degree felt to the unknown and unseen hearer, is in great measure lost to him. This is always a tremendous loss, as witness the people's dislike in any place of worship

THE LARGEST PARISH OF ALL.

Such is the Ether, across which the message spread by one preacher reaches a congregation of very many millions. America has recently created an official 'radio preacher.' In a stimulating article the Rev. John Mayo, Vicar of Whitechapel and himself a popular radio preacher, reviews the case for the appointment of a similar office in this country.

to be seated where they cannot see the clergyman. It would be a hazardous experiment for a man of even incomparable powers who would launch his thunderbolts of invective or warning, or pour out lessons of encouragement and good cheer, in words eloquent and tones moving, to try to maintain Sunday by Sunday the attention of the masses of listening folk whose taste for a religious talk is slight and whose regard for an address soon wanes.

There is, however, the bishop in the true sense of 'overseer' to be considered. To be considered as organizer of broadcast religion as well as speaker, as superintendent of all services. It would be a big job. And it connotes endless detail, and endless travelling. A diocese comprising the British Isles! Some bishop! And with apologies to Authority who sits on high at Savoy Hill, and is at present supervising (and most excellently) the religious movement of the B.B.C., let us see how such a proposal might work out. He would, as a commencement, visit the different stations and keep in touch with them with the view of quickening the spiritual tone of the services and inspiring those concerned in their production to the attainment of a high level of reverence and devotion in their work. The bishop, being an ordained minister, should know the current message of the Church, would try to understand the trend of the times, and watch carefully the effect on the minds of the people. Irreligious movements, the growth of undesirable amusements, the spread of anything in the

nation's life that seemed contrary to good morals and pure life, pursuits, beliefs, that would weaken character—a hundred and one topics would suggest themselves to a man in such a position as that of which I write. His diocese would have many millions of souls in it. In every tramcar he would rub shoulders with his parishioners, and a single walk through London or any big city would show him myriads of care-worn, busy, sinful, careless men and women into whose life and thoughts he and those labouring with him might enter Sunday by Sunday with good tidings of help and cheer.

This bishop must needs be a man who belongs to some denomination, but he would have to be one whose denomination comes second to his religion. His label would be insignificant compared with his own life and love and understanding of his fellow men.

He could do very useful work in giving hints to preachers as to lines of Christian policy that could be followed in their addresses, and he could guide them as to collective action from time to time. A decided uplift would follow, one would think, if all speakers at Sunday services, on special occasions, dwelt on the same aspect of conduct or duty.

A capable man, with sanctified common sense, may well direct his hints also towards a little microphone tuition, and so perhaps be of help to those who are unable to visualize their audience. For according to many listeners, this inability is not by any means unknown; and where it exists, though the voice and words may 'get over,' it is a voice and nothing else—the hearers are almost certainly unconvinced or untouched. Such a work as this would without doubt raise the level of many Sunday addresses and get rid of a drawback to the success of sincere and well-meant efforts.

Is such a proposal possible? Would the radio preacher be an improvement on present methods? The present plan seems to work well and the relayed services from all parts of the country give opportunity of speech to many clergymen who otherwise would never see a microphone. There is the satisfaction, too, to many people, of hearing a well-known local man. Still, can this department of broadcasting skill and enterprise be improved? Nothing is final with the B.B.C., and who can look even a couple of years ahead in broadcasting?

This I may say, to those who are invited

(Continued on page 617.)



Sir Hamilton Harty and Berlioz.

THE next concert of the Hallé Concert Society Season will be relayed from 5GB on Thursday, December 13, at 7.30. Sir Hamilton Harty's programme includes Variation, Intermezzo, Scherzo and Finale by Victor Hely-Hutchinson, Beethoven's *Triple Concerto in C Major, Op. 56*, excerpts from Berlioz' *Romeo and Juliet*, and Goldmark's *Negro Rhapsody*. The Beethoven Concerto is unusual in form, having been written for pianoforte, violin, 'cello—and orchestra. The composer of the *Negro Rhapsody* is not the Austrian Karl Goldmark who wrote *The Queen of Sheba*, but his nephew Rubin, born in New York in 1872. Rubin Goldmark studied in Vienna and New York, where he was a pupil of Dvorak. His *Negro Rhapsody* was first performed by the Philharmonic Orchestra in New York in 1922. We have grown to expect at least one number by Berlioz in Sir Hamilton Harty's programmes. His personal enthusiasm for the composer has been largely responsible for the recent 'Berlioz boom.' Not long ago, he gave us *The Trojans at Carthage*. In the spring, at one of the last concerts of the B.B.C. Season of Symphony Concerts, we are to hear him conduct *The Damnation of Faust*.

'King George's Keys!'

FOR the third year in succession we are to hear 'The Ceremony of the Keys,' relayed from the Tower of London. This ancient ceremony, the form of which has not changed for many hundreds of years, makes a particularly fine broadcast; for we are enabled not only to follow step by step by sound and description the locking of the great gates of London's fortress, but also to enjoy the privilege of 'witnessing' a ceremony with which, but for Broadcasting, not one in a million of us would be familiar. It is hoped that the commentary on the Ceremony of the Keys, which is to be relayed from the Tower at 9.40 on Monday, December 10, will again be given by Mr. H. V. Morton, the celebrated descriptive writer of *The Daily Express*.



Gone was 'that Monday morning feeling'!

Grave Outbreak of Community Singing.

THE staff of a big store in Birmingham have (at the instigation of Joseph Lewis, Musical Director at the Broad Street Studio) become infected with the community singing bacillus. As an experiment they gathered at the store before opening-time on Monday and sang together. Gone was that 'Monday morning feeling,' and the day's sales were well on a par with those of the rest of the week! On Thursday, December 13, the singing of these community-choristers will be relayed to 5GB at the reasonable hour of 6.30 p.m.

'The Announcer's' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



Von Hoesslin from Bayreuth.

THE name 'Bayreuth' stands as symbol of the Wagner cult which now possesses not only Continental but British audiences. At Bayreuth is the Festival Theatre, controlled by the composer's family, at which the first voices in Germany give periodical seasons of the operas. The town in Franconia is the shrine of the memory and music of Richard Wagner. The present conductor at the 'Festspielhaus,' Franz von Hoesslin, will be in London on Friday, December 14, to conduct the fifth of the 1928-29 B.B.C. Season of Symphony Concerts which will be heard from London and other Stations at 8 p.m. The first part of the programme will be devoted to works by Wagner—the *Siegfried Idyll*, the *Good Friday Music*, the Overtures to *Tannhäuser* and *The Mastersinger*, etc., while the whole of the second half will be taken up with Beethoven's *Symphony No. 5 in C Minor*.

What Sex is a Leg of Mutton?

THE Cecil Lewis version of *Alice through the Looking Glass* is to be heard from Daventry Experimental on December 18, and the other Stations on December 21. This is a perfectly straightforward adaptation of Lewis Carroll's immortal fantasy—though I gather that several songs have been 'borrowed' from *Alice in Wonderland*. The settings of these, as well as certain incidental music are the work of Victor Hely-Hutchinson, the young pianist and composer who is on the staff at Savoy Hill. News of the cast is not yet to hand. There has been some difficulty over the casting of 'the Leg of Mutton.' Should this important part be played by a man or a woman? One has known legs of mutton which were intensely masculine in the toughness of their fibre—and again others the charms of which were feminine to a degree. *Mais partez de nos moutons*. *Alice* should make a particularly delightful broadcast. Faery and fantasy are favoured by the microphone.

Vaudeville.

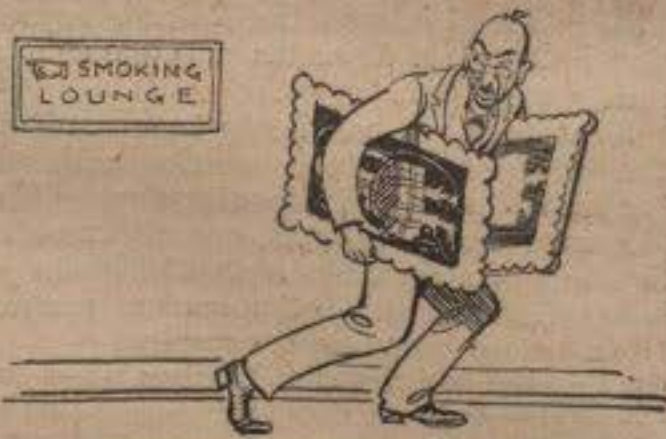
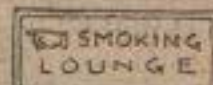
CICELY COURTNEIDGE, whose husband, Jack Hulbert, is the brightest 'star' of this week's Vaudeville, is to broadcast from London on December 13, in a bill which includes Harry Hemsley, Florence Oldham and a further relay from the Palladium. Miss Courtneidge will also be heard next week from a number of the stations. The title of Ronald Frankau's show, to be given on December 14-15 by the Cabaret Kittens is *Up to Scratch 1* and not *Beyond Compère* as originally suggested. 'Stainless Stephen,' that stickler for punctuation, will head a vaudeville bill on December 22.

Schubert's House Calling!

A WELL-DEvised introduction to the recent Schubert Centenary Week was the few minutes relay from Vienna which preceded London's concert on the Sunday evening. The brief talk on Schubert which listeners heard was given by Professor McCallum who regularly broadcasts English lessons from Radio Wien. He was speaking from the Schubert house in the Nussbaumstrasse which is today a museum of Schubertiana. The relay was carried out over the ordinary Vienna-London commercial telephone circuit. These trunk-lines, which are excellent for the purpose of relaying speech, have yet to be brought up to 'music quality.'

Keeping Fit.

THERE is always a large audience for a talk by Dr. Saleeby, whose advice on how to keep fit is distinguished by its practical simplicity. Dr. Saleeby comes to the microphone again on Tuesday, December 11. His talk will be entitled: 'The Best of Everything.'



Removed two top-rate oleographs.

Evidence for the Prosecution.

THE following letter, postmarked 'Rangoon,' lies before me: 'Honourable Gentleman, In re estimable Dogsboddy mentionable in your paragraphy, would be obligated if you could communicate whether said Dogsboddy is the identical which passed a week's sojourn at my Celestial Palace Hotel, annus 1,919 and removed from public smoking lounge two top-rate oleographs of lamented Queen when a kid.

'Yours truthfully,

'JULIUS CAESAR PURKAJEN

'(failed B.A. Singapore).'

Quite likely, I should think!

A Children's League of Nations.

A FASCINATING experiment in education is the International Holiday School which was held this year at Freiburg, in Germany. Fifty English, fifty French, and fifty German children join in this annual gathering which last year was held in France. For a fortnight they do their lessons together and join in the same games. On Friday, December 14, Miss E. M. Gilpin who took charge of the English children at Freiburg, will describe the working of the school to which the German authorities extended bountiful hospitality.

Sydney Baynes and his Band.

SYDNEY BAYNES and his unconventionally constituted Band are to broadcast a concert from 5GB on Sunday afternoon, December 9. Edith Furnedge and Leonard Gowings will be the soloists in a popular programme. Listeners who heard Mr. Baynes's band in its two previous broadcasts will remember that it includes, among other unusual instruments, two saxophones.

'The Blue Forest.'

NEXT month Aubert's fairy opera, *The Blue Forest*, will be heard in this country for the first time, though it was published over twenty years ago. It will be broadcast on December 17 (5GB) and 19 (London, Daventry, etc.). The story of *The Blue Forest*, of which I shall have more to say next week, is based upon three of the well-known tales of Charles Perrault.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Casadesus.

FROM 5GB on Tuesday evening, December 11, there is to be a recital of Chamber Music by Antonio Sala (cello) and Casadesus (pianoforte). They will play the Beethoven 'Cello Sonata in A Major' and sonatas by Debussy and Valentini, a composer of the early Florentine school. The pianist Casadesus belongs to the gifted French family, five members of which have, during the past half-century, made names for themselves in music. The best known Casadesus is Henri-Gustave, founder of the Société des Instruments Anciens, whose members recently broadcast a concert of old music from British Stations.

Meet Gustav Holst!

PERCY SCHOLES is paying a welcome visit to England next month. On Saturday, December 15, at 8 p.m., he will give from 5GB another of his popular 'New Friends in Music' recitals. The 'new friend' on this occasion is to be Gustav Holst, and Mr. Scholes will talk, with musical illustrations, about his suite *The Planets*. Holst was born in Cheltenham in 1874. His original intention of becoming a pianist was brought to nothing by neuritis. After studying the organ, he went in 1893 to the R. C. M., where he won a scholarship for composition. He is now at the maturity of his powers and has since the war given us, besides *The Planets*, the *Ode to Death* and an opera, *The Perfect Fool*.

What About the Cats?

THE wireless audience is estimated by actuaries to be in the neighbourhood of twelve million listeners. But that does not include the cats, of whom several millions are devoted to the loud-speaker. How do I know this? Because almost every day I hear from listeners with what rapture or distaste the programmes are received by their pet pussies. One cat always stands to attention and salutes when the National Anthem is played; another goes mad and eats the canary at the mere mention of Schönberg; a third flies up the chimney every time a well-known singer comes on. And now today I have



'My cats prefer it to anything else!'

received a letter from Hendon way containing the following: 'As to dance music which receives so much criticism, I certainly make no protest since my cats prefer it to anything else and no evening is complete unless I switch it on and take them for fox trot and waltz in turn round the room. Bless 'em, the dear things! But what a terrible day it will be for the B.B.C. when the cats call round and demand bigger and better programmes.'

Additions to Your Library List.

NOVELS reviewed by Mrs. Hamilton on November 15: 'The Pathway,' by Henry Williamson (Cape); 'Ten Years Ago,' by R. H. Mottram (Chatto); 'The Lay Confessor,' by Stephen Graham (Benn); 'Departure,' by Roland Dorgeles (Gollancz); 'Cagliostro,' by Johannes Von Guenther (Heinemann); 'Thy People,' by Mary Hurst (Hodder); 'The Shadow,' by Lillian Rogers (Bles); 'African Harvest,' by Nora Stevenson (Butterworth).

'Grenfell of Labrador.'

THE Missionary Talk at 5.15 on Sunday, December 9, will be given by Sir Wilfred Grenfell—'Grenfell of Labrador.' The story of his work in the North is a romantic and an heroic one, well known to those who have read his books.

Music of Next Week.

NEXT week's musical programmes from London include the following: Sunday, December 9, 3.30, Orchestral Concert (with Miriam Licette), and 9.5 the Wireless Military Band, conducted by Flight-Lieut. J. Amers, R.A.F.; Monday, 10.5, a Musical Comedy Programme (with Marjorie Dixon and George Baker); Tuesday, 7.45, the Victor Olof Sextet (with Heddle Nash and Charles Stainer); Wednesday, 10.20, a Ballad Concert (with Olive Groves, Tom Kinniburgh, and Livio Manucci); Thursday, 9.35, a Military Band Concert (with Percy Whitehead); Saturday, December 15, 7.45, an Orchestral Concert (with Theresa Ambrose and the Sheffield Orpheus Male Voice Choir).

"The Announcer."

Of the devilish guy and of poppets.

Samuel Pepys, Listener.

By R. M. Freeman.

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



Nov. 5. (Gunpowder Day). Walking abroad this day, the most of my time is taken up in remembering the guy. 1st remembering 6^d. So into a tobacco shopp and to change a florin into pennies, and all of them gone by the time I am come home. Whereby do reckon to have plaid my part nobly in 25 rememberings of the devilish guy.

Doris going to take the letters from our box this night, some imp of Satan drops a squibb into the box and it goes off in the box just as Doris opens it. She into a shrieking hysterick and cries wildly of having been shott through the letter box and believes 'tis William that had wind of her going walking with the milkman last Lord's Day was a se'nnight and been madd with her ever since. Whereat was moved to tell the fool she have no need to plume herself of enough charms to send any man madd over her, shooting-madd or any other madd.

Listening in, while we dine, my wife and I, to the Chamber Musique Concert that they relay from the Arts Theatre Clubb, with a very particular pleasure in M^r. Gieseking's playing of the piano—not like ordinarie piano-playing, but more resembles string-musique, as if he were coaxing it from harps and violins, and the harps and violins yielding themselves lovingly.

Nov. 7. To Mitcham golping to Col^l Saxby at his bidding. But having staid a great while on the 1st tee of the Ladies' Course (where he had appoynted me) and Saxby not coming, did at last set off alone. Presently overtake a damsel that also plays alone; who, fozzeling her drive from the 5th tee, signals me to pass her. And this I did, staying a moment in passing to thank her, and a most comely personable damsel she is. Presently come to me how dull foolish a business it is we 2 playing each alone, with neither of us an opponent to spice the game, yet this so readily mended by a little confidence in asking. So on the 6th tee I staid her coming and to propose we make our 1-somes into a 2-some. Whereat she consenting, we plaid on together, with at first some content to me, but soon abated by her naughty slicings

into all the whins and ditches on the course almost. So ends by her losing not onelie all her own balls, but 3 more of mine wherewith I furnisht her, very good next-to-new 1/2 crown balls. Which shall be a lesson to me in future against my making a 2-some with any stray damsel, however comely, till I shall first have seen how she plays.

Nov. 9. Lord Mayor's Day, but too full of business to see the processiou. Some reflections with myself of Sir T. Studd that, with his 2 brothers, were the stars of Fenner's when first I went to school, and now they make him Lord Mayor of London. But his brother Charles, that plaid Crickets even better, being a bowler as well as a batt, left his crickets to goe converting the heathens in China. Which all we boys did then think the saddest possible comedown, from playing crickets to converting the silly heathens in China.

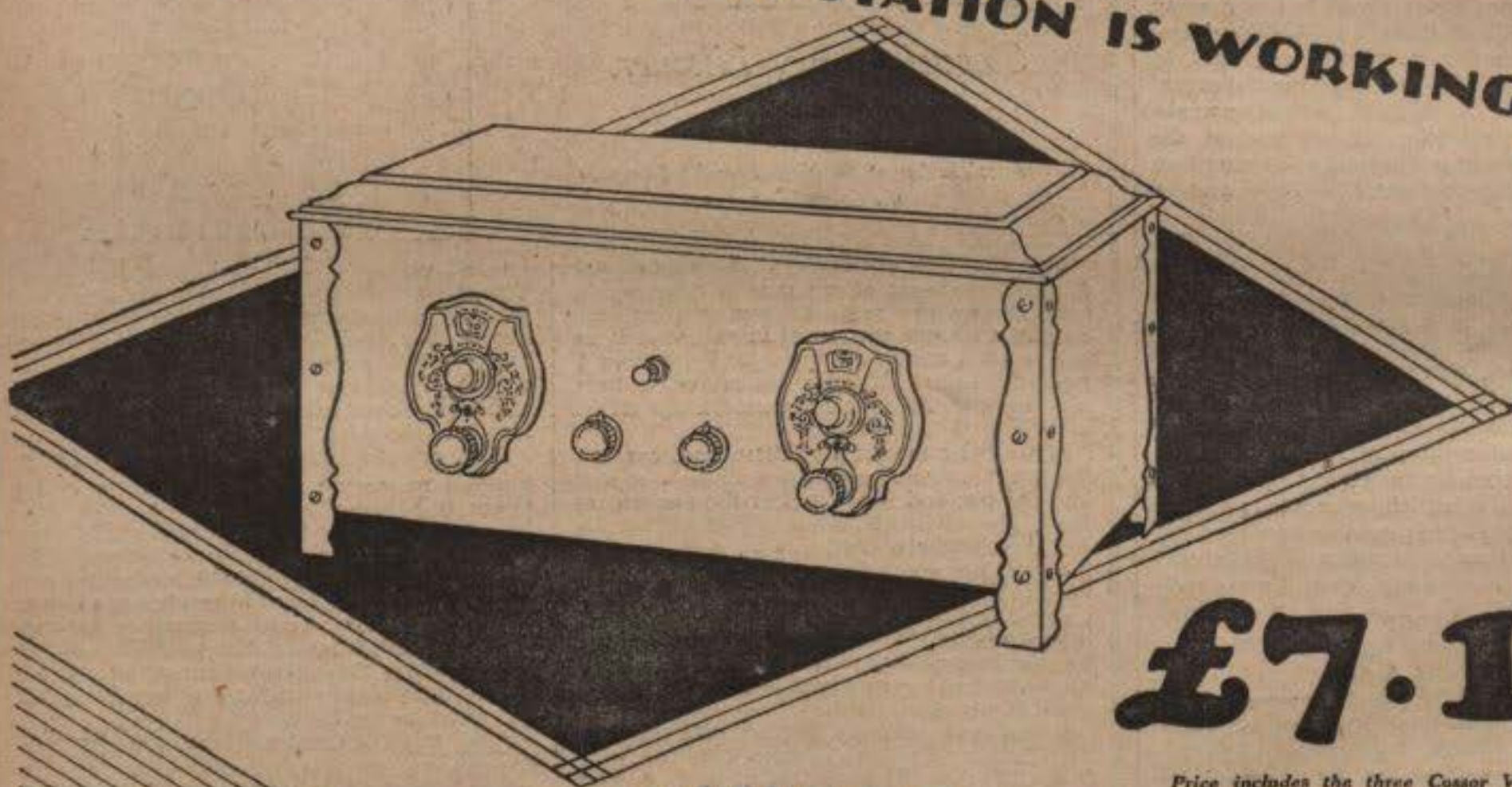
Nov. 10. All the town beset this day with she-poppets, as Snigsby calls them, and no escape from their attentions. Whereby, I foolishly sallying forth with only paper money and a few coppers on me, thought to escape, by boarding a bus, till I could get change. But Lord! A poppet after me on to the bus and will neither hear excuses nor give change, but has 10^s off me for a 1^s poppy before I have time to open my mouth almost.

Nov. 11. (Lord's Day. Armistice Day). A most clammy muggy day as ever I did know. Whereby having some twekes of the sciaticque did fear to adventure me abroad. So to listen in this morning to the Cenotaph Service and agayn this afternoon to the service in Trafalgar Square. Here a thing that pleased me was hearing the familiar voice of mine old acquaintance, the Bishop of Southwarke, that gives this final address in place of M^r. Sheppard, a most uplifting noble address, and the last time I had spech with him was in happening upon him atop of Holmbury Hill one Boxing Day and borrowed his matches, and used nearly all of them (being a very great wind), to light my pipe with.

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The Midlands Calling!

Some Future 5GB Events from Birmingham.

An East Midlands Programme.

NOTTINGHAM and the surrounding district will be interested to learn that another programme provided entirely by Nottingham artists is to be broadcast at 6.30 p.m. on Monday, December 10. The Ada Richardson Pianoforte Quintet will give a number of popular items, such as Coleridge-Taylor's Suite from *Othello* and a new Sullivan selection, while Ronald Cliffe (baritone) and Marjorie Edgar (entertainer at the piano) will also be heard.

'The Stepmother.'

THIS farce by Arnold Bennett is to be broadcast at 9.0 p.m. on Friday, December 14. It has been said that 'Comedies and tragedies must be plausible and convincing, but when a writer sacrifices plausibility in order to create amusement or "thrill," he becomes a writer of farce or of melodrama respectively.' Mr. Bennett's play is intentionally farcical, and must be looked upon merely as a piece of fun—not as a serious attempt to portray real life. He can do that well enough when he chooses. His characters are all deliberately caricatured, and his incidents are clever nonsense. The dramatist is poking fun at the popular woman novelist, just as in his novel 'A Great Man' he is laughing at a popular man novelist. The cast includes Janet Eccles, Courtney Bromet, T. Hannam Clark, and Grace Walton. T. Hannam-Clark, although by no means a newcomer to the microphone, will be making only his second appearance at the Broad Street Studios. The Gloucestershire dialect talk from Savoy Hill was one of his first broadcasting experiences. In his stage career he has played nearly two hundred parts, and for several years directed the Cotswold Players. Mr. Hannam-Clark is also the author of the first county theatrical history—'Drama in Gloucestershire,' which I found remarkably interesting. He last appeared in London in 1922 as Sir Andrew Aguecheek in a B.E.S.S. production of *Twelfth Night* at the Haymarket and Strand Theatres.

Christmas Foreshadowed.

THE STEPMOTHER will be followed by a little sketch, *Those Good Old Days*, by F. Morton Howard. This has a distinctly Christmassy atmosphere—after all, it is only ten days ahead—and will be presented by T. Hannam-Clark, Courtney Bromet, and Eira Morgan.

'The Heart of a Clown.'

ANOTHER delightful little fantasy, *The Heart of a Clown*, by Constance Powell-Anderson, is due for production on Wednesday, December 12, at 9.45 p.m. Listeners will remember *Colombine*, broadcast some time ago, a little play whose beauty and charm drew many favourable comments from the Midlands. *The Heart of a Clown* deals with a somewhat similar theme, but on different lines, and the delightful mixture of gaiety and pathos which it contains should ensure an enthusiastic reception as its predecessor. The cast will include Grace Walton, Helen Enoch, Courtney Bromet, and Laurence Ireland.

'Thank You, Mr. Atkins.'

IN the centre of England stand the Military Barracks on Whittington Heath, and close by, just what a barracks must necessarily miss, a 'Home from Home,' known as the Lichfield Soldiers' Home, started thirty-eight years ago, and having among its patrons the Lord-Lieutenant of Staffordshire, the Chaplain-General, and General Sir Charles Harvington. Last year a new wing, known as the Victory Memorial Wing, was built, containing increased recreation and coffee-room accommodation, and bedrooms for relatives and friends visiting the sick in hospital for whom there is no other accommodation than at Lichfield, three miles away. 'The Little Mother' in charge gives just that touch of home which is so welcome and helpful to both old and young recruits. There is still a debt of £900 on the new wing, and it is hoped that the appeal from 5GB on Sunday, December 9, which has the Home as its object, will meet with a hearty response from all who love Tommy and what he stands for.

5GB to Visit Cheltenham.

CHELTHENHAM SPA will have its first opportunity of seeing (and hearing) the Birmingham Studio Symphony Orchestra, when it gives a concert at the Town Hall at 8.0 p.m. on Monday, December 10. Mr. Joseph Lewis will conduct, and Mercia Stotesbury (violin) is the solo artist. The only part of the programme to be broadcast, however, will be Sullivan's *Overture di Ballo* and Dvorak's *New World Symphony*.

'La Fille de Madame Angot.'

THE music of Alexandre Charles Lecocq is very similar to that of his contemporary, Offenbach, with the popularity of whose works he was competing. *La Fille de Madame Angot*, when first produced in Brussels in 1872, ran for five hundred nights consecutively, and was one of a rapidly-written series of operas comiques extending from 1866 to 1900. Excerpts from this work will be broadcast on Thursday, December 13, at 10.15 p.m. with Olive Groves (soprano), Tom Pickering (tenor), and Herbert Simmonds (baritone).

Symphony Concert.

THE artist at the weekly Symphony Concert on Saturday evening, December 15, is Eda Kersey, a rising young violinist, who may also be termed a 'broadcasting discovery.' She will play Glazounov's *Violin Concerto in A Minor*, while the orchestral items include Baron Frédéric d'Erlanger's *Prélude Sursum Corda*. His violin concerto is, of course, already a great favourite, and his pianoforte concerto will shortly be performed from Birmingham.

High Power Short Waves.

CHARLES HARRISON (baritone) and Beatrice Robson (soprano) sing in the programmes from Lozells Picture House on December 10 and December 13.

A Vaudeville programme at 9.0 p.m. on Monday, December 10, includes Mason and Armes (entertainers), Ernest Jones

(banjo), Dorothy Ashley (comediienne), Jack Payne (the Coventry Newsboy Whistler), and Tommy Handley.

Bergitte Blakstad (contralto) sings in the City of Birmingham Police Band Concert at 4.0 p.m., Tuesday, December 11.

Harry Hopewell (baritone), Chalfont Whitmore (pianoforte), Ethel Plimmer (soprano), and Herbert Stephen (violoncello) appear in the programmes of Wednesday, December 12.

A Light Music programme at 6.30 p.m. on Friday, December 12, includes Appleton Moore (baritone) and Edith Penville (flute).

The Children's Hour.

JAMES DONOVAN, the leader of Philip Brown's Dominoes Dance Band, will be heard in some saxophone solos during the programme on Saturday, December 15.

O. Bolton King continues his series of talks entitled 'Dug from the Earth,' on Monday, December 10, dealing on that day with copper.

'The Fairy Train,' by Winifred Ratcliffe, is to make another journey on Thursday, December 13.

'MERCIAN'



FOR POOR PEOPLE'S PETS.

This motor-ambulance belongs to the Birmingham Animal Welfare Society, which does so much good work for the sick animals of the poor. An appeal for the Society will be made on Sunday Dec. 2.

'Ring Out, Wild Bells.'

A SERVICE of an unusual character will be relayed from St. Martin's Parish Church, Birmingham, on Sunday, December 9. The peal of twelve bells has recently been re-cast, and it is intended to hold a special service to celebrate the event. The bells, which will be included in the broadcast, are from the famous Whitechapel Bellfoundry, London, and replace the old peal of twelve bells cast and hung by this same London bellfoundry in 1758. These, in turn, replaced an old peal of six bells dating back to 1629. All the interesting inscriptions on the old bells have been reproduced on the new bells, the following most beautiful and ancient inscription being placed on the great Tenor Bell: *Possess'd of deep sonorous tone, this belfry king sits on his throne, and when the merry bells go round, adds to and mellow's e'ry sound, so in a just and well-poised state, where all degrees possess due weight, one Greater Power, one Greater Tone, is ceded to improve their own.* The existing St. Martin's Guild of Ringers have a continuous history dating back to the year 1755. The service will include the hymn *Ring out Wild Bells to the Wild Sky*, and a Bell Carol.

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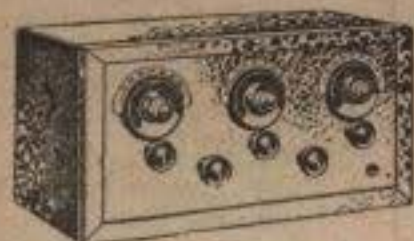
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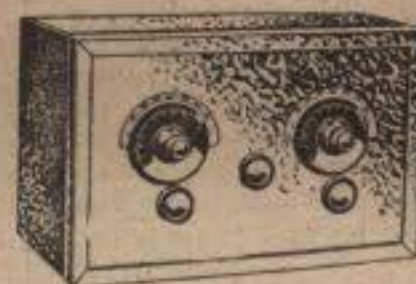
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HOME, HEALTH AND GARDEN

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More Recipes from Listeners.

An Economical and Sustaining Breakfast Dish.

4 fresh eggs (one for each person).
4 slices of toast (cut from square tin loaf).
 $\frac{1}{2}$ pt. hot milk.
Pepper and salt.
Some good gravy dripping from joint.

Toast the bread under the grill. Melt one or two tablespoonfuls of dripping in large aluminium pan on top of grill. Beat the eggs, add pepper and salt to taste, add hot milk. Pour mixture into hot fat and leave one minute, then stir once or twice gently, meantime spreading the toast with dripping ready for the mixture when it has thickened. Should it begin to boil, remove from gas and leave to finish cooking in its own heat, with a gentle stir. Serve immediately.

New Zealand Steak.

1½ lbs. shoulder steak.
1 teaspoonful each of white pepper, salt, sugar.
1 tablespoonful of flour.
A small pinch of carbonate of soda.
1 dessertspoonful of vinegar.

Take the steak, which must be well beaten, mix the pepper, salt, sugar, flour and carbonate of soda well together. Rub well on both sides of the steak an hour before stewing, put into a covered dish and pour over it the vinegar. Cover close to keep in all the steam.

Cook in a brick oven rather more than an hour. Serve on an ordinary dish with its own gravy.

Stewed Haddock with Tomatoes.

1 fresh haddock.
3 large tomatoes.
Pepper and salt.
Butter.

Take a fresh haddock and fillet it, removing all bones. Stew the bones gently for half an hour in one pint of cold water. Strain the liquid into a basin.

Drop the tomatoes into boiling water for one minute only. Lift out and remove the skin, which will come off quite easily. Grease a pie-dish or casserole. Cut the fish in long pieces. Slice the tomatoes. Place in the pie-dish a layer of fish, then a layer of tomatoes, another layer of fish, then tomatoes on top. Season with pepper and salt. Pour the liquid over. Put a few little lumps of butter on top. Cover with a greased paper. Then put an old plate on top. Cook in a moderate oven for three-quarters of an hour. Serve hot.

Simple and Sanitary Disposal of Kitchen Refuse.

Keep in convenient position in scullery two receptacles:—

- A. Galvanized pail.
B. Bin or box.

Into A, the galvanised pail, put all peelings, tea leaves, coffee grounds and any waste bones, etc., also shreds of letters, paper, etc.

Once daily, drain well and roll in newspaper, making convenient-sized bundles. Place one at a time on fire when kitchen range is replenished with fuel. Keep hot water damper open to draw fumes away. No odour whatever enters house. Tried for ten years. Scald bucket often with soda.

Receptacle B receives ash, cans, etc.—nothing wet.

A Household Economy.

Use cheap, rough pumice-stone for cleaning saucepans, enamel-ware, etc. It leaves no dangerous fragments, outlasts many packets of cleansing powder, and does not wear nails and finger-tips as rubbing with powder does. Even with very dirt-encrusted ware, it does heaviest cleaning splendidly, powder being used, if needed, to finish off.—From *Listeners' Talk*, November 26.

Furnishing the Small Flat—II.

FURNITURE for the small house or flat is now even more carefully considered than that for the larger space. The woman who finds it difficult to get more than one maid—and sometimes nowadays even one is rather an elusive asset—will choose to live in a small, easily managed and easily cleaned space.

A tour of furnishing stores and exhibitions will show the impress of these elements in modern life very clearly.

One of the most interesting specimens which I have seen recently was a small bedroom suite, in dark oak. The careful consideration of space and labour-saving qualities was evident in every detail.

For those who have to manage in a two or three-roomed space, the bed is often a problem. Frequently it is necessary to use a room for both living and sleeping purposes, and it is not always desirable to advertise the fact.

For this problem there are several solutions.

There is the settee-bed, which is really a single bed, reasonably well sprung, with a gracefully designed, removable wooden back. These may be made up, and the bedding concealed under a chintz or cretonne cover, in the daytime.

Another type of bed-settee is that which looks like a heavily padded settee in the daytime, but which at night opens out to form a double bed. This can be made in the morning, as there is a special attachment for keeping the clothes in place; but it has, to my mind, a great disadvantage in that there is little or no ventilation for the bedding while the couch is shut up.

Wherever it is practicable, I strongly recommend a divan-bed for the two-purpose room. There are specially constructed and mounted divan mattresses now available, with a lift-up adjustable end, which can be raised at night to keep the clothes taut, and lowered in the daytime, to keep the genuine divan appearance. These bed-couches, delightfully upholstered in fancy cotton damask with extra mattress and pillow to match, cost only £5 5s. complete.

For the sitting-room and dining-room many excellent new ideas are available. For the dining-room

especially there are two most interesting examples. It is true that the extra-leaf table is no novelty, but the lightness of touch necessary to open or close some of the low-priced models of draw-leaf tables is really surprising. Prices range from about £4 10s., and the tables seat from four to eight people.

Another item, useful for both dining and sitting-room, is an ingenious dinner waggon or tea table. This, when closed, is a two-tiered affair, standing in a quite small space. Its special quality, however, is that by the adjustment of a spring the two leaves may be brought together to form a level table-top.

For the small sitting-room or drawing-room one of the most attractive developments is that of the baby piano. A photograph of one of these pianos, in a Jacobean oak case, is shown on this page. This little piano, 3ft. 7½ ins. high, 3ft. 6 ins. wide, and 1ft. 11 ins. deep, costs thirty-four guineas, or it may be obtained for about a guinea a month on the instalment plan.—From a talk by Mrs. Leslie Menzies, November 19.

This Week in the Garden.

WHILE roses may be planted any time when the soil is in a suitable and not too cold condition between now and the middle of March, those who have the beds ready would be well advised to complete the planting as soon as possible.

The same thing applies to shrubs and trees.

Nearly all the leaves have now fallen from deciduous trees and they should be collected and stacked in a compact heap for future use. While oak and beech leaves make the best leaf-mould for potting, even such coarse kinds as those of the horse chestnut are valuable for digging into land after they have been stacked for a few months. Particular attention should be given to the gathering up of leaves which have fallen on the rock garden, for many choice plants are liable to be damaged if wet leaves are allowed to remain around them.

Violets in frames should have an abundance of air during mild weather. Frames in which *Pentstemons*, *Violas*, and *Calceolarias* are being wintered should also be freely ventilated whenever the weather conditions are favourable.

In the development of fruit crops, the pollination of the flowers is an important factor and the subject should be kept in mind when planting fruit trees. A flower cannot develop into a fruit unless it is pollinated. Pollen is usually yellow, and is the active part of the male organs. Pollination is the transference of pollen to the stigma or female organ. Unless pollination takes place no seed will form and consequently the fruit will not develop. In all our hardy fruits, except nuts, the pollen is conveyed from flower to flower by insects.

A few varieties of apples will set fruit if the stigmas receive pollen from flowers of the same variety of apple, and such are said to be self-fertile. On the other hand, some varieties of apples will not set fruit with their own pollen, but must have pollen from some other variety of apple. It is probable that even self-fertile varieties need the pollen of other varieties to produce the best results. Any two varieties of apples which flower at the same time can supply suitable pollen for each other.

It will be seen that the owner of a small garden who proposes to plant only one fruit tree should be careful to select a self-fertile variety, and that whenever possible he should plant more than one variety of the same fruit, choosing varieties which flower at the same time.—*Royal Horticultural Society's Bulletin*.



A PIANO FOR THE SMALL FLAT.

The specifications of this diminutive piano are given in Miss Menzies' talk.



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Mary Agnes Hamilton on
 'WHAT IS A GOOD NOVEL?'

Editorial Note.—This is the first of a series of articles, by various of the B.B.C. critics, intended to lend a background to their regular talks on novels, films, plays, etc.

O H, just before I go, do tell me some good novels; you always seem to know such a lot. I don't know how you do it.' To reply, 'By reading a great many,' would sound flippant; and not be helpful. For quite a number of years now, my friends have delayed me on the door-mat with some such question: indeed there are those among them whom I suspect of coming to see me, partly, at any rate, because they regard me as a sort of handy supplement to their *Times* Book Club, Mudie's or Boots catalogue. I don't mind: I rather appreciate it, since I constantly feel an eager desire to tell others about any book I have read that seems to me good and have, in fact, lost more volumes than I should like to count as the result of an incurable habit of lending them—since the borrowers either like the book so little that they are ashamed to bring it back to me and say so, or so much that they are unwilling to do so. I don't object to this

'*Crime and Punishment*'—
 '*Jude the Obscure*'—
 '*Madame Bovary*'—
 '*The Secret Battle*'—
 '*Jew Süß*'—
 '*Mr. Polly*'—

These novels are acclaimed great because the life which they depict becomes, in the reading, as real and poignant to us as our own.

second case as much as to the first, although the lack of conscience about books shown by persons otherwise sensitive on matters of property is a topic on which I could discourse at length.

But it is not the point here. What do people mean when they ask for a 'good' novel? Generally, it is quite simple; they mean 'a book which I shall enjoy reading.' This is a perfectly sound definition from their point of view. A novel that one doesn't enjoy—allowing for the fact that enjoyment knows the most various forms—is not good. Books in whose reading one finds no pleasure are like those worthy individuals, full of merit but devoid of charm. Dulness is fatal; the books that bore are rightly left unread. But enjoyability as a principle of selection among novels, although sound, is dreadfully and necessarily individual. There are no more books that everybody will enjoy than there are people whom everybody will like. Tastes differ in nothing more markedly than in novels. Nor is this surprising; on the contrary. Of all art forms, the novel is the most individualized, the most personal, the most 'human.' A list of favourite novelists

will tell one almost as much about the character of their reader as the books do, if attentively read, about the character of their writer. No; definition of good novels from this point of view is hopeless; it gives one only a negative result. Part of this negative result, however, is significant. There is one form of reader's preference that is really destructive—a preference for taking no trouble. For nothing can be more certain than that the enjoyment that is to be got out of the reading of novels depends not only on the writer but to a large extent also on the reader. Of course there is a certain kind of 'easy' writing that makes very hard reading; there are ten books that are difficult because their author is incompetent for one that is obscure because he is struggling to invent a new technique to express an original idea. But, in the main, writers write as well as they know how; they spend far more trouble on writing than the average reader does on reading. Yet, unless the reader co-operates, unless he knows how to attend, how to give himself to the book he is perusing, he will find far fewer good novels than he might—not because they are not there, but because he does not know how to read them. Novels, after all, are of the same family, in this, as music or paintings; the inattentive mind cannot reach them.

There are people, I know, who, when they ask for a 'good' novel, mean, not that, but something that will pass the time, send them to sleep, enable them to wile away a railway journey; and give their minds what they call a 'rest'—in other words, an interval of inaction. There are lots of novels to suit them—novels written not on the pattern of life but of other successful novels; novels which have as little thought in their making as they ask for from their readers. But, if it be urged, as it may be, that not all novels are worth attentive reading, the reply is that this division between those that are and those that are not gets us very near to a definition of what we mean by 'goodness' in a novel. A good novel yields itself to reading—seldom to glancing. Its writing has been a concentrated work of mind, and something of that same concentration has to be brought to it before it will give up its secret.

Sometimes, of course, sheer unwillingness to take trouble gives itself a more distinguished name; people say, frankly, that what they want in a novel is 'escape from reality.' If they want that, they should, seriously, leave novels alone—for the common mark of the good novel, various as it is in a hundred aspects (and thank heavens for that fact; its infinite variety is the glory of the fictional form), is that it attempts to get to grips with reality, to squeeze it like an orange and extract all the juice out of it that it contains. What is a novel, after all, but an effort to express and understand life, to present and comprehend it as it is, not



Mrs. Hamilton, B.B.C. Critic of Contemporary Novels

merely as it seems, in terms of the imagination? Imagination is not 'fancy'; it is not a refusal of fact; it is a divine power the human intelligence possesses of seeing with an eye of vision as well as of what we call observation. It is a coherent order of its own, and the novelist's first duty is loyalty to it. In that sense, his work is fiction—something his imagination has made; and

—by Fedor Dostoievsky
 —by Thomas Hardy.
 —by Gustav Flaubert.
 —by A. P. Herbert
 —by Lion Feuchtwanger.
 —by H. G. Wells

'Good novels are alive; poor ones are dead,' says Mrs. Hamilton. Here is an acid test which each one of us can apply to his own reading.

the reason why he must not introduce what are so oddly called 'real' people, and actual incidents, is simply that in so far as he does so, he breaks his imaginative form, just as a painter would do if he were to cut out photographic images and paste them on to his canvas. His method—that of prose narrative—is gloriously free and supple—and to my mind, only at the beginning of its conquests. He can posit any situation he likes, any scene, any time—whether or no his reader 'believes' in it, depends wholly on the vitality and integrity of his imagination. There is no possible advance outline of the 'good' novel, and no rule for writing one, beyond the rule of sincerity—in other words, loyalty to imagination. What is called the 'common-place' novel may be as sincere as the 'original' one—provided the writer is faithful to his vision—in other words, is writing because he must. Henry James put in a single sentence the single rule which the author can apply to himself, and by which we may judge his performance, when he said that what mattered was to be 'finely aware and richly responsible.' It is all in that. For both the awareness and

(Continued on page 617.)

What the Other Listener Thinks.

Armistice Day—Jazz in the Sunday Programme—More Dickens, please—Who is the Ideal Talker?—Twelve Pounds' Worth of Pleasure—'R. W.' asks for it, and gets it!

I do think that the B.B.C. might do their bit to let people forget the horrors of war by not broadcasting Armistice Day Celebrations. I cannot think there is any good in it. Of course, everyone is at liberty to switch off as I shall do myself, but many will be deprived of a concert which, no doubt, would do them more good.—R. T. H., New Mills, Derbyshire.

In view of the many churches which received the Cenotaph Ceremony as part of their morning service, it might be interesting to discover the first occasion when a complete service was received in a church. Our first experience (I speak for All Saints', Preston-on-Tees, Co. Durham), was in May, 1926, when the Archbishop of Canterbury spoke on the National Strike from St. Martin-in-the-Fields. My evening congregation stayed behind and listened, taking part in the hymns. Is there any record of an earlier case?—H. A. T., Eaglescliffe, Co. Durham.

THE possible reason why G. W. G.'s canary sings so lustily when musicians and singers are performing is to show them how it should be done. On the other hand, when jazz is played he probably remains mute in order to pick up a few hints.—H. K., N.W.6.

THE fact of having paid ten shillings for a licence seems to worry some of your listeners more than I can understand. I have always understood it that you have to get a licence for a receiving set for the same reason that you get a dog's licence. I do not get any benefit from anyone by having paid my dog licence, so to be able to get the best music, hear the most popular talkers and the relaying of so many inspiring and interesting meetings, makes me feel very grateful to all those who have the most arduous task of preparing the programmes.—T. H. D., Swansea.

R. W., of Chelsea, asks that we might have a little gaiety, or at least variety, in our Sunday programmes, lamenting the fact that we have heard 'Ave Maria' and 'Abide with me' so many times that we have grown a-weary of them. He suggests that we might have a little dance music on Sundays, but taboos comedians. For the life of me I cannot think why a comedian should not be welcome to such an one as R. W. After all, the present dance tunes are about as comic a form of music that I know, and must therefore be on a par with comedians—so if one, why not the other? No, R. W., let the Sunday programmes remain as they are, their present form being most welcome to the majority. Good songs and music can never stale by repetition, wherein lies their greatness. I would remind R. W. that thousands of listeners turn off their sets when dance music commences.—C. R. T., Petersfield.

IN reply to R. W., Chelsea, I would like to point out that, though there are hundreds, like myself, who are very fond of dance music, we would not care to have it broadcast from British studios on Sunday. If R. W. thinks dance music a necessity, why doesn't he get a two- or three-valve set? Then he could have dance music practically every Sunday after tea from quite a few foreign stations. I trust our Sunday programmes will maintain their high standard.—C. L. L., Swansea.

IN *The Radio Times* dated November 9, R. W. asks the B.B.C. to provide dance music on Sundays. I ask the B.B.C. not to do so. It would be amusing to hear what reasons R. W. can put forward in favour of Sunday dance music. My arguments against it are as follows:—Dance music can be reproduced by any cheap gramophone as well as it can be reproduced from an expensive radio set. Good music is sometimes reproduced well by a gramophone, but often not. The cost of a gramophone which will reproduce music which a musical ear will approve of is considerable. The cost of records of symphonies, etc., is high. The radio provides these things in a more satisfactory manner at a much cheaper price. Furthermore, as W. A.



Francis expresses it, also in *The Radio Times*, dance music can be heard at cinemas, cafés, played by thousands of 'dance bands,' etc. Classical orchestral music is not nearly so accessible. Music lovers have so far looked forward to Sunday's programme, not because on that day we always have the very best music, but because our ears are not harassed by the bleating, whining saxophone—that instrument (one cannot call it 'musical') which is incapable of 'expression'—and by the irritating bang, bang of the drum. Surely we may be permitted our one day in seven. I beg to suggest that R. W. buys a thirty-shilling gramophone and a quantity of sixpenny jazz records. These latter can be purchased at any sixpenny bazaar and are remarkably good value, being complete with childish idiotic words, 'sung' through the nose in a delightful manner. Sixpence is quite enough to spend on the record of any jazz 'composition,' which is so utterly rotten that its popularity is limited to a few weeks. By then it is threadbare, worn, and naked.—E. N. J., Leeds.

On this page next week we shall be printing a selection of replies to the letter of 'P. T.' (*The Radio Times*, Nov. 9), asking for 'a reasoned justification of Broadcasting.'

I WAS very surprised not to see Mr. Vernon Bartlett's name in R. N. B.'s (Bournemouth) list of broadcast talkers. But, to my mind, the 'star' talkers are the two announcers (2LO and 5GB). For sheer informality these two are hard to beat.—W. H. E., Derby.

I AM astonished that neither Mr. G. A. Atkinson, nor M. Stéphan were mentioned in 'R. N. B.'s' list of November 2. They both outclass some of the announcers and are a joy to listen to.—L. A., Hove.

'R. N. B. (Bournemouth)' names several talkers who 'hold' the listener. Your correspondent rightly mentions Sir Walford Davies, James Agate, the Chief Engineer, and others. He then wonders who else would qualify. Surely Miss Rhoda Power does. I left school thirty-four years ago, but I am still being educated by her intensely interesting talks.—A. G. W. N., Norfolk.

IN my opinion there was never a talker who 'held' the listener more completely than Mr. Percy Scholes, lately B.B.C. Music Critic. I know many listeners who made a point of hearing him, people who would not normally read or listen to such criticism.—M. S. W., Westminster.

I TAKE it that the ideal talker is he who appears to be 'talking' and not 'reading.' A very good talk of this kind was recently delivered by a gentleman whose subject was 'A Week-end in Paris.'—A. E. R., Plymouth.

WE—my mother and self—live on a very small income in a tiny village in Sussex, and both have poor health, so are unable to go to church or, in mother's case, any entertainments, and in my case only very few local ones. Last May we bought a three-valve wireless set with loudspeaker, complete with licence, for £12, and for this and a nominal sum for recharging batteries, etc., we have had the following:—A pleasant service each weekday morning, a most interesting Church service on Sundays (not one dull one in six months), an hour of delightful music at lunch time, interesting and amusing concerts, vaudeville entertainments, and (so far as is humanly possible) an accurate weather forecast, talks and lectures on many subjects of general interest, plenty of light and cheerful dance music, and a jolly good children's hour, and last, but not least, such notable events as the Derby, the Bisley final, the Hendon Air Pageant, and, most 'justifying' of all, the wonderful broadcasts from the Cenotaph, Trafalgar Square, etc., etc. Surely this justifies broadcasting from our point of view and from that of thousands of others situated as we are.—G. S., Sussex.

I CANNOT agree with several of your recent correspondents who claim that only letters favourable to the B.B.C. appear on your page, 'What the Other Listener Thinks.' I think it was very sporting of you to publish my letter on Sunday Dance Music, for that is a matter on which the B.B.C. and I certainly don't see eye to eye. I expect that I shall be pulverized in hundreds of indignant replies from listeners who still incline towards 'the typical English Sunday.' Still, I asked for it!—R. W., Chelsea.

LET us hear more Dickens—readings, not 'recitals' by 'elocutionists.'—H. R. V., Bristol.

In Miss V. Sackville-West's series of articles on Poetry of Today, we come this week to
THE FORMIDABLE MR. ELIOT

who—difficult, cynical, and elusive though he be—'has,' says our authoress, 'had more immediate influence than any other living poet on the younger generation of his fellow-poets.'

I HAVE been trying to entice you along a path which, smooth at first shows signs of becoming rough by degrees, and we have now reached a corner in that path which is blocked by a formidable figure—the figure of Mr. T. S. Eliot. Indeed, I don't know how I am going to get you round that figure at all; you may very possibly give one glance, and then in sudden dismay you may turn round and bolt down in the opposite direction. You may fly for refuge to the valleys, and roses, and sunbonneted children of the Georgians. I can't tell. But if you will accompany me—if you are prepared to stalk that shy but dangerous beast which is labelled with the name of Eliot—then I think I can promise you a quarry which is very well worth while bringing down. But it does, I admit, require a certain amount of skill as well as determination. For Mr. Eliot will first elude you, and then, when you have driven him up against the rocks, he will bite you.

The name of T. S. Eliot may possibly be unfamiliar to you. He is not a popular poet; he is too difficult, and too selfish, to achieve general popularity. He is no Rupert Brooke or Humbert Wolfe, voicing in an easy cadence the emotions which everyone can recognize and immediately assimilate. The path along which I have been trying to entice you has led insensibly upward, the air becoming rarer and rarer, until we have climbed to a point where only the experienced mountaineer is able to breathe. This is partly what I mean by saying that Mr. Eliot is selfish: it is selfish to expect people to adapt themselves to an atmosphere in which he himself can exist not only in comfort but in a state of aesthetic exhilaration. Nevertheless, I do not think I shall exaggerate if I say that Mr. Eliot has had more immediate influence than any other living poet on the younger generation of his fellow-poets. Whether that influence has been for good or evil, everyone must decide for himself; for my own part, much as I admire Mr. Eliot as a poet, I think that his influence as an intellect has had many disastrous consequences. There are many younger writers who, lacking his intellectual strength, have picked out of his work, to reproduce it in their own, only its more negative qualities: its bitterness, its iconoclasm, and its sterility.

Mr. Eliot is by birth an American, which I take to be an important factor in his make-up. In our rough-and-ready way, we are apt to associate the young countries, such as America and some of our own dominions, with a sort of lusty violence; we are apt to talk about young blood, red blood; in geographical terms, we are apt to think vaguely of wide spaces and vehement climates; in terms of culture, we are apt to assume a complete absence of tradition. We conclude by thinking

that the imagination in such conditions ought to flourish freely if a little untidily. His American birth has not affected Mr. Eliot in this way. For one thing, he is a native of Boston; and for another, he possesses vast stores of reading and culture. (He is, I may add incidentally, as well as being a poet, a fine and fastidious critic.) But it is perhaps on account of this very fact of his American birth that his culture has gone slightly to his head. English literature, with all its implications, was not his by birthright, as it is ours; he acquired it, so to speak, and the draught proved a little too heady for him. In one of his own essays, entitled 'Tradition and the Individual Talent,' he lets drop a remark which I think is illuminating as to his own problems: 'Tradition,' he says, 'cannot be inherited, and if you want it you must obtain it by great labour.' From his own point of view, as an American, this was doubtless true enough. Being a man of severe intelligence, endowed with a highly susceptible sense of literature, he must have found himself almost forced into adopting an attitude of his own, where another and less coldly intellectual man would have been content with mere intoxication and surrender. The result is manifest in his poetry: it is a strange compound of indebtedness and independence. He is fascinated, but he is determined to reject. The moment that he suspects himself of—I hardly like to call it sentimentality—he snatches his pen out of the inkpot and dashes it into acid.

I want to talk about 'The Waste Land,' the longest and perhaps the most obscure of Mr. Eliot's poems. When this poem first appeared, in the pages of a periodical, I admit that I was completely baffled by it. I saw that it was by a genuine poet: but I said 'If this is modern poetry, then give me the old.' I am not saying this in order to interest you in my own reactions, but merely to suggest to you that it is possible to revivify a first impression. I saw many isolated lines and many passages of great beauty in

'The Waste Land'; but also many tricks that irritated me—such as the trick of incorporating well-known lines from other poets, with an air of innocence and no inverted commas, so that an unlettered reader might well take them to be Mr. Eliot's own—and the trick of assuming that the reader was conversant with all the associations in the writer's experience, so that the reader was expected to leap over some chasm with no very clear assurance of what he would find on the other side, instead of being given a plank by which he might safely cross; but most of all I was annoyed by my inability to discover what inference I might draw from the poem as a whole. A vast amount of miscellaneous learning seemed to be packed into it; there were references to a multitude of things: to the legend of the Holy Grail; to anthropology; to the Bible; to Tristan and Isolde; to fortune-telling by cards, with especial reference to the Tarot pack; to Elizabethan drama; to Baudelaire, Milton and Verlaine; to Wagner and Dante; to Buddha and Sir Ernest Shackleton; to the birds of Eastern North America. To this extraordinary jumble there must surely be some key, if only I could discover it. I felt cheated; I felt that I was missing something full of curious and original beauty, which eluded me because the poet in his perversity had refused to provide me with the necessary clue. But I was obstinate; I read and re-read the poem; and one day this line jumped at me out of the page:

'These fragments I have shored against my ruins.'

Everything became clear. These fragments I have shored against my ruins. 'The Waste Land' ruins. Everything tottering; a desperate last attempt to shore it up. Here was a man divided against himself; a man loaded with the weight and richness of culture; loving it, hating it; trying to throw it off, trying to break it down into fresh

patterns; trying to dissolve something in order to re-create; unable to get away from it altogether; loath, indeed, to escape altogether, so trying to save something, shoring up the ruins with the last fragments of stone, and then violently crashing down some pediment or column with his own hand to the ground. The nightingale still sings among the ruins as she sang for Keats:

'Yet there the nightingale
 Filled all the desert
 with inviolable
 voice (thus says
 Mr. Eliot);
 And still she cries, and
 still the world
 pursues,
 "Jug, jug" to dirty
 cars.'

Ugly, you say. Yes, it is ugly. It is angry and bitter. But it is intentional. It is deliberate: Mr. Eliot is the most deliberate because one of the most deeply read of poets. It is a protest
 (Continued on page 628.)

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, Dec. 2. 5.45. Bach Cantata.	9.0. Chamber Music—Catterall String Quartet and Stephen Bergmann	9.5. Manchester. Symphony Concert, conducted by Sir Henry J. Wood.
Monday, Dec. 3. 9.35. Chamber Orchestra, conducted by Hermann Scherchen.	8.0. 'A Sea Change,' by Sir George Henschel.	3.30. Glasgow. Light Orchestral Concert.
Tuesday, Dec. 4. 7.45. Military Band.	4.0. Orchestral Concert. 8.0. Symphony Concert.	5.0. Belfast. Violoncello Recital
Wednesday, Dec. 5. 8.0. Myra Hess and Jelly D'Aranyi. 9.35. 'A Sea Change,' by Sir George Henschel.	3.0. Military Band. 6.30. Light Music.	3.45. Glasgow. Orchestral Concert. 3.45. Belfast. Handel Concert.
Thursday, Dec. 6. 7.40. Halle Concert from Manchester.	3.0. Symphony Concert from Bournemouth.	4.0. Glasgow. Light French Concert.
Friday, Dec. 7. 9.35. Light Orchestral Concert.	3.0. Organ Recital. 8.0. Military Band.	7.45. Belfast. Choral and Orchestral Concert.
Saturday, Dec. 8. 9.35. Concert of Music by Kunneke.	9.0. Czechoslovakian Chamber Music	9.35. Belfast. Military Band. 9.35. Cardiff. Popular Concert.



A Genius of Revue.

A note on Jack Hulbert, manager-author-actor-producer, who, on Monday, is stepping over from the Adelphi Theatre to Savoy Hill.

MEET a tall young man (he must stand over six feet) in the most admirable suit ever sired by Savile Row. Meet, too, the nimblest pair of feet in London, which can not only dance themselves but set a hundred other pairs dancing under a hundred stalls. At thirty-six he is one of London's most successful comedians, producers, and actor-managers. *Clowns in Clover*, an all-British revue, which this week celebrates its first birthday, is tangible evidence of his particular brand of genius.

'Genius' is a term not to be lightly applied in these days of publicity when geniuses are two a penny. But even if 'genius' implies no more than the classic 'capacity for taking pains,' Jack Hulbert may fairly be said to possess it.

As a deviser and producer of dances he is unrivalled. I have seen weary chorus-girls wilt under his sarcasm and tremble at the sound of that peculiar whistle from the stalls which intimates a 'pause for comment.' He works his choruses until they are like to dead drop. Result, they are the finest in town. Yet I have never heard of a girl who did not love working for him. He can persuade others to work hard by sheer force of example. He does not spare himself. If he failed to teach a lump of dough how to Charleston, it would not be for the want of trying. When he was in New York with *By the Way!* he spent the greater part of his free time in acquiring and perfecting new dance-steps—especially from the Negroes, who excel in a certain type of dancing. In London, though playing eight shows a week at the Adelphi, he will spend the greater part of the day, including the time between a *matinée* and the evening performance, over some other piece which is engaging his abilities as a producer. Rarest of all virtues in the theatre, he is punctual and expects punctuality from others.

'Who's Who' gives Jack Hulbert's recreations as 'rowing and step-dancing,' both of which survive from his 'Varsity days, when he rowed for three years in succession in the Caius Boat and took part in various amateur theatricals of the lighter kind. At Cambridge he was a member of the famous Footlights Theatrical Club, which has given the West End stage his brother Claude (now in *Song of the Sea*) and Peter Haddon, among others. According to custom the Footlights' show of 1913, *Cheeroh, Cambridge!* was given one *matinée* performance in town. Robert Courtneidge saw Jack Hulbert (author of the piece) as 'Algy Vere,' and promptly booked him to appear at the Shaftesbury Theatre in the following September—a rare event in those days, when undergraduates did not so easily become actors. Hulbert in return married his manager's daughter, Cicely, who in association with him has become one of our most brilliant comediennez.

From 1913 to 1917 Jack Hulbert made one success after another in *The Pearl Girl*, *The Light Blues* (of which he was part-author), *See-Saw*,

(Continued at foot of column 2.)

ROUND AND ABOUT

The World of W. W. Jacobs.

Two plays by this master of drama are to be given from London on Tuesday.

IT has been said of Mr. W. W. Jacobs that if he had chosen to write about absinthe and adultery instead of about matrimony and beer, he would long ago have been recognized as one of the really great masters of the short story. But that was some time ago; since then the critics and the intellectuals have come round to the view of the ordinary people who always loved his ships and seamen, his wives and pubs, and pretty nieces and quarrelling lovers, and, most of all, his impersonators who invariably get found out.

No other living writer has given us more characters that we really know. The Night Watchman himself, of course, and his wife; that immortal trio, old Sam Small, Peter Russet and Ginger Dick; and the whole population of Claybury, with the nefarious and irresistible Bob Pretty at its head, and Smith, the landlord, imperturbably bringing up the rear; all these are not merely extraordinarily amusing people, but people whose habits and foibles we know, and whose behaviour in the queer circumstances into which they are always getting themselves we can almost predict.

For they all live in a very simple little world, ruled by very simple failings—vanity usually (the Night Watchman himself must be the vainest man who ever talked like a poll-parrot and walked like a dancing bear)—avarice almost always, and a dreadful artfulness that is always getting them into trouble. If Henry Walker had not been avaricious and thought he was artful, he would not have had to keep Bob Pretty's wife's grandfather for eighteen months, and if Henry the boy had not been vain he would not have allowed the reward for finding Captain Gething to go to the cook.

In this pleasant little world there are no tragedies and no crimes. Everybody is always being humiliated, and duped and done—except Bob Pretty, who does all the doing there is to be done—but it is always their own fault and it only makes one laugh. It is a world in which the tables are always being turned, and the most ingenious schemes for making money without earning it go most hopelessly wrong.

That is why it is at first so surprising when one finds suddenly, amongst these delightful humours of Claybury, and Wapping, and Gravesend, a ghost

story of extraordinary power. 'The Monkey's Paw' has become a classic, and the horror of its ending has seldom been surpassed in the English tongue; 'Jerry Bundler' is one of the best fake ghost stories ever written, and 'The Brown Man's Servant' is a masterpiece on a rather larger scale. The author of these stories has, one feels, no right to be the author of 'The Skipper's Wooing,' but on second thoughts one sees that the difference is not so great. For both types of story depend for their effect not merely on ideas, but very largely on technique, and W. W. Jacobs is one of the most skilled technicians who ever wrote.

His stories always begin right; they always end absolutely right. 'His stump rang with pathetic insistence upon the brick-paved passage, paused at the door, and then, tapping on the hard road, died slowly away in the distance. Inside the Shop the shoemaker gave an ominous order for lemonade.' 'He stooped down and peeped at me through the skylight as though he couldn't believe his eyesight, and then, arter sending the hands for'ard and telling 'em to stay there, wotever 'appenol, he unlocked the companion and came down.' 'He walked carelessly to the edge and looked over. In response to his startled cry, the others drew near, and all three stood staring at the dead man below.' "Thirty thousand pounds!" he said, slowly, and tapped his cheek lightly with the cold barrel. Then he slipped it in his mouth, and, pulling the trigger, crashed heavily to the floor.' He rarely wastes a word. He can make a situation without describing it, and his dialogue is more lifelike than life. Can it be wondered at that his grim stories are good?

Nevertheless, it is not for them that his admirers are grateful to him. Other people could have written them, but one cannot believe that anybody else could have given us the story of Sam Small's nevy, or of Peter Russet's uncle, or of Mr. Billing's conversion, or the time Bob Pretty won the Christmas hamper and Henry Walker tried to get it back. It is a great thing to be able to laugh really loud over a book, and when one enjoys laughing because one knows that what one is laughing at is really funny and not merely grotesque, that is a great deal more.

M. A. C. G.

(Continued from foot of column 1.)

Bubbly, etc. He then spent two years in the Army. His post-war triumphs are too recent to require listing here. The most notable have been *Pot Luck*, *Bran Pie*, *By the Way*, *Lido Lady*, and *Clowns in Clover*.

When Jack Hulbert broadcasts this week, those who do not know him will gather no impression of his long-legged agility as a dancer or his Protean prowess at 'make up.' What the microphone can give us is the unfailing buoyant spirits which infect everything which their owner touches—the inventive resourcefulness which invariably supplies the right line in the right place, and that indescribable quality which is ninety-nine per cent. of the composition of the ideal radio artist—personality.



'The Night Watchman'—Will Owen's conception of a famous W. W. Jacobs character.—(From 'Short Cruises,' published by Messrs. Methuen.)

THE PROGRAMMES

The Broadcasting of Silence.

The dramatic quality of a pause in the Programme.

ONE of the most important things which the B.B.C. is called upon to radiate, and one which they do with great, if unobtrusive, skill, is—silence. It is worthy of a little attention from the serious listener.

In broadcasting, silence can be made use of in two distinct ways. The first and more common of these is its use as a background for sound. It may appear an obvious thing so to carpet and curtain a studio that a singer's or a speaker's voice is thrown up against a silence almost 'velvety' in texture. Such a course is similar to the use of blackboards for writing in white chalk.

But to produce and broadcast a silence in this way needs considerable care, since otherwise it may have the opposite effect to that desired. All listeners must often have noticed the difference in quality—and probably in inspirational value—between religious services broadcast from 'silent' studios and those from echoing churches. In some cases the suggestion of an echo adds to the resonance of a speech or performance. In this respect (as far as present limitations will allow) the broadcaster's art has to be used to see that silent backgrounds are only employed where they can produce satisfactory 'sharpness' and where they do not take the 'edge of eloquence' off the matter sent out.

Another use made of broadcast silences is that of producing dramatic suspense. In most plays the tensest moments are those when no word is spoken, just as they are in real life. Sometimes, in the 'legitimate' theatre, actions are made to speak louder than words. But the radio theatre has nothing to offer the eyes. The silences of the radio drama must be 'listened to' as closely as the words, and in this respect, from a producer's point of view, their duration is all-important. If a silence—a pause during which the 'velvet background' adds to atmosphere—is unduly prolonged, it obtrudes on the listener's consciousness and sets up irrelevant questionings of the 'What has happened to the transmitter?' type. These, of course, destroy rather than build up illusion.

One of the best examples of the skilful use of silence for the purpose of introducing dramatic intensity is to be found in the way some of the surprise items are introduced.

'Now fort besurprise item' is followed by a pause, during which you find yourself preparing for—what?

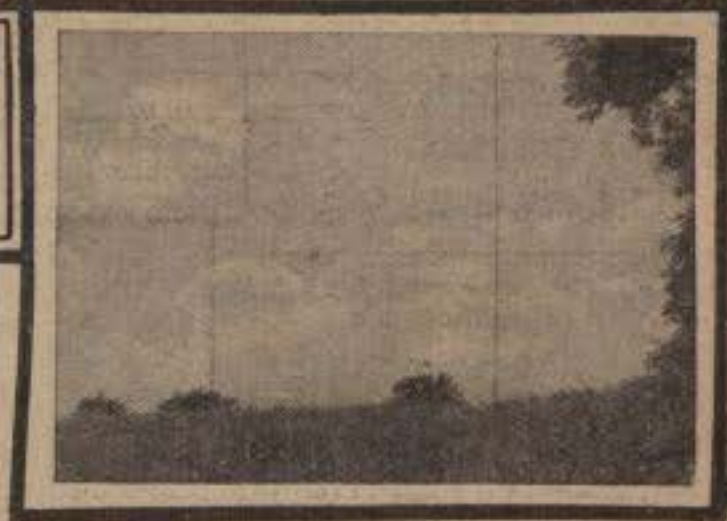
Like certain sound effects, broadcast silence is often more suitable as a creator of atmosphere when it is produced, as it were, by artificial means. The silence of a comparatively small room such as the studio appears to be more concentrated than that of some wide, open space.

A noteworthy exception, where the outdoor silence is produced as suddenly and as completely as in the studio, is that of the Two Minutes on Armistice Day. Those clear-cut moments are the most impressive in history, because their swift fall on to the chaos of everyday city noise startles the soul. They accomplish what a whole day's silence dawning slowly would fail to accomplish.

The use of silence in broadcasting is a working on one of the most fundamental characteristics in man—the distrust of solitude. It is the production of a shadowy unconscious fear in the listener, which fear nowadays manifests itself only in a mere pleasurable anxiety to know what is going to happen next. But while we all know that the B.B.C. is far too kind-hearted to give us more than a tingle of make-believe fright, *real* silence is another matter.

Voyagers into 'the great white silence' of the poles and travellers across vast deserts know too well how concrete and nerve-wracking the stillness can become. Even the partial silence endured by one who has been 'sent to Coventry' is no light burden. And to contemplate the awful soundlessness of inter-planetary space is to look at what is probably the quintessence of horror.

But, as the B.B.C. proves from time to time, silence used in moderation can be a good friend. The homely pause which follows the announcement of an item gives one time to stir up the fire or listen to the solemn tick of the grandfather's clock or put on a pipe and settle down. It is the balm which smooths away the day's pandemonium. And when the last item of the night has gone and the studio has closed down, and you are for a moment too lazy to rise and turn off your set, then the silence which rustles out of your loud-speaker is so far removed from the fearsome thing of deserts and 'star-spaces' as to become a welcome prelude to the Silent Fellowship of dreams.



A Scots Ambassador.

On Sunday evening Dr. Archibald Fleming is conducting a Service from St. Columba's, Pont Street, the London Headquarters of the Church of Scotland.

RECENTLY a Minister of the Crown referred to Rev. Dr. Archibald Fleming, of St. Columba's, Pont Street, as the Ambassador in London of Scotland and of the Scottish Church. However apt the personal description may be of one who, for over a quarter of a century, has been a leader in London of all things Scottish, it is no less apt to refer to St. Columba's as the Embassy church.

Curiously enough, there is a shadowy historical foundation for the phrase. St. Columba's sprang out of the old Crown Court Church near Drury Lane. The Crown Court Church held its first services in the chapel of the Palace of Scotland, where resided the Ambassador for Scotland, on a spot originally known simply as Scotland, but after the days of James I gradually known as Old Scotland Yard.

But quite apart from this historical fancy, there is much to make one think of St. Columba's as having ambassadorial significance.

What a wonderful array of memorials are in that handsome, solid building in Belgravia! The one to Earl Haig alone would make it a worthy place of pilgrimage: 'In this church in 1921 he was ordained an elder of the Church of Scotland, and here for three days his body rested ere it was taken for burial to Dryburgh Abbey.' Near by is the memorial to Lieut.-Gen. Sir James Grierson—'a constant worshipper in this church'; another to Lord Balfour of Burleigh—'for thirty-five years an elder of this church'; another to the late Duke of Argyll—'for many years he worshipped in this church'; and many others.

There, too, are memorials to the dead of the London Scottish Regiment who fell in the Great War, another to the fallen of the London Scottish Football Club, and one, 'to the memory of Scotsmen connected with London [a comprehensive and significant phrase] who fell in the war in South Africa.'

This is indeed the church in which to hold the Scottish Festival Service, which comes on the Sunday nearest November 30, the day of St. Andrew, Scotland's Patron Saint.

The service was initiated twenty-five years ago by Dr. Fleming and a group of representative Scots to provide a meeting place for common worship once a year for members and representatives of the fifty or sixty London Scottish societies. The date and place are specially appropriate, as St. Andrew is Scotland's Patron Saint, and St. Columba was the first apostle of Christianity to Scotland, 1,400 years ago.

The service is made typically Scottish. The old metrical psalms and paraphrases are sung to tunes which the simple family in 'The Cotter's Saturday Night' would have known: 'Perhaps "Dundee's" wild-warbling measures rise, or plaintive "Martyr's" worthy of the name.'

There are, of course, modern hymns, and other

(Continued at foot of column 2.)



A scene from one of the best known W. W. Jacobs' yarns—Sam enduring the comfort of his landlady.—(From 'Short Cruises'.)

(Continued from column 3.)

elements of a fine religious service which will appeal not only to listeners of Scottish race, but to all who are moved by strong sincerity in worship and in love of country. But for nearly every one the special charm will be in the intense and representative Scottishness of the service.

The collection is always on behalf of the two great London Scottish charities, the Royal Scottish Corporation and the Royal Caledonian Schools, on the support of which London's Scottish Colony spend nearly £15,000 a year—generosity which belies the quality usually attributed to Scotsmen.

This is the first time the Service has been broadcast—and the occasion will mean much not only to Scotsmen, but to whom the notes of love of country and world-wide brotherhood make their appeal.

3.0
Scottish
Festival
Service

SUNDAY, DECEMBER 2

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

9.5
Light
Orchestral
Concert

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

3.0 **Twenty-fifth Annual Scottish Festival Service**
From St. Columba's (Church of Scotland), Pont Street, S.W.1
(See centre of page)

4.15 **A MILITARY BAND CONCERT**
HAROLD WILLIAMS (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Occasional Overture *Handel*
Fantasia from the Ballet, 'Victoria and Merrie England' *Sullivan*

FOR the Diamond Jubilee of Queen Victoria, Sir Arthur Sullivan composed two very different pieces of music, one in a thoroughly popular form, and the other for use in church or amid surroundings of solemn ceremony. The latter was a Festival Te Deum, performed first at the Chester Festival in that year, 1897. The other, which is to be played this afternoon, was a lighthearted and graceful Ballet, which had its first performance on the Alhambra stage on the actual Jubilee day in the same year.

Though it is but seldom heard now, it is a good example of Sullivan's happy way of blending lighthearted tunes with sound orchestration and workmanship generally. It included, for instance, a Fugue, which was actually danced, not by any means a usual number in a ballet. To the musical world, that was naturally the most interesting feature of the work.

There is a vigorous, almost stormy introduction, which dies away very softly. The next movement, also beginning softly, is the entrance of the Hunters, a brisk movement in 5/4 time, at that date still something of a novelty. It leads through a rapid passage in common time to a dainty waltz movement. That, in turn, passes through a short movement in jig time to a boisterous Galop, and, with a brief return to the waltz, the Suite comes to an end.

4.38 HAROLD WILLIAMS
Marishka, Marishka ... }
Had a horse } *arr. Korbay*
Shepherd, see thy horse's }
foaming mane }

4.46 BAND
Alsation Scenes *Massenet*
Sunday Morning; In the Windshop; Under the Limes; Sunday Evening

5.10 HAROLD WILLIAMS
Rosario (Anchor Song) }
Casoy's Concertina (a Santiago Hornpipe) } *Easthops*
Sea Voices (Outward Bound) } *Martin*

5.13 BAND
Slavonic Dance, No. 3 *Dvorak*
Hymn to the Sun *Rimsky-Korsakov*
Rakoczy March *Berlioz*

5.30 READING FROM 'THE PILGRIM'S PROGRESS'
(John Bunyan)
Christiana and Mercy pass the Slough and reach the Wicket Gate

5.45-6.15 app. Church Cantata (No. 61) Bach
'NUN KOMM, DER HEIDEN HEILAND'
(Come, Redeemer of our Race)

Relayed from the Church of the Messiah, Birmingham

DOROTHY SILK (Soprano)
TOM PICKERING (Tenor)
JAMES HOWELL (Bass)
G. D. CUNNINGHAM (Cello)

THE BIRMINGHAM STUDIO CHORUS AND ORCHESTRA
Conducted by JOSEPH LEWIS

(For the words of the Cantata, see page 590)

5.0 **A Religious Service**
From the Studio

3.0 Twenty-fifth Annual Scottish Festival Service

From St. Columba's (Church of Scotland), Pont Street, S.W.1

At the Organ and Conductor of the Choir: T. ARNOLD FULTON, A.R.C.O.

Voluntaries:

Preludio (Sonata No. 6) *Rheinberger*

Allegretto (Sonata No. 4) *Mendelssohn*

God Save the King

Psalm 100 (Tune: 'Old Hundredth')

Prayers

Psalm 46 (Boyce in D)

Old Testament Lesson

Hymn, 'Alleluia; sing to Jesus' (Tune: 'Alleluia') (*Samuel Sebastian Wesley*) (Church Hymnary, No. 138)

New Testament Lesson

Hymn, 'Jesus calls us; o'er the tumult' (Tune: 'St. Andrew') (Church Hymnary, No. 500)

Prayers

Paraphrase 2: 'O God of Bethel' (Tune: 'Salzburg') (A. and M., No. 512)

Prayers

The Sermon: The Rev. ARCHIBALD FLEMING, D.D.

Hymn, 'Onward, Christian Soldiers' (Tune: 'St. Gertrude') (*Sullivan*) (Church Hymnary, No. 535)



The Rev. Archibald Fleming, D.D.

The Blessing
Voluntary: Fantasia, 'Ein Fests Burg'

FOR Scots in London, the annual festival service at St. Columba's (Church of Scotland), Pont Street, which occurs on the Sunday nearest to St. Andrew's Day, is an event of exceptional interest. Dr. Fleming, who will preach this afternoon, has been minister of St. Columba's since 1902; he was for many years Acting Chaplain to the London Scottish, and he is one of the best-known preachers in the Church of Scotland.

Order of Service:

Hymn, 'Hark the glad sound! The Saviour comes' (Tune: Bristol) (English Hymnal, No. 6)

Confession and Prayer

Chant, Psalm 46

Lesson, John i, 1-18

Intercession and Thanksgiving

Hymn, 'Thy Kingdom come, on bended knee' (English Hymnal, 504)

Address: CANON GARFIELD H. WILLIAMS, O.B.E., M.B., M.R.C.S., L.R.C.P., Secretary of the Missionary Council of the National Assembly of the Church of England

Hymn, 'Jesus, Thou Joy of loving hearts' (Church Hymnary, 420. Tune, Maryton).

Benediction

IT is appropriate that at this St. Andrew's tide, when the Established and Free Churches of Great Britain are specially considering their

missionary responsibilities, the preacher should be the Secretary of the Missionary Council of the National Church Assembly. The Church has few such eloquent and forceful speakers and advocates. After taking his medical degrees at 'Bart's,' he worked with the Student Christian Movement, and was for some time in charge of the Science Department of St. John's College, Agra. He was ordained in 1914, and during the War was Principal of St. Andrew's College, Gorakhpur, and also undertook important work for the War Board of the United Provinces. After being foreign secretary of the Church Missionary Society for three years, and also serving as a member of the Phelps Stokes Education Commission to East and Central Africa, he took up his present work in 1924. He was one of the British delegates at the recent Jerusalem Meeting of the International Missionary Council.

8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the Lady Chichester Hospital, Hove, by THE COUNTESS OF CHICHESTER

THE work accomplished by the Lady Chichester Hospital in curing cases of nervous disorder and nervous breakdown among poor women and children has long been recognized as a vital contribution to national health and welfare. This is the first hospital of its kind in the country; patients are accepted from any district and even those who are destitute are found accommodation. In the ordinary way, patients pay according to their means, but few can afford a sum to cover the full expenses of their treatment and keep. Consequently, the hospital, which has no endowment, is in urgent need of funds.

Subscriptions should be sent to the President (The Countess of Chichester), the Lady Chichester Hospital, Hove, Sussex.

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

9.5 A Light Popular Orchestral Concert

MAY HUXLEY (Soprano)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Overture, 'Le Pré aux Clercs' (The Scriveners' Meadow) .. *Hérold*
Selection, 'Lohegrin' *Wagner, arr. Luigini*

9.28 MAY HUXLEY, with Orchestra
Recit. and Aria, 'O luce di quest'anima' ('O guiding star of love') ('Linda di Chamounix') *Donizetti*

9.34 ORCHESTRA
Mascarade, 'The Merchant of Venice' .. *Sullivan*
Romance, 'Mirage' *Eric Coates*
La Jota Aragonesa *Saint-Saëns*

10.2 MAY HUXLEY
Hark! the echoing air *Percoll*
By thy banks, gentle Stour *Dr. Boyes*
So saran rosa *Ardi*

10.12 ORCHESTRA
Selection, 'Cavalleria Rusticana' *Mascagni, arr. Tavan*
Hymn to St. Cecilia *Gounod, arr. Fletcher*

10.30 **Epilogue**
'Surely He Cometh'

SUNDAY, DECEMBER 2

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 An Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTILL)

Conducted by JOSEPH LEWIS

Overture, 'Di Ballo' Sullivan
 PARRY JONES (Tenor) and Orchestra
 Lohengrin's Narration ('Lohengrin') .. Wagner

3.50 ORCHESTRA

Suite of Ballet Music, 'Herodias' Massenet
 SIDONIE GOOSSENS (Harp)
 Minuet Haydn, arr. Renie
 La Melodiense Daquin
 L'Hirondelle (The Swallow)

4.10 ORCHESTRA

Suite, 'Mezartiana' Tchaikovsky

4.35 PARRY JONES

Wayfarer's Night Song
Easthope Martin
 Thou art risen, my beloved. *Coleridge-Taylor*
 My lovely maiden, sing no more. *Rachmaninov*
 SIDONIE GOOSSENS
 La Source (The Spring) *Hasselman*
 Spanish Dance *Granados, arr. Bruns*
 Malaguena *Albeniz, arr. Bruno*

ORCHESTRA

Tone Poem, 'From Bohemia's Woods and Fields' Smetana

SMETANA, like Mozart, appeared as a child prodigy pianist; he also played the violin and composed, before the tale of his years had reached double figures. Like Beethoven, he suffered what is probably the gravest misfortune for a musician; he became totally deaf in his last years. In a way of which neither of these masters thought, however, he was an ardent patriot, and gave his country's music a place in the world which it had not enjoyed before. His biggest purely orchestral work was in honour of his native land, and called comprehensively *My Country*.

It is a series of six symphonic poems, of which this is the fourth, and no more need be said of it than that it illustrates in a happy way the pastoral side of Bohemia, and that it includes a rustic merrymaking. In it can be heard, too, the rhythm of the polka, the national dance for which Smetana wished to claim as important a place in music as Chopin had for the dances of his native country.

5.0-5.30 A PIANOFORTE RECITAL

by LESLIE ENGLAND

Sonata—Fantaisie, Op. 10 Scriabin
 'Abegg' Variations Schumann
 Rhapsody, No. 12

8.0 A Religious Service

Relayed from Carr's Lane Congregational Church, Birmingham

Order of Service:

Hymn, 'Lord of our life and God of our salvation' (Congregational Hymnary, No. 211)
 Lesson
 Prayers

9.0 The Catterall Quartet

Anthem, 'Angel Spirits, ever blessed' Tchaikovsky
 Address by the Rev. F. TOWNLEY LORD, D.D., of Queen's Road Baptist Church, Coventry
 HYMN, 'Nearer, my God, to Thee' (C.H., No. 490)
 Benediction

8.45 THE WEEK'S GOOD CAUSE:

(From Birmingham)

Appeal on behalf of the Birmingham Animal Welfare Society, by the Secretary, Mrs. E. BLACKENSEE

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

STEPHEN BERGMANN (Pianoforte)

THE CATTERALL STRING QUARTET:

ARTHUR CATTERALL (1st Violin); LAURENCE TURNER (2nd Violin); BERNARD SHORE (Viola); JOHAN C. HOCK (Violoncello)

Quartet in C, (K. 465) Mozart
 Adagio—Allegro; Andante cantabile; Allegretto; Allegro molto

9.25 STEPHEN BERGMANN
 Wein weit Gesang, Paraphrase Godowsky

9.35 QUARTET
 Meditation... Alfred Wall

9.45 STEPHEN BERGMANN
 Valse Chopin
 Three Etudes. Scriabin

9.55 Quartet in D, Op. 18, No. 3 Beethoven
 Allegro; Andante con moto; Allegro; Presto

THE principal tune in the first movement is very easily recognized. It appears at the outset

on the first violin, leaping upwards a seventh and running down in a little scale. The two first notes are played without accompaniment, as they are again when the viola repeats the phrase immediately after the first violin. The second main tune, a much more lively one, beginning with a downward triplet on the last beat of the bar, is also introduced by the first violin. The movement is orthodox in form and quite straightforward.

The slow movement comes next, beginning very softly and almost solemnly on all four strings together; but soon the first violin, and almost immediately after him the others, have a more sprightly melody, and throughout the movement, which is quite short, these two come in turns, one with the other.

The next movement, a Minuet and Trio, has no special feature. The first and last sections are in major, and the middle one in minor, the second violin beginning the running phrase which the first answers.

The first violin begins the bustling last movement again with a merry little tune which the second violin repeats with him. Much of the effect of this breezy movement is made by sudden changes from very loud to very soft tone, a device which Beethoven uses effectively immediately before the second chief theme appears.

10.30 Epilogue

(Sunday's Programmes continued on page 595.)

Tune in HILVERSUM

(1071 metres)

on Sunday Night, December 2nd,

for the

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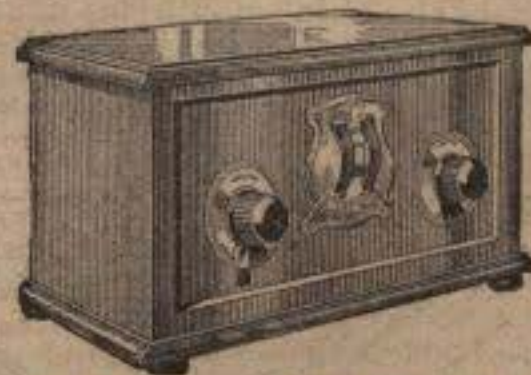
5.40 p.m. to 7.10 p.m.

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PROGRAMME

- Overture .. "Maritana" .. Wallace
- "Valse Bluettes" .. R. Drigo
- "Countess Maritza" .. E. Kalman
- "Humoreske" .. Dvorak
- "Hungarian Rhapsodie No. 2" .. Liszt
- .. arranged by Pablo de Sarasate
 "Chopin's Nocturno" (Violin Solo by Hugo de Groot)
- Overture .. "The Queen's Secret" .. Thomas
 (from Raymond)
- Melody .. "The Little Old Garden" .. Thos. J. Hewitt
- Waltz .. "The Rose Bearer" .. Richard Strauss
- .. "Petite Suite de Concert" .. Coleridge-Taylor

THE BRANDESET IIIA.

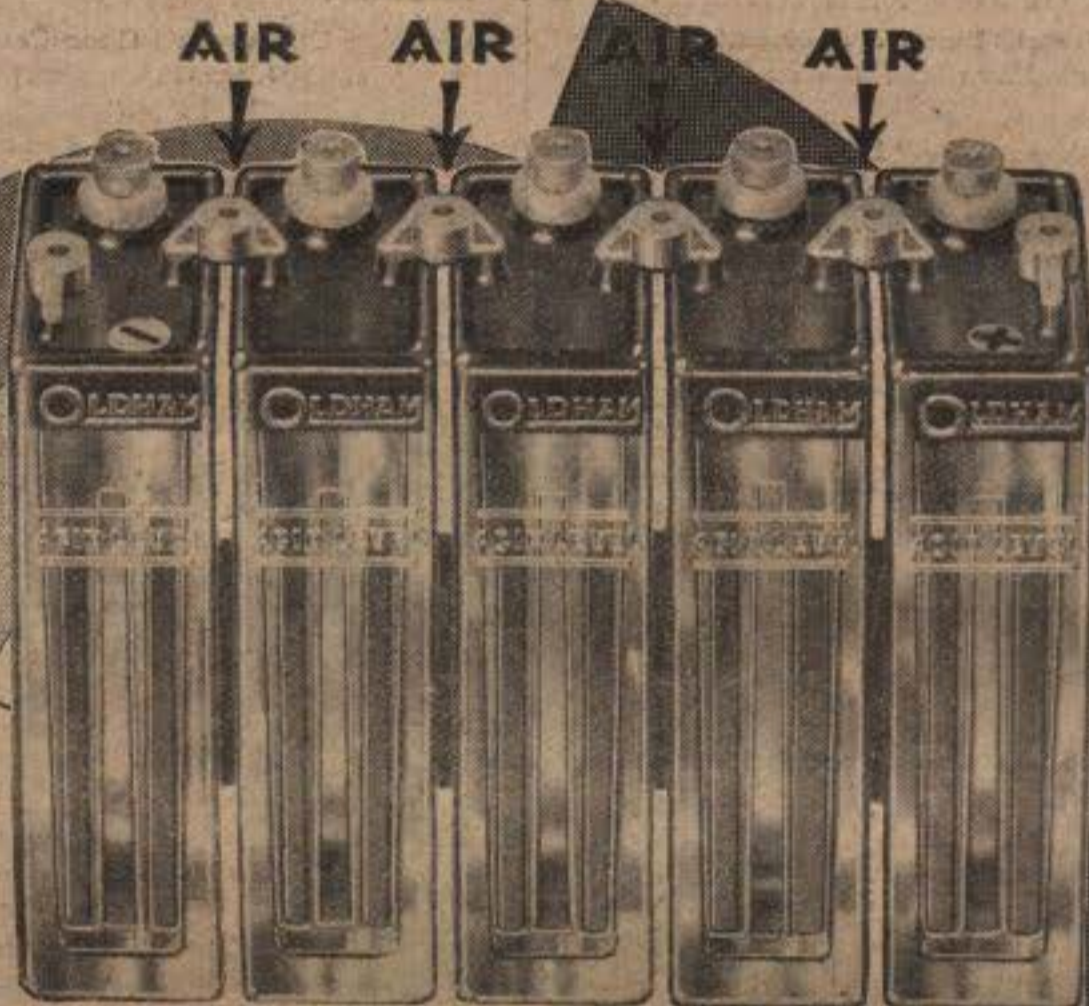


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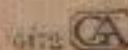
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Glasgow: 75, Robertson Street, C.2.
Telephone: Central 5015.



Sunday's Programmes continued (December 2)

5WA CARDIFF. 353 M. 850 KC.

3.0 St. Andrew's Festival Service
Relayed from St. James' Presbyterian Church, Bristol

The Combined Choirs of St. James and Trinity Churches
Preacher, the Rev. Dr GILLIE, assisted by the Rev. Ivor J. ROBERTSON, D.D.
Psalm 145, 1-7, O Lord, Thou Art my God and King, Duke Street
Prayer
Psalm 130, 'Lord, from the depths to Thee I cried' Martyrdom
Reading from the Scriptures
Anthem, 'Te Deum' Stanford
Prayer
Sermon
Psalm 23, 'The Lord is my Shepherd' Wiltshire

4.15 Cartref II
Sunday in a Welsh Home
Arranged by VAUGHAN THOMAS
THE KYMBIC ORIANA CHOIR
Conducted by JOHN DEVONALD

CHOIR

Folk Songs:
Cwyd dy Galon } Traditional
Tra bo Dau } Traditional
Y Deryn Pur } Traditional,
arr. Joseph Parry

FRANK THOMAS (Violin)
Largo (Berenice) Handel

The Londonderry Air
Traditional, arr. Kreisler
Dafydd Y Garreg Wen
arr. Reg. Redman

LEONARD GOWINGS (Tenor)
Every Valley (The Messiah) Handel
Linden Lea
Vaughan Williams
Passing By
E. C. Purcell

CHOIR

Hymns:
O Fryniau Caeralem
(Tunes: 'Crug-y-Bar,'
'Trewen')

Wrth golio'r Jerusalem fry (Tune, 'Trewen')
Williams Pantycelyn

FRANK THOMAS
Traumerci Schumann

LEONARD GOWINGS
Ave Maria Gounod
She is far from the land Lambert
Orobra mai fu (Dear Shade) ('Xerxes') ..Handel

5.30-6.15 app. S.B. from London

8.0 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.

3.0-6.15 app. S.B. from London

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.

3.0-6.15 app. S.B. from London

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

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

3.0-6.15 app. S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER. 394.6 M. 780 KC.

3.0-6.15 app. S.B. from London

7.50 A Special Service

Relayed from St. Ann's Church
ORGAN RECITAL by GEORGE PRITCHARD

POVISHNOFF (Pianoforte) with Orchestra
Concerto, No. 4 in G, Op. 40 Rachmaninov
(First Performance in Great Britain)

ORCHESTRA
Rondino for Wind Instruments Beethoven
Minuet in G for Strings Mozart
Military March in D Schubert

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 312.5 M. 950 KC.

3.15:—The Newcastle-upon-Tyne Philharmonic Orchestra. Conducted by Alfred M. Wall. Adila Fachiri (Violin); Norman Allin (Bass). 3.30:—Orchestra: Overture, 'The Magic Flute' (Mozart). 3.37:—Adila Fachiri and Orchestra: Concerto in D, Op. 77 (Brahms). 4.16:—Norman Allin: Death and the Maiden, A Shower of Tears, The Organ Grinder, The Trout, and The Erl King (Schubert). 4.30:—Adila Fachiri: Slavonic Dance in E Minor (Dvorak, arr. Kreisler); Gavotte (Gossec); Minuet (Handel). 4.38:—Orchestra: Symphony No. 3 in A Minor, Op. 56 (The Scots) (Mendelssohn). 5.14:—Norman Allin and Orchestra: Furibondo (Handel); The Cardinal's Song from 'The Jewess' (Hal'vy). 5.24:—Orchestra: Prædium (Jarnfelt). 5.30-6.15 app.:—S.B. from London. 8.0:—Religious Service. Relayed from St. Nicholas Cathedral, Newcastle-upon-Tyne: Hymn No. 47 (A. and M.), 'Hark! a thrilling voice is sounding.' Lesson. Anthem, 'Grieve not the Holy Spirit' (Lloyd). Sung by the Cathedral Choirster Boys. Prayers. Hymn No. 273 (A. and M.), 'O for a faith that will not shrink.' Address by the Vicar of Newcastle (The Rev. Canon J. N. Bateman-Champain). Hymn No. 54 (A. and M.), 'When shades of night around us close.' 8.45:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.0-6.15 app.:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—Orchestral Concert. The Station Symphony Orchestra. Conducted by Herbert A. Carruthers. Overture, 'The Mastersingers' (Wagner); Mavis Bennett (Soprano) and Orchestra: Air and Variations (Proch); Waltz Air from 'Wine, Woman and Song' (Strauss). Julian Rosetti (Pianoforte) and Orchestra: First Movement of Concerto in A Minor, Op. 16 (Orleg). Orchestra: Water Music (Handel-Harley). Mavis Bennett: Song of the Open (La Forge); Sleep, why dost thou leave me? (Handel, arr. Lehmann); Sweet Bird (Handel, arr. Bishop). (Flute Obligato by Alfred Pictou). Julian Rosetti: Serenade du Troubadour (Glazounov); Humoresque in D Major (Palmgren); Polish Song (Chopin-Liszt). Orchestra: Valse de Concert, Op. 47 (Glazounov). 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.

3.0-6.15 app.:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 880 KC.

3.0-6.15 app.:—S.B. from London. 6.30-7.45:—S.B. from Edinburgh. 8.45:—S.B. from London (9.0 Regional News). 10.30:—Epilogue.



'SUNDAY IN A WELSH HOME.'

A programme descriptive of Sunday in a Welsh home will be broadcast from Cardiff this afternoon. This picture admirably expresses the mood of Sunday in the Welsh countryside.

Fantasy in A Flat Omer Guiraud
March in D, Op. 9 Henri Dethayes

Hymn, 'Our Blessed Redeemer' (A. and M., No. 207)

Prayers { For the Home Circle
For Those Away from Home
For Those Who are Afflicted in Mind,
Body or Estate
Anthem, 'Hail! Gladdening Light'
T. Tertius Noble

Reading from the Epistle to the Romans, Chapter xiii, 8

Hymn, 'The Head that once was crowned with thorns' (A. and M., No. 301)

Address by the Rev. Canon JOHN SINKER
Hymn, 'O Strength and Stay upholding all creation'

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

9.5 AN ORCHESTRAL CONCERT

POVISHNOFF (Pianoforte)
THE AUGMENTED NORTHERN WIRELESS ORCHESTRA

Conducted by Sir HENRY J. WOOD

Three Fantastic Dances Turina
Lyric Suite Grieg

THE RADIO TIMES.
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This Week's Bach Cantata

Church Cantata, No. 61.

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

THIS is an early work, presumably composed at Weimar in 1714, for the first Sunday in Advent. Its design is in many ways unusual, and the first chorus takes the old Advent hymn and makes it, with choir and orchestra, into a form of French Overture. There is a solemn introduction, *maestoso*, and then while the soprano voice begins the hymn, followed by the bass, and afterwards by the full choir, the orchestra accompanies with the figure heard at the outset. At the words 'Hailed by all the wondering earth,' the time changes to *allegro*, and Bach has marked this passage 'Gai.' The slow tempo returns at the end to make a solemn finish. This is the only case in which Bach uses a chorus to build up what is really a purely orchestral piece.

The Tenor next has a recitative finishing with an arioso, followed by a simple and melodious aria with a long orchestral prelude, and then, with a figure which clearly represents the Lord knocking at the door—stern *pizzicato* chords from the strings—the bass sings, 'Behold I stand at the door and knock.' The aria which follows is effectively built up from the very simple motive which appears at the outset.

The final Chorale is also in unusual form, a fantasia on the old hymn, 'How brightly shines the morning star,' which the soprano voices sing, while the others and the orchestra make it into a fantasia on the melody.

The whole work is instinct with a kind of youthful freshness and vitality, and there is a special charm in its unaccustomed structure.

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

I.—Chorus.

Come, Redeemer of our race,
Virgin-born by holy grace,
Hail'd by all the wond'ring earth:
God of old ordained His birth.

II.—Recitative (Tenor).

The Saviour now appeareth, and our poor human form of flesh and blood He weareth, that we may all be one with Him indeed. Oh! Thou most perfect joy, what wondrous things hast Thou not done, what dost Thou not each day Thy love expressing? Thou comest down in light, to crown Thine own with blessing.

III.—Aria (Tenor).

Come, Jesu, come, Thy church awaits Thee, and deign to bless the new-born year. Help us in all to seek Thy glory, to hold in Truth the sacred story, and grow in love and holy fear.

IV.—Recitative (Bass).

Behold, I stand at the door and knock. If any man hear my voice and open the door I will come in to him and will sup with him and he with me.

V.—Aria (Soprano).

Open wide, my heart, thy portals, Jesus enters in to thee. Though my heart to dust returneth, He a home in me hath sought. Who the soul that He hath bought never from His presence spurneth. Oh, how blessed shall I be!

VI.—Chorale.

Amen! Come Thou crown of all rejoicing,
no more linger,
All my soul for Thee is longing.

IN COMING WEEKS.

The Bach Cantatas for the next four Sundays are:—

- 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.'
'Prepare ye the ways.'
No. 28.—'Gottlob, nun geht das Jahr.'
'O praise the Lord.'

For South Wales Listeners.

Notes on Future Programmes from
Cardiff.

The Caerdydd Singers.

AT a recent broadcast of a ladies' choir the conductor asked that her name might be broadcast. 'If they bear my name,' she said, 'listeners will know who we are. We have recently re-christened ourselves.' The same handicap awaits the Caerdydd Singers, who make their first broadcast performance on Sunday, December 9, at 10.15 p.m. Yet all four—two tenors, a baritone and a bass—are well-known to listeners. The bass, Mr. Ronald Chivers, has sung from London and Daventry many times, but he is most proud of the fact that he sang at the first broadcast from the Cardiff Station when Lord Gainford, Sir William Noble and others were present. The engineers were working up to the last moment, and six microphones suspended from the ceiling were used. These had a nasty trick of twisting, and the singers felt as if they were taking part in an apple contest at a Hallowe'en party.

On Wales.

MR. HUGHES MACKLIN, the B.N.O.C. tenor, declares that he is partly Irish, but Wales will hear none of this and insists on claiming him as her own. He gave a special message to the people of Wales after his first appearance at one of the National Orchestra Concerts. He said that he looked upon an institution such as the National Orchestra of Wales as fraught with possibilities for the whole cultural future of Wales. Wales had an immense fund of musical resources, but so far as musical centres were concerned she was singularly lacking, due partly to the peripatetic nature of her Eisteddfod meetings and partly to social and economic causes. In these days of swift travel by air and road, it should become as easy and as desirable to spend an evening in the capital of Wales as in the capital of France. Music was one of the greatest forces making for true prosperity for civilization in place of disintegration. Wales, had come out prominently before the world as an advocate of the League of Nations. Now had come her chance to give form and colour and attractiveness to her ideals by incorporating them in the life of her people. It has been said, 'Unless people need art as they need bread, how can their art be great?' That need must be cultivated in the youth of the country and on their own soil. More power to the National Orchestra of Wales!

Walks and Talks.

A PUNCH reviewer said of Dorothy Edwards's first book that her art is 'like an air finely played upon the fiddle, and so admirably restrained is it that she is content to stop short of the catastrophe.' Another reviewer described her as an 'exciting writer,' but went on to say 'nobody can ever have had a manner more remote from the intentionally thrilling.' When in this country, Miss Edwards lives at Rhiwbina, near Cardiff. She tells an amusing story of a day she once spent in Cardiff. With a friend she had arranged to go for a long country walk. Fully equipped for the event with rucksacks and thermos flasks, they met early at an Italian café to discuss the route over a preliminary cup of coffee. Evening came and the friends decided to go home, having spent the whole day in the café discussing the universe over innumerable cups of coffee and cigarettes. To round off the day they read together a chapter of the adventures of the immortal 'Tartarin de Tarascon.' Miss Edwards gives the second of her series of talks on amusing episodes in her life on Tuesday, December 11, at 5.0 p.m.

(Continued on page 606.)

THE GEM AND THE GIANT

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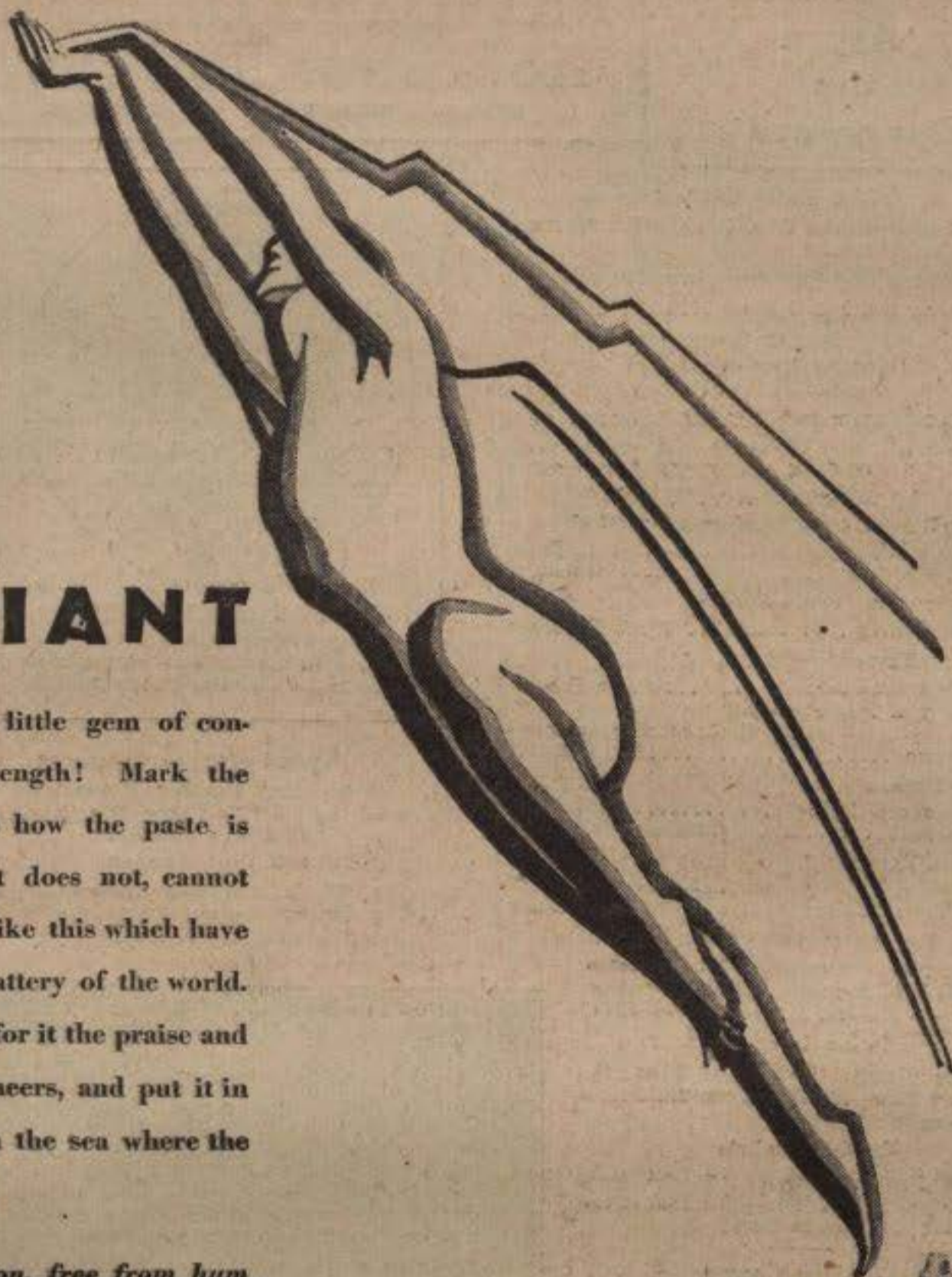
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MONDAY, DECEMBER 3

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

9.35
B.B.C.
Chamber
Concert

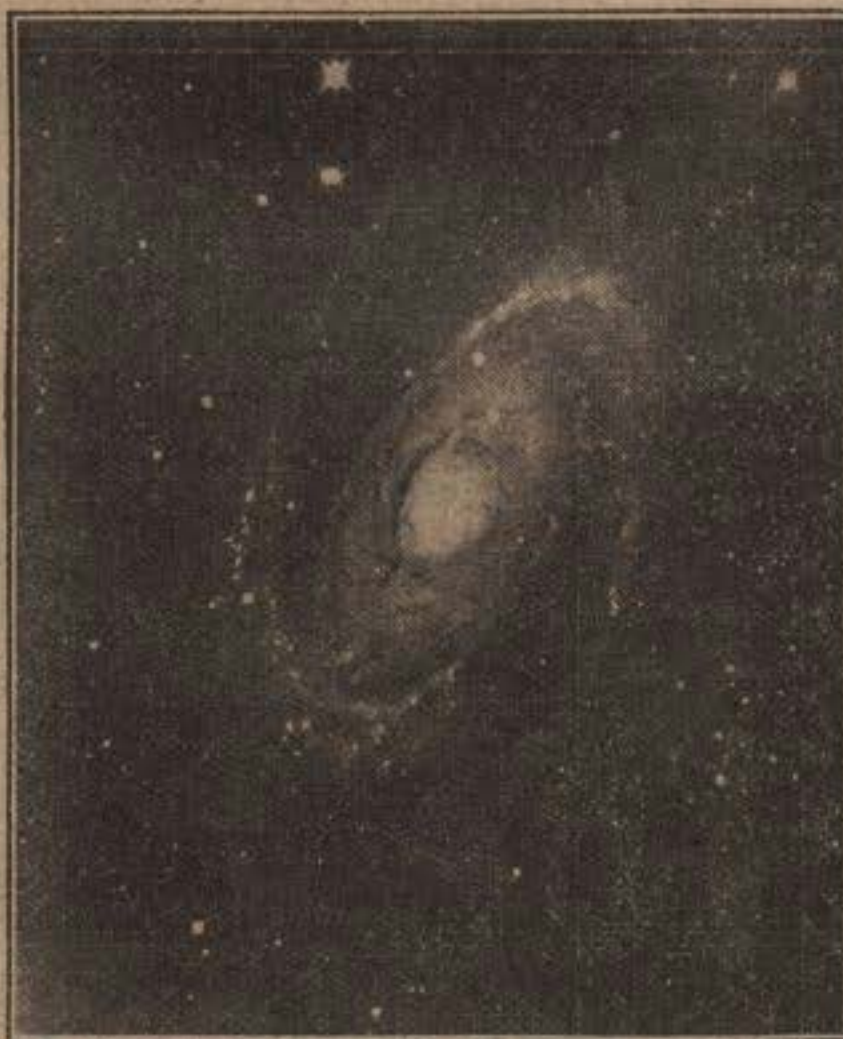
- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) Gramophone Records**
Symphony No. 5 in C Minor *Beethoven*
- 12.0 A BALLAD CONCERT**
DOROTHY REID (Contralto)
CLIFFORD MILLAR (Tenor)
- 12.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 1.0 ORGAN RECITAL**
by **RUSSELL TAYLOR, F.R.C.O.**
Relayed from Southwark Cathedral
Prelude and Fugue in G *Bach*
Second Meditation *Guilman*
SUSIE THOMAS (Violoncello)
Solemn Melody *Walford Davies*
RUSSELL TAYLOR
Pièce Heroïque *César Franck*
Jesu, Joy of Man's desiring
Bach, arr. Harvey Grace
Intermezzo *Stanford*
SUSIE THOMAS
Aria on the G String *Bach*
Ave Verum *Mozart, arr. Squire*
RUSSELL TAYLOR
Concerto in F *Handel*
Alla Marcia *Ireland*
- 2.0 BROADCAST TO SCHOOLS:**
Readings in Foreign Languages: Latin,
by Prof. J. W. MACKAIL, LL.D., 'Lucretius,
De Rerum Natura, III, Lines 1053-1094'
- 2.20 Musical Interlude**
- 2.30 Miss RHODA POWER: 'What the**
Onlooker Saw—XI, Canyoges Entertains
the King'
- 3.0 Musical Interlude**
- 3.5 Miss RHODA POWER: 'Stories from**
Mythology and Folk-lore—The Tide of the
Pole Star' (an Indian story)
- 3.20 A Studio Concert**
ANNETTE BLACKWELL (Soprano)
KATHLEEN CURRY (Violin)
GERTRUDE MILLER (Pianoforte)
- 4.15 ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil
- 5.15 THE CHILDREN'S HOUR:**
'Dragons by the Dozen!' (*Philip Carmichael*)
CECIL DIXON will play two or three Piano Solos, including 'Cavotte' (*K. A. Wright*)
'The Sky-Yacht'—an Adventure in the Air Written and told by JAMES HENRY
There will also be 'Sea-Shanties' (*Terry*), sung by REX PALMER and some of THE WIRELESS SINGERS
- 6.0 Miss KATE R. LOVELL: 'Plum Puddings'**
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 For Boy Scouts: Mr. HUBERT MARTIN, C.B.E.: 'Scouting in America'**
- 6.45 THE FOUNDATIONS OF MUSIC**
SCHUBERT
MISCELLANEOUS PIANOFORTE PIECES
Played by HAROLD CRANTON
Adagio and Rondo, Op. 145
Two Scherzos in B Flat and D Flat
- 7.0 Mr. DESMOND MACCARTHY: Literary Criticism**
- 7.15 Musical Interlude**
- 7.25 Monsieur E. M. STÉPHAN: French Talk—VI, 'En Normandie'**



HERMANN SCHERCHEN,
a famous foreign conductor who is no stranger to the London microphone conducts the Chamber Concert tonight'

7.45 'Ayont the Grampians'

A SCOTTISH VARIETY PROGRAMME
Presented by Artists from the North-East
Corner of Scotland
S.B. from Aberdeen
W. M. JOHNSTON (Tenor)
MINNIE MEARNS (Contralto)
PAUL ASKEW (Viola)



A MILLION YEARS AGO.

Listeners to Sir James Jeans' talks, of which he gives the last tonight, at 9.15, will realize that this photograph of the Spiral Nebula M81 in the Great Bear shows it as it was a million years ago, for its light, travelling at 186,000 miles a second, takes a million years to reach us. We could send a wireless message to Mars and get a reply (if there were anyone there to send it) within seven minutes, but to get a reply from the nebula would take two million years. The nebula is so enormous that this photograph would have to be enlarged to the size of the whole of Asia before a body the size of the earth became visible in it, even under a microscope.

- 'MRS. MACFARLANE OF RAG BAG LANE'
THE BUCKIE LADIES CHOIR
Conducted by JOHN BARRITT
THE CITY OF ABERDEEN POLICE PIPE BAND
Directed by Pipe Major JOHN HENDERSON
THE ABERDEEN VAUDEVILLE PLAYERS
THE STATION OCTET
Strathspeys, 'Neil Gow,' 'Stumpie'
and 'Port a Bhodich' } *arr. Moore*
Reels, 'Mrs. McLeod' and 'John'
Cheap the Chapman'..... }
- 7.49 W. M. JOHNSTON**
Bonnie Wee Thing *George Fox*
Mary Morrison *Arthur Sullivan*
The Lea Rig *arr. Blamphin*
- 7.58 'MRS. MACFARLANE'**
Looks out of the Window
- 8.8 PAUL ASKEW**
Cradle Song *Scott-Skinner*
Lochnagar *Gibson*
Strathspey *Stephen*
- 8.14 CHOIR**
Gathering Song of Donald the Black .. *arr. Ball*
Bluebells of Scotland } *arr. H. S. Robertson*
A Fife Fisher's Song }
Ye Banks and Braes *arr. P. E. Fletcher*
The Piper o' Dundee *arr. Godfrey*
The Flowers o' the Forest .. *arr. H. S. Robertson*
The Keel Row *arr. P. E. Fletcher*
- 8.29 'Broadening the Mind'**
A Sketch by RAE ELRICK
Auld Geordie Tamson, cattle dealer, etc.,
of Tullyboddle Mains .. ARTHUR BLACK
Lizzie, his wife ADDIE ROSS
A French Guide STEPHEN MITCHELL
- 8.39 MINNIE MEARNS**
There grows a bonnie brier bush *Traditional*
Hush-a-ba-Birdie *Alice Buntin*
O! the Thistle o' Scotland .. *Macfarlane*
- 8.48 PIPE BAND**
Slow March, 'My Home' .. }
March, 'My Native High- } *Traditional*
land Home' }
Strathspey, Maggio Cam- }
eron }
Reel, 'Sandy Duff'
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 Sir JAMES JEANS: 'The Romance of the Stars—III, The Earth: Its Origin and Future'**
- 9.30 Local Announcements; (Daventry only) Shipping Forecast**
- 9.35 B.B.C. Chamber Concert**
Third Season, relayed from The Arts Theatre Club
A CHAMBER CHORUS and CHAMBER ORCHESTRA
Under the direction of HERMANN SCHERCHEN
Rikadla (Nursery Rhymes) for Voices and Instruments (*English Text by D. Millar Craig. Copyright by the B.B.C., 1928*)
Leos Janacek
Wandlungen (Transformations) Chamber Oratorio for Soloists, Chorus and Orchestra; the Text by Holderlin (*English Text by D. Millar Craig. Copyright by the B.B.C., 1928*) *Josef Matthias Hauer*
Soprano (Diotima) LEONIE ZIFADO
Mezzo-Soprano (Antigone) ISOBEL LAMOND
Contralto (A Seeres) DORIS OWENS
Tenor (Hyperion) TOM PURVIS
Baritone (Edipus) LEYLAND WHITE
Bass (Empedocles) SAMUEL DYSON
- 10.30 'The Ghost Ship,' by Richard Middleton, read by V. C. CLINTON BADDELEY**
- 11.0-12.0 (Daventry only) DANCE MUSIC: ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from The New Princes Restaurant**

MONDAY, DEC. 3
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, 'Don Giovanni' *Mozart*
LEWIS KNIGHT (Bass)
I shall wait for you... *Adams*
The Bachelors of Devon *Day*
FRANK NEWMAN (Organ)
Waltz, 'Lazy Girl' *Jacqueline*

Ave Maria } *Schubert*
Military March .. }
ORCHESTRA
Valse de Concert.... *Wilcocks*
Soloists: LESLIE PERRY
(Flute); BERNARD BREE
(Clarinet)
Selection, 'The Mikado' *Sullivan*

4.0 JACK PAYSE and THE B.B.C. DANCE ORCHESTRA
BOBBY ALDESON (American Songs at the Piano)

5.0 A Ballad Concert
MARGARET LEWYS (Contralto)
At the Well *Hagemann*
Gipsy Song ('Carmen') *Bizet*

5.8 ADOLPHE BORSCHKE (Pianoforte)
Aux Pieds du Sphinx (At the feet of the Sphinx) *Gaston Paulin*
Echo de Vienne *Sauer*

5.15 MARGARET LEWYS
O that it were so *F. Bridge*
Nebbie *Respighi*

5.22 ADOLPHE BORSCHKE
Cossack *Moniuszko, arr. B. Wolff*
Concert Study *Borschke*

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Mr. Binks and the Money Box Pig' by Barbara Skeigh
Songs by AUNTIE RUBY, UNCLE LAURIE and HORACE OF NOTTINGHAM
'Syphons and so on,' by Nicolina Twigg
NORRIS STANLEY (Violin)

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

6.30 Light Music
THE LUTON RED CROSS BAND
Conducted by EDWARD S. CARTER
March 'The British Legion' *Greenwood*
Overture, 'The Barber of Seville' *Rossini*

6.45 ERNEST J. POTTS (Bass)
The Hog's-eye Man } (Sailor Shanties)
Cheerly men } *arr. R. R. Terry*
Can't you dance the Polka ? }

6.52 BAND
Excerpts from 'The Show Boat'
Kern, arr. J. Ord Hume

7.8 ETHEL OSBORN (Soprano)
Thy beauty haunts me *R. Yale Smith*
Pan and the Fairies *Ernest Newton*
The Last Rose of Summer *arr. Stubbs*

7.15 BAND
Morceau, 'Les Cloches de St. Etienne' (The Bells of St Etienne) *Douglas*
The Fairies' Fox-trot *N. S. Carter*

7.25 ERNEST J. POTTS
The Beggar } *English Folk Songs*
The Brisk young Bachelor... } *arr. Cecil J. Sharp*
Rugleton's Daughter }
Bingo }

7.32 BAND
Selection, 'Wales' *arr. Godfrey*



VINCENT CURRAN
plays in Miles Malleson's fantasy, *Paddy Pools*, tonight at 9.25, and also gives a reading from Lord Dunsany and Robert Graves.

Miss Muriel Vane LESLEY DUDLEY
The Ice Princess ROSE HIGNELL
Mr. Matthew Vane
Mrs. Matthew Vane
Miss Vane's Maids
The Man at the Wheel
The Engineer

Chorus of Passengers, Seamen, and Iceberg Fairies
THE WIRELESS CHORUS and THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
Scene: The Promenade Deck of the Steamer *Mesopotamia*

Time: Morning, before breakfast
The action all takes place on board ship, so that listeners will inevitably be reminded here and there of Gilbert and Sullivan's *H.M.S. Pinafore*. There are, indeed, one or two numbers cast in the same whimsical strain, and the discipline on board was not like that which prevails in real life. There is a fairy element, however, of which the happiest use is made both in the text and in Sir George Henschel's music.

9.25 Paddy Pools
(From Birmingham)
A Fantasy by MILES MALLESON
Grandpa CHARLES HERBERT
Tony MAISIE GILBERT
The Little Old Man T. HANNAM CLARKE
His Three Friends { VINCENT CURRAN
HENRY BUTLIN
WORTLEY ALLEN
The Soul of the Short Grass, GRACE WALTON
The Soul of the Wild Flowers, MOLLY HALL
The Soul of the Trees, EIRA MORGAN
The Soul of all the Rabbits, GLADYS COLEBOCENE
The Spirit of the Sunset

This little fairy play takes place during the War. Outside an old creeper-laden cottage, in a clearing in a wood, sits Grandpa, asleep. In the foreground lies a child, flat on his back, and around him are strewn his toys.

This will be preceded by VINCENT CURRAN reading
'After Hell,' from 'Unhappy Far-off Things' (Lord Dunsany)
'Peace,' from 'Fairies and Fusillers' (Robert Graves)
Incidental Music by THE MIDLAND PIANOFORTE SEXTET

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE CAFE DE PARIS
DANCE BAND directed by JACK DE GRAY from the Cafe de Paris

11.0-11.15 ALFREDO and his BAND and the NEW PRINCE'S ORCHESTRA from the New Princes Restaurant
(Monday's Programmes continued on page 600).

8.0
A British
Comic
Opera

7.45 ETHEL OSBORN
The Nightingale's Trill *W. Ganz*
The Kookoyburra (Laughing Jackass)... *Georgette Petersen*

7.52 BAND
Humoresque, 'The Merry-men' *Bimmer*

8.0 'A Sea Change'
or
'Love's Stowaway'
A Comic Opera written by W. D. HOWELLS
Composed by SIR GEORGE HENSCHEL
Dramatis Personae:
The Captain of the *Mesopotamia* JOSEPH FARRINGTON
Mr. Theron Gray JOHN ARMSTRONG
The Deck Steward ARTHUR HOSKING



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Le Carillon de Cythere *Couperin*
Rigaudon de Dardanus *Rameau*
Ballet Music from Rosamunde *Schubert*
Polonaise, Op. 40, No. 1 *Chopin*
Musical Box No. 3 *Rehikov*
Nocturne, Op. 23, No. 4 *Schumann*
Au Convent *Borodin*
Largo Appassionata *Beethoven*

A few of the Songs.

Honour and Arms *Handel*
Largo Al Factotum *Rossini*
Wohin? (Whither?) *Schubert*
The Maiden's Curse *Brahms*
The Walnut Tree *Schumann*
Songs from "The Beggar's Opera" ... *Gay*

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Monday's Programmes cont'd (December 3)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 An Orchestral Programme
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture, 'Cockaigne' Elgar
Suite, 'Casse-Noisette' (Nut-cracker) Tchaikovsky

TCHAIKOVSKY has left it on record that while composing this Suite, which is among the happiest and most carefree of all his music, he was himself in a thoroughly depressed frame of mind. No hint of any dismal mood has found its way into the music.

It was composed originally for a ballet by Dumas the elder, with the name 'Histoire d'un Casse-Noisette' ('The Tale of a Nutcracker'), in 1891, and in the following year Tchaikovsky arranged the movements which are to be played this evening in the form of a Suite.

In the first movement, the Overture, there are two principal themes, both of a delicate, almost miniature, order. The first especially is prominent throughout the movement.

A little *March* follows, also with dainty rhythm



'BOUT TURN.
From Cardiff at 7.45.

and melody, and the third movement has the happy title of *Dance of the Sugar Plum Fairy*. It was in this movement that the Celeste made its first appearance in a concert orchestra. Tchaikovsky had heard the instrument in Paris soon after it was brought out by Mustel, and immediately determined that he must be the first composer to make use of it. He took a great deal of trouble to have it kept secret until the Nut-cracker music could be heard. It is certainly used in this movement with the happiest effect.

A series of Dances follows, the first a Russian Dance, a *Tropak*, vigorous, energetic, and with a sense of out of doors; an *Arabian Dance* comes next, with a dreamy, almost lazy, movement, and with a languorous effect made largely by the monotonous bass; the next, a *Chinese Dance*, whimsical and bizarre; again it is followed by a *Red Pipe Dance*, delicate, fresh, and graceful. These, although actually separate movements, are grouped together in the Suite, and though the last movement is also a dance, it stands separately. It is a *Waltz* with a fine flowing waltz tune such as Tchaikovsky knew very well how to write.

Three Bavarian Dances Elgar

2.30 BROADCAST TO SCHOOLS:
CONSUELO DE REYES, 'The School Play and the Theatre—V, How to obtain the best effects on an improvised stage'

3.0 London Programme relayed from Daventry

4.45 W. H. JONES, 'Little England beyond Wales'—I

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

6.30 S.B. from Swansea

6.45 S.B. from London

7.45 'Bout Turn'

A MILITARY PROGRAMME

THE STATION ORCHESTRA

Martial Moments Winter

KENNETH ELLIS (Bass)

When the Sergeant Major's on Parade

Longstaffe

ORCHESTRA

March, 'Sons of the Motherland' Monckton

KENNETH ELLIS

The Company Sergeant-Major Sanderson

The Adjutant Howard Fisher

ORCHESTRA

Wait for the Wagon

Woodhouse

The Battle Begins (The

Camp of Ancient Britons)

Kelley

'Carry Me Out'

A Military 'Bellowdrama'

by E. A. BRYAN

General Death JACK JAMES

Colonel Gloom, a Wireless

Fan, D. HAYDN DAVIES

Major Black ('Ambrose')

DONALD DAVIES

Miss Fit ('Adela'), the

Colonel's daughter

DOROTHY EAVES

Sergeant Bomb

Comper, RICHARD BARRON

Major Black is in hiding

in a gloomy subterranean

cellar, for he is about to

be court-martialled for

theft of a secret cypher.

The Colonel's daughter comes to save him and suggests to him to play 'possum.' The General and the Colonel arrive, and the Major succeeds in bluffing them all until an unfortunate accident occurs. It is only then, however, that the fun really begins.

ORCHESTRA

Phantom Brigade Myddleton

KENNETH ELLIS

My Old Shako Trotter

The Trumpeter Aitke Dix

ORCHESTRA

Boys of the Old Brigade Myddleton

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

6.30 Camp Fire, by the 12th Swansea 'Forest' Troop of Boy Scouts

Monday's Programmes cont'd (December 3)

6.45 S.B. from London
 7.45 S.B. from Aberdeen (See London)
 9.0 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 S.B. from London
 6.30 For Boy Scouts
 6.45 S.B. from London
 7.45 S.B. from Aberdeen (See London)
 9.0-11.0 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
 HAROLD KIMBERLEY (Light Baritone) and MABEL CONSTANDUROS (Entertainer) pay a return visit
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.45 S.B. from Aberdeen (See London)
 9.0-11.0 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
 March, 'The Noble Guards'Schrammel
 Overture, 'John and Sam'Ansell
 FLORRIE GRAINGER (Soprano) and MAY GABNER (Contralto)
 Lo! the MornC. Jessop
 The Elfin CallStephen Glover
 Minstrel of SpringChallinor
 ORCHESTRA
 First Mosaic on the works of Mendelssohn
 arr. Tavan
 NELLIE TOCHER (Pianoforte)
 Fantasy, Op. 17, 2nd MovementSchumann
 ORCHESTRA
 Caucasian SketchesIppolitov-Ivanov
 FLORRIE GRAINGER and MAY GARNER
 Out with the TideFrancesco Berger
 The MermaidensC. Jessop
 Life's Dream is o'erJ. Ascher
 ORCHESTRA
 Waltz, 'Doctrinen'Strauss
 The Fairy TarsapatapoumFoulds
 In the Syrian DesertEvan Marsden
 NELLIE TOCHER
 Intermezzo in B Flat Minor, Op. 117....Brahms
 Prelude in A MinorArensky
 Waltz in E MinorChopin
 ORCHESTRA
 Selection, 'Der Freischütz' (The Marksman)
 Weber

5.15 THE CHILDREN'S HOUR
 China from China—and Japan
 Songs by HARRY HOPWELL
 Chin Chin Chinaman
 The Old Kitchen (from 'The Little White House')
 The China Dancer (Roll)
 Songs by DORIS GAMBELL
 The Amorous Goldfish (from 'The Geisha')
 In Japanese Butterfly Land (Hemley)
 Japanese Lullaby (Stanford)
 A Story, 'The Story of the Willow-Pattern Plate'

6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 For Boy Scouts: a Scout Play. S.B. from Hull
 6.45 S.B. from London

7.45 A Light Orchestral Programme

THE NORTHERN WIRELESS ORCHESTRA
 A Comedy OvertureBarra Partridge
 Selection, 'I Lombardi' (The Lombards)...Verdi
 LEVI SHAW (Lancashire Dialect Entertainer)
 Owd Enock o' Dan's ('Poems and Songs')
 E. Waugh
 Ben my Chree ('Dingle Cottage')Cronshaw
 ORCHESTRA
 Intermezzo, 'Tip Toes'Cooke
 Ballet Music, 'Faust'Gounod
 LEVI SHAW
 Coming Whoam ('Dingle Cottage') .. Cronshaw
 Thee and meS. Laycock
 ORCHESTRA
 Betrothal BalletGibbs
 9.0-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

2.0—London Programme relayed from Daventry. 2.30—Mr. James Holmes, B.Sc., 'Physical Geography—X. Mountains.' 3.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—For Boy Scouts. 6.45—S.B. from London. 7.45—S.B. from Aberdeen (see London). 9.0-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0—Broadcast to Schools. Schools Bulletin. 3.10—Musical Interlude. 3.15—S.B. from Aberdeen. 3.50—Light Orchestral Concert. The Station Orchestra. 4.30—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—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Juvenile Organizations' Bulletin—The Boy Scouts. Major F. M. Crum, Chief Scouts Commissioner for Scotland. 6.45—S.B. from London. 7.45—S.B. from Aberdeen. 9.0—S.B. from London. 9.30—Calendar of Great Scots. 9.32—Scottish News Bulletin. 9.35—Recital. The St. George Co-operative Musical Association. 10.5-11.0—Spanish Music. The Station Orchestra. F. H. Etcheverria (Baritone).

2BD ABERDEEN. 500 M. 600 KC.

3.0—Broadcast to Schools. S.B. from Glasgow. 3.15—Professor J. Arthur Thomson: 'Natural History round the Year—XI. The Story of Mistletoe.' 3.30—Afternoon Concert. The Station Octet. 3.45—Hilda Gray (Contralto). 3.55—Octet. 4.5—R. E. Anderson (Baritone). 4.15—Octet. 4.30—Hilda Gray. 4.40—Octet. 4.50—R. E. Anderson. 5.0—Octet. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Juvenile Organizations' Bulletin. 6.45—S.B. from London. 7.45—'Ayont the Gramplans.' A Scottish Variety Programme. Presented by Artists from the North East Corner of Scotland. Octet: Strathpeys, 'Neil Gow,' 'Stamper' and 'Port a Bhodich.' Reels, 'Mrs. McLeod' and 'John Cheap the Chapman' (arr. Moore). 7.49—W. M. Johnston (Tenor): Bonnie Wee Thing (George Fox); Mary Morrison (Arthur Sullivan): The Lea Rig (arr. Blamphin). 7.58—Mrs. MacFarlane looks out of the window. 8.8—Paul Askew (Viola): The Cradle Song (Scott Skinner); Lochnagar (Gibson); Strathpeys (Stephen). 8.14—Choir: Gathering Song of Donald the Black (arr. G. T. Hall); Blue Bells of Scotland, A Fife Fisher's Song (arr. H. S. Robertson); Ye Banks and Brans (arr. P. E. Fletcher); The Piper o' Dundee (arr. Godfrey); The Flowers o' the Forest (arr. H. S. Robertson); The Keel Row (arr. P. E. Fletcher). 8.29—Broadening the Mind. A Sketch by Rae Elrick. 8.39—Minnie Mearns (Contralto): There grows a bonnie brier bush (Traditional); Hush-a-ba-Birdie (Alice Banten); O, the Thistle o' Scotland (MacFarlane). 8.48—Pipe Band: Slow March, 'My Home.' March, 'My Native Highland Home.' Strathpeys, 'Maggie Cameron,' Reel, 'Sandy Duff' (Traditional). 9.0—London. 9.30—Glasgow. 9.35-11.0—London.

2BE BELFAST. 305.1 M. 980 KC.

12.0-1.0—The Radio Quartet: Beatrice McComb (Contralto). 2.0—London Programme relayed from Daventry. 3.30—Concert. The Radio Trio. 3.47—Alice Moxon (Soprano). 3.59—Trio. 4.16—Stuart Robertson (Baritone). 4.28—Trio. 4.45—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.45—Vaudeville. R. H. Morrow (Character Studies). Giovanni Morelli (The Accordion Wizard). Variety Band, conducted by Harold Lowe. 8.15—Opera. 'L'Enfant Prodigue' (Claude Debussy). Orchestra, conducted by E. Godfrey Brown. Scene: A Village near the Lake of Genesareth. 9.0-11.0—S.B. from London.

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 (361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

9.40
Two Plays
by
W. W. Jacobs

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.15 SEE CENTRE COLUMN
- 1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA From the Hotel Cecil
- 2.30 BROADCAST TO SCHOOLS: 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 Mr. DESMOND MACCARTHY: 'Modern Men of Letters—VI, George Bernard Shaw'
- 4.30 LOUIS LEVY'S ORCHESTRA (Continued)
- 5.15 THE CHILDREN'S HOUR: Explanations Do you know: How to make an umbrella-stand? Why a dog's tail is a great novelty? What makes tramcars break down? Why the rhinoceros has a bad temper? These and similar problems of importance and interest will be solved in stories by Carey Grey, F. G. Goddard and others. The programme will include Violin Solos by DAVID WISE
- 6.0 SIR WILLIAM BEACH THOMAS: 'The Best of Autumn'—VI
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Interlude
- 6.45 THE FOUNDATIONS OF MUSIC SCHUBERT MISCELLANEOUS PIANOFORTE PIECES Played by HAROLD CRAXTON Variations on a Theme by A. Huttenbrenner
- 7.0 Questions for Women Voters—VI, Mr. ROBERT BOOTHBY, M.P., 'How the Nation's Money is Spent'
- 7.15 Musical Interlude
- 7.25 Prof. E. N. DA C. ANDRADE: 'Science in the Modern World—V, Science in Industry'

- 7.45 A MILITARY BAND CONCERT THE WIRELESS MILITARY BAND Conducted by B. WALTON O'DONNELL Overture, 'Prince Igor' Borodin
- 7.58 BETSY DE LA PORTE (Contralto) I love to hear you singing Haydn Wood Be brave and smile Harry S. Pepper Love's quarrel Cyril Scott (Continued on top of column 3.)

8.0-8.30 (Daventry only) Mr. NORMAN WALKER: 'How to begin Biology—V, What is the Source of Starch in Nature.' Relayed from Leeds

- 8.5 BAND Selection, 'Romeo and Juliet' Gounod
- 8.20 BARRINGTON HOOPER Songs
- 8.28 BETSY DE LA PORTE O flower of all the world Woodforde-Finden The curtain falls Guy d'Hardelot Within the garden of your heart Alicia Scot
- 8.35 BAND Minuet ('Rodelinda') Handel Malaguena ('Boabdil') Moszkowski
- 8.45 BARRINGTON HOOPER (Tebor) Songs.
- 8.52 BAND Hungarian Rhapsody, No. 3 Liszt
- 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

11.15-1.0 CANTERBURY CATHEDRAL
 The Enthronement of the Most Reverend
 Cosmo Gordon Lang
 as
 Archbishop of Canterbury
 The Scene and the Ceremonial
 An Introductory description from the Studio

11.30 The Ceremony
 Relayed from Canterbury Cathedral

THE ceremony of enthronement of a Lord Archbishop of Canterbury is as impressive as any in the ritual of the Established Church. Under the lofty arches of England's most famous Cathedral the new Archbishop, surrounded by the Bishops and dignitaries of the Province, hears the Mandate of the Royal Commissioners, authorizing the ceremony, read. He takes the historic oath, administered by the Dean, before being enthroned by the Archdeacon on the Archbishopial Throne. Then, after prayer, he is conducted through the middle of the Choir and installed in the Dean's Stall. Thence, whilst a hymn is sung, the procession moves through the Screen to the Marble Throne, in which he is again enthroned. Returning to the High Altar, he hears *Te Deum* sung, and then goes into the pulpit to preach. After his sermon and Benediction he goes into the nave to give a second Blessing which he repeats outside the West Door, blessing the city, the country, and the people, before he goes through the cloisters, to the Chapter House for the ceremony of installation there.

9.40 Two Plays by W. W. Jacobs.
 'The Grey Parrot'
 Dramatized by W. W. JACOBS and CHARLES ROCK
 Jim Gannett } (Mates of) EDWARD CHAPMAN
 Sam Rogers } s.s. Curlew } FREDERICK RUSSELL
 Hobson (a Publican) CECIL CALVERT
 P.C. 24 ERNEST DIGGS
 Mary Gannett ANN KASMER
 Jane Rogers CICELY TURNER

'The Monkey's Paw'
 Dramatized by LOUIS N. PARKER
 Mr. White MARCUS BARROW
 Mrs. White ANN STEPHENSON
 Herbert JACK HOBBS
 Sergeant-Major Morris CALIB PORTER
 Mr. Sampson ARTHUR EWART

10.40-12.0 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND; from The Hotel Cecil.



THE NEW ARCHBISHOP, DR. LANG.



THE DEAN OF CANTERBURY, DR. G. K. A. BELL.

Canterbury Cathedral, from which the ceremony of the enthronement of the new Archbishop will be relayed this morning between 11.30 and 1.0.

SAVE while you spend and ENJOY while you save

Rothman's provide smokes for yourself and Xmas Gifts for your friends, AT WHOLESALE PRICES, saving you from 5/- to 7/- in the £.
Order by Post or visit a Rothman's Branch—see below.

Amongst the 100,000 regular Rothman Customers are many distinguished and wealthy men and women, who could easily afford to pay top prices for cigarettes. But they prefer Rothman's for QUALITY.

They include: H.E. the Lord Irwin, Viceroy of India; H.M. King Alfonso of Spain; H.E. the Governor-

General of the Sudan; H.E. the Governor-General of Mauritius; H.H. Prince Montecchiodi; The Lord Chief Justice of Northern Ireland; Admiral Sir Frederick Tudor; Major-General Sir Francis Howard.

If you want GOOD cigarettes cheaply—change to Rothman's; enjoy the change; and keep the change!



PRESENTATION CABINET of 250 PALL MALL Virginia

This is a handsome Cabinet with padded lid, covered in soft sea-green fabric. Filled with Rothman's famous Pall Mall Virginia—made from selected leaf, matured-in-the-wood for five years. An exquisitely smooth cigarette—neither too mild nor too full. **15/-**

Also similar Presentation Cabinet containing 250 C.T.V. (Cork-Tipped Virginia) cigarettes. Price 11/3, post extra 6d

SILVER-PLATED BOX of 50 C.T.V. (Cork-Tipped Virginia)

Neatly lined throughout with Cedar-Wood. The natural dignity of the silver finish is considerably enhanced by the delicate oxidised shading, and a further graceful effect is obtained by the four miniature feet. Contains 50 Rothman's C.T.V. (Cork-Tipped Virginia)—a very popular "Rice-Paper" cigarette. **4/10**

(Ref. No. 260)

Or filled with 50 Pall Mall Virginia, 5/6 post free (Ref. No. 27).



5 & 5a, PALL MALL, LONDON, S.W.1

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2, LANGHAM PLACE, W.1
10, HIGH STREET, KEN. W.8
6-8, OLD BOND ST., W.1
4, CHEAPSIDE, E.C.2
113, HOLBORN, E.C.1
26, QUEEN VIC. ST., E.C.4

GOLD FLAKE Virginia

Smokers of Gold Flake!—here is your favourite Virginia, and you save 1/- on every tin of 100. Standard size. In Golden embossed Tins of 100. **5/- would buy 127**



WHITE HORSE Virginia

This cigarette has proved an extraordinary success. A quality cigarette, direct-from-factory-to-smoker, at the very low price of 3/8 per 100—it was bound to succeed! Medium strength; well-matured Virginia Leaf. In boxes of 100. **5/- would buy 136**



ROYAL FAVOURITES Virginia

A favourite smoke of H.E. the Lord Irwin, Viceroy of India. During the last 20 years almost every smoker who has tried them has continued to smoke them regularly. This Virginia is for those who like a flavour, delicate but not pallid, and want a smoke which satisfies but never rasps. Royal Favourites are THE GOLDEN MEAN! 2 1/2-in. long. In boxes of 100. **5/- would buy 122**



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.....*	"	" C.T.V. ...	11	3	-
.....	Silver-Plated Cab.	50 Cork-Tipped Virginia (No. 260)	4	10	-
.....	"	" Pall Mall Virginia (No. 27)	5	6	-
Quantity CIGARETTES in boxes of 100			100	500	1000
.....*	Gold Flake Virginia	...	3/11	19/1	38/2
.....*	White Horse Virginia	...	3/8	18/-	36/-
.....*	Royal Favourites	...	4/1	19/10	39/8

*Postage extra see details to the right

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To all Men and Women
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The experiments of Voronoff have indicated that if certain worn-out glands in our bodies could be replaced the whole human organism might be rejuvenated. But more attractive is the achievement of E. Buergi, M.D., Professor of Medicine at the University of Berne, Switzerland.

After many years of research Dr. Buergi has succeeded in isolating from the green leaves of vegetables a substance which Sir Arthur Shipley, F.R.S., described as "the most wonderful substance in our world." It is the basic substance of all vital energy.

Prolonged tests in hospitals and in private practice have shown that PHYLLOSAN has a remarkably revitalizing and rejuvenating effect upon the whole system—creating a new and more vigorous blood stream, promoting a more effective and rapid reconstruction of worn-out tissue cells, and increasing all the physical and vital forces of the body, irrespective of age.

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ARTERIES, HIGH BLOOD PRESSURE,
HEART WEAKNESS, LOWERED VITALITY,
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TUESDAY, DECEMBER 4

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15
Singing
the
Old Songs

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 CANTELL

Overture, 'Bivouac in Guiana' Kreutzer
MIRANDA SUGDEN (Soprano) and Orchestra
Aria, 'Jewel Song' ('Faust') Gounod

4.18 ORCHESTRA
Suite, 'Fête Galante' Lacombe
UNA CHEVERTON (Violin)
Fugue in A Tartini, arr. Kreisler
Air on the G String Bach, arr. Burmester
MIRANDA SUGDEN
Die Mainacht (May Night) } Brahms
Liebestreu (Love's Faith) }
Der Schmid (The Smith)..... }

4.48 ORCHESTRA
Italian Caprice Tchaikovsky

UNA CHEVERTON
Zigeunerweisen (Gypsy Airs) Sarasate, arr. Wilhelmj

5.12 ORCHESTRA
Suite of Ballet Music, 'Le Cid' Massenet

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'Queen Carmina's Christmas Card,' by Norman
Timms

JANET MACFARLANE, Scots Songs
HAROLD CASEY (Baritone)

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

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

LOUISE HOMPFEY (Lady Baritone)

7.30 Recital of Gramophone Records

8.0 A Symphony Concert

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'The Marriage of Figaro' Mozart

EVELYN HANSON (Soprano) and Orchestra
Aria, 'Vedrai carino' (Thou shalt see, dear one)

('Don Giovanni') Mozart

8.15 JAMES CHING (Pianoforte) and Orchestra
Concerto in A Minor, Op. 54 Schumann

OF Schumann's works in the larger forms, far the finest were composed in the years from 1841 to 1845. Towards the end of 1840, as listeners will remember, he and Clara Wieck were happily married, after long suspense and many difficulties in the course of which Schumann had actually to go to law with his prospective bride's father. His warm-hearted admiration for his wife's gifts

as a pianist, her devotion to the works which he wrote for her to play, acted and reacted on each other with the happiest results for the whole world of music.

The first movement of this Concerto was composed in 1841, intended at first to stand alone as a Fantaisie. Four years later, the other two movements were added to complete the Concerto as we know it now.

The first movement begins with a striking passage for the solo instrument, immediately after which the principal tune appears on the wind instruments, to be repeated by the pianoforte. Strictly speaking, the movement has no main second tune, but the beautiful melody which does duty for it will easily be recognized as the fiddles play it on their lowest strings. There are other melodies, obviously derived from these, and towards the end there is a brilliant Cadenza for the soloist.

The second movement, an Intermezzo, begins with a delicate dialogue between the soloist and the orchestra, and there follows a broad, flowing melody played first by violoncellos, then by clarinets. The dialogue is resumed and the movement passes very naturally into the last movement, which is a Rondo, a movement in which the main tune keeps on coming round again after others have been heard between its appearances. There are a few introductory bars, and then the pianoforte boldly announces the main tune. There are two other themes of importance, one of them of particular interest at the present day, as a forerunner of the way in which the device of syncopation is used in modern dance music. The other is played on its first appearance by the oboe. The whole movement is brilliant, and comes to an end with vigorous octave passages for the solo instrument.

EVELYN HANSON
Nel }
Au bord de l'eau (At the water's brink) } Fauré
Green }
Fêtes Galantes Hahn

8.50 ORCHESTRA
Symphony No. 7 in A, Op. 92 Beethoven
Poco sostenuto—vivo; Allegretto; Presto;
Finale, allegro con brio

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

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 'Fireside Singing'
(From Birmingham)

Another hour with the old Songs and Choruses,
in which Listeners are asked to join, by the
BIRMINGHAM STUDIO CHORUS
and ORCHESTRA
Conducted by JOSEPH LEWIS



THE BIRMINGHAM STUDIO ORCHESTRA,
which 5GB listeners will hear again in two concerts today.

Tuesday's Programmes continued (December 4)

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, 'Carnival' Dvorak
Symphony No. 5 in E Minor
Tchaikovsky

ALTHOUGH there is a young and vigorous school of Bohemian composers at the present day, Dvorak remains not only the most popular, but the most truly representative musician of his own country.

He enjoyed but little in the way of education, either in music or in a general way; his own natural genius and an enthusiastic devotion to the folk-music of his own country were the two elements which combined to make of him the great man he was. Though his compositions did not make much use of actual folk-tunes, they are all strongly Bohemian in character, and the vividness of their melody and rhythm has had a great deal to do with the popularity they have won.

The 'Carnival' Overture which is to be played this evening is part of a larger work consisting of three Overtures which Dvorak intended to be performed at once. As he conceived it, the three were called 'Nature,' 'Life,' and 'Love.' But in this country the second, much better known than either of the others, appears always under the title 'Carnival.'

The three were performed together under the composer's direction, at the farewell concert which he gave in Prague before leaving for America, and were also part of the programme of the first concert which he gave there. On that occasion the programme contained descriptive notes for which he was himself understood to be responsible.

This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorak by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia.

Of the whole work he said: 'The three parts of the Overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of an humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe.'

The 'Carnival' Overture begins in a real carnival spirit with a brisk and joyous tune. The falling fourth, which is three times repeated at the end of the theme, becomes the starting point for the next tune, and there is one other, introduced by the viola, which has a large share in the first section. A second main tune appears soon, of rather melancholy character, and thereafter the Overture pursues the customary course, except that the section which is known as the 'working out' is interrupted by a little slow episode in which the flute plays a plaintive melody over a reiterated phrase on the English horn.

5.0 DOROTHY EDWARDS: 'The Pen Mightier than the Sword—Light Skirmishes in an Author's Life'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 A WELSH INTERLUDE

A Talk, illustrated by readings and musical settings of the works of Watcyn Wyn by J. EDDIE PARRY

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



John Rorke (left) and Sidney Evans will be 'On Approval' for Cardiff listeners tonight at 9.55.

9.40 A VIOLIN RECITAL by ALBERT VOORSANGER
Légende Delius
Nocturne in D Chopin, arr. Wilhelmj
Perpetuum Mobile Novacek

9.55 On Approval

A Vaudeville Programme featuring:

LILLIAN LEWIS (Mezzo-Soprano)

JOHN RORKE (Light Baritone)

DONALD DAVIES

SIDNEY EVANS

RICHARD BARRON

10.40-12.0 S.B. from London

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

11.15-1.0 app. London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

9.35 Musical Interlude relayed from London

9.40-12.0 S.B. from London



Faughan & Freeman

W. W. JACOBS,

the famous humorist and author of some strangely powerful ghost stories. Two of his plays will be broadcast from London and Daventry at 9.40 tonight.

6BM BOURNEMOUTH. 326.1 M. 920 KC.

11.15-1.0 London Programme relayed from London

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Lieut.-Colonel J. H. COOKE: 'The Sussex Downland—II, The Fight for the Trundle'

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

5PY PLYMOUTH. 400 M. 750 KC.

11.15-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Old World Recipes for Thoughts and Smiles

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Miss GRETA M. YEAL: 'A Hustle through the Northern Atlantic States of America'—II

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

2ZY MANCHESTER. 384.6 M. 780 KC.

11.15 London Programme relayed from Daventry

1.0 Gramophone Records

1.15-2.0 THE TUESDAY MIDDAY SOCIETY'S CONCERT

Relayed from the Houldsworth Hall

A VOCAL RECITAL by

DALE SMITH (Baritone)

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WIRELESS ORCHESTRA
Selection, 'Tom Jones' German

4.15 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA

Ballet Suite, 'Hérodiade' Massenet

Siegmund's Love Song Wagner

Hungarian Rhapsody, No. 2 Liszt

5.15 THE CHILDREN'S HOUR
S.B. from Leeds

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. JOHN F. LEEING: 'Safety in Air Transport'

7.15 S.B. from London

7.45 A Review of Revues

THE NORTHERN WIRELESS ORCHESTRA

Arlette Fevre and Novello

Algar Curwiler

A to Z Novello

8.15 JACK HULBERT

The Well-known Revue Star in Selections from his Repertoire

8.30 ORCHESTRA

Blue Skies

Berlin, Whidden, Donaldson and Wayne

This Year of Grace Concord

Good News De Sylva, Brown and Henderson

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

10.40-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, relayed from the Empress Ballroom, the Winter Gardens, Blackpool

(Tuesday's Programmes continued on page 606.)

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Programmes for Tuesday. Other Stations:

5NO NEWCASTLE. 512.5 M 960 K0.
11.15-1.0:—London Programme relayed from Daventry. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. Percy Hall: 'Open Air Sketches—V. Piscatorial Problems.' 7.15:—S.B. from London. 8.40:—Daisy Shorrocks (Violin); Berceuse (Joplin); Romance in D (Faulken). 9.49:—Dorothy King (Soprano); Caro Nome (Verdi); Mrs. Ford's Aria from 'The Merry Wives of Windsor (Noel); 9.58:—Francesco Tiedati: Scraphine's Minuet (Tiedati); On the Site of a Roman Temple (Julia Chatterton); Arabesca (Di Veroli). 10.7:—Carl Fuchs (Violoncello); Adagio and Allegro (Dupont). 10.16:—Daisy Shorrocks: From the Canstrake (Gardner); Danse Espagnole (Granados-Kreisler); Hebrew Song and Dance (Zimbalist). 10.25:—Dorothy King: To one who passed, whistling, in the night (Gibba); My heart is like a singing bird (Parry); Song of the Open (P. La Forge); Depuis le jour (from 'Louise') (Charpentier). 10.35:—Francesca Tiedati: Nocturne F Sharp Major and Berceuse (Chopin); Fantasia—Improvisio (Bajard). 10.45:—Carl Fuchs: Habanera (Haydn); Prelude (Unaccompanied), and Third Gavotte (Pepper). 11.0-12.0:—Dance Music relayed from the Oxford Galleries.

5SC GLASGOW. 405.4 M 740 K0.
11.15-1.0:—London Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin: Elementary French—XI. 3.40:—Dance Music relayed from the Locarno Dance Salon. 4.15:—Concert. The Station Orchestra: Overture, 'Marco Spada' (Auber). Nora Leslie (Contralto); On the Road to Ballyshee (Elliot); Vale (Kennedy-Russell); All through the night (Traditional) Orchestra: Four Norwegian Dances (Grieg); Intermezzo, 'Secrets' (Ancliffe). Nora Leslie: Turn ye to me (arr. Moffatt); Here in the quiet hills (Carne); The Three Ravens (Old English). Orchestra: Selection, 'Katja the Dancer' (Gilbert). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. George W. MacAllister: 'A Bird-lover in Glasgow'—II. 6.15:—S.B. from London. 7.0:—Leonard Scott: 'The Sahara—a Land of Fear and Thirst.' 7.15:—S.B. from London. 7.45:—Alice Molteno Wallis (Harp); Fantasia Brilliante on Motives of Pfitzner's Opera, 'Martha' and Musical Sketch, 'Murmuring Waves' (Overthür); Echoes of a Waterfall ('Caprice') (Thomas). 8.0:—The Choral and Orchestral Union of Glasgow. Choral Concert, relayed from the St. Andrew's Hall, 'Elijah' (Mendelssohn). Conductor, Wilfrid Senior. Vocalists: Gladys Ancrum (Soprano); Edith Furmedge (Contralto); Stewart Wilson (Tenor); Horace Stevens (Baritone). The Glasgow Choral Union. The Scottish Orchestra: 8.55 app.:—Scottish News Bulletin. 9.5 app.:—The Choral and Orchestral Union of Glasgow. Choral Concert (Continued). 10.0 app.:—Second General News Bulletin. 10.15 app.:—Ivan Firth and Phyllis Scott. In Light Comedy Duets and Folk Songs. 10.40-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 K0.
11.15-1.0:—London 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 Palace de Danse. 4.15:—Studio Concert. The Station Octet:—Four Indian Love Lyrics (Woodforde-Finden). 4.25:—Lilian Thomson (Contralto), and Roberta Wilson (Soprano): Ave Maria (L. Denza); April is a Lady (Phillips); The sweetest flower that blows (C. B. Hawley). 4.35:—Octet: Selection, 'Florodora' (Stuart). 4.50:—Lilian Thomson and Roberta Wilson: Because of you (Tosti); Good night, pretty stars (Noel Johnson); Sweet once sang the bird (Rubinstein); When the snow is on the ground (Spanght). 5.0:—Octet:—Suite, 'In a Fairy Realm' (Ketelbey). 5.15:—Children's Hour: A Highland Tale, 'How Finn found Brann', by Donald MacKenzie. 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. 8.35:—Scottish News Bulletin. Relayed from Glasgow. 9.40-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 950 K0.
11.15-1.0:—London Programme relayed from Daventry. 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 Violoncello Recital by Marjorie Brown. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Oldpark Male Voice Quartet: John Peel (arr. G. Bantock); A Negro Medley (H. H. Pike); Half Smiling Mero (Traditional); Uncle Moon (H. H. Pike); In Absence (D. Buck). 8.0:—Vaudeville. Len Jennings (Xylophone). A Skotch. 'A Permanent Wave', by Phoebe Fenwick Gaye. Cyril Liddington (Entertainer). Vivian Lambelct and Barbara Cooper (Songs, Monologues and Nonsense). Variety Band, conducted by Harold Love. 9.0:—S.B. from London (9.35 Regional News). 9.40:—Light Concert Music. Winifred Fisher (Mezzo-Soprano). Orchestra: Overture 'Ray Blas' Op. 95 and Canonetta from Quartet, Op. 12 (Mendelssohn); Intermezzo from Quartet in A Minor, Op. 13 (Mendelssohn), arranged for String Orchestra by Jockisch. 9.58:—Winifred Fisher: Selected Songs. 10.8:—Orchestra: Berceuse and Prælude (Jáknefolt). 10.15:—Winifred Fisher and Orchestra: Song Cycle.—'For Your Delight, Haste Away, Love's Power, The Happy Heart, Lullaby, and The Miller and his cat (Herbert Brewer). 10.27:—Orchestra: Air Vahaque, 'Hora Rumanesca' (Jules Bordier); Two Dances from 'Prince Igor' (Borodin). 10.40-12.0:—S.B. from London.

Owing to an error in our issue of November 16, the name of Sir August Manns, conductor at the Crystal Palace, was printed in Mr. C. L. Graves's article on 'Schubert and his English Champions' as 'Manus.' We publish this correction at the suggestion of several of our readers.

For South Wales Listeners. (Continued from page 596.)

St. Matthew Passion.
THE Cardiff Musical Society gives the first concert of the forty-first season on Sunday, December 9, at 9.5 p.m. Last year the Society gave performances of Bach's *B Minor Mass*, Elgar's *Light of Life*, and other important works, and it proposes this season to keep up the same high standard by performing the *St. Matthew Passion*, *King Olaf* and *Elijah*. In a foreword to the prospectus for 1928-29, the Committee state: 'During the coming season we are to have the help of the newly-formed National Orchestra of Wales, whose notable series of concerts at the City Hall has already established for them a high reputation.' The artists at the first concert—part of the *St. Matthew Passion*—will be Dorothy Bennett, Astra Desmond, Tom Pickering, and George Parker, and the conductor is Warwick Braithwaite.

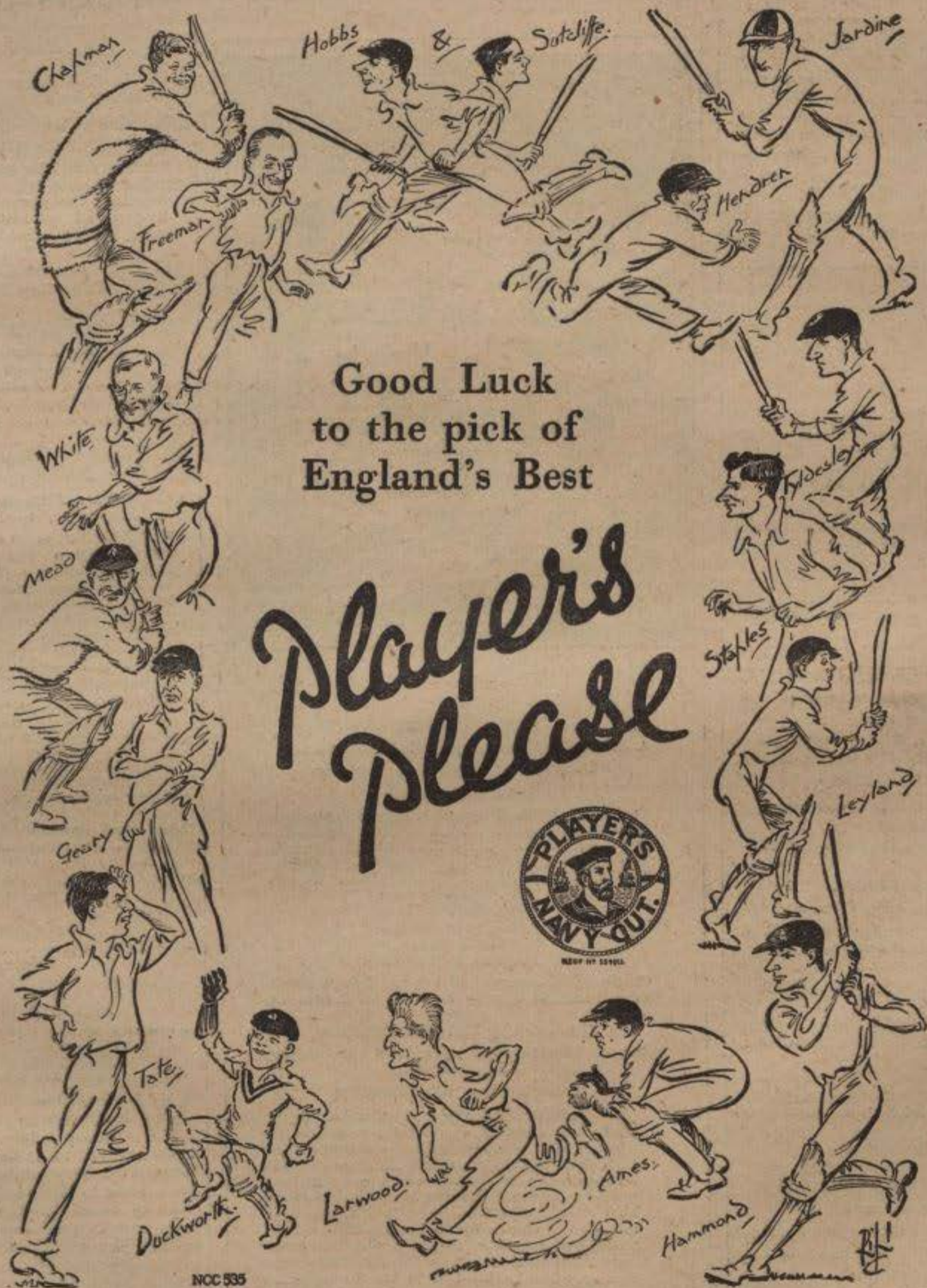
If at First—
ON Tuesday, October 23, a hunting programme was arranged under the title of 'Tally Ho!' All the most appropriate music was chosen, from *John Peel* to *The Hunter's Farewell*. Orchestral, choral and solo items were included and the evening promised fair to be a popular one. But it turned out that *The Ride of the Valkyries* would have been more appropriate, for a terrific tempest smote the city and took so great a dislike to the aerial that it laid it low. Unrecorded deeds of heroism were done, but the aerial was not in action again until two minutes before the programme was due to end. The programme is to be given on December 11—also a Tuesday—and Topliss Green, who was in the original programme, will sing solos and songs with choruses with the Station Male Voice Choir.

Other Items.
MR. A. G. TAYLOR (bass), who sings in an afternoon concert on Wednesday, December 12, owes the discovery of his voice to inter-ship wireless telephonic tests. He was a wireless operator during the war in the R.N.V.R., and after the war he trained in London. His items are all popular ballads.
Mr. Herbert Gill, who makes an appeal on behalf of the Newport Institute for the Blind, on Sunday, December 9, is one of those people with the rare gift of opening purse-strings by pulling heart-strings. He made special appeals in London in the early part of this year for the Abertillery Miners' Distress Committee, and his name appears on the Board of Governors of many charitable organizations.

Notes from Southern Stations.

Bournemouth.
NO. 393, Commercial Road' sounds prosaic enough and perhaps it is not an inappropriate address for the site of the birthplace of one who wrote with so much understanding of the common things of life. The city of Portsmouth is rightly proud of its Dickens tradition, and to the Dickens' Birthplace Fellowship, whose Hon. Secretary, Mr. W. C. Harvey, is to broadcast a talk on Charles Dickens from Bournemouth on Tuesday, December 11, it has entrusted the due commemoration of the great writer.
On Thursday, December 13, Mr. George Dance will give a talk from Bournemouth Studio entitled 'The Fruit Garden.'

Plymouth.
MISS GRETA M. YEAL will give the last of her series of talks on the Northern Atlantic States of America at 7 p.m. on Tuesday, December 11.
A talk entitled 'A Glimpse of the Rock,' by Mr. J. W. F. Cardell, is in the afternoon programme for Thursday, December 13.



Good Luck
to the pick of
England's Best

Player's please



NCC 535

8.0
Myra Hess
and
Jelly D'Aranyi

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (*Daventry only*) Gramophone Records Quartet in E Flat Schumann
- 12.0 A BALLAD CONCERT
LEONORA WEEPLE (Contralto)
MAUD GOLD (Violin)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From the Restaurant Frascati
- 2.30 BROADCAST TO SCHOOLS:
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—XI, 'Sleeping Beauty'
- 2.55 Musical Interlude
- 3.0 Mr. J. C. STORANT and Miss MARY SOMERVILLE: 'The Foundations of English Poetry'
- 3.30 Miss GRACE HADOW: 'Wayfaring in Olden Times—V, Couches and Carriages'
- 3.45 A Light Classical Concert
LEONIE ZIFADO (Soprano)
THE BRONKHURST TRIO:
JULIUS ROSTALL (Violin); EDWARD J. ROBINSON (Violoncello); HENRY BRONKHURST (Pianoforte)
- 4.45 ORGAN RECITAL by EDWARD O'HENRY
From Madame Tussaud's Cinema
- 5.15 THE CHILDREN'S HOUR:
'The Runaway Slaves'
A Play with Plantation Songs. C. C. GRAVESON
- 6.0 A 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
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT
MISCELLANEOUS PIANOFORTE PIECES
Played by HAROLD CRANTON
Five Pieces
Allegro moderato in E; Scherzo in E;
Adagio in A
(To be continued)
- 7.0 Talk arranged by the Ministry of Health. Mr. J. C. BRIDGE, F.R.C.S., Senior Medical Inspector to the Home Office: 'Night Work'

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



9.35 'A Sea Change'
or
'Love's Stowaway'

A Comic Opera written by W. D. HOWELLS
Composed by Sir GEORGE HENSCHEL

Dramatis Personae:

The Captain of the *Mesopotamia* JOSEPH FARRINGTON
Mr. Theron Gay JOHN ARMSTRONG
The Deck Steward ARTHUR HOSKING
Miss Muriel Vane LESLEY DUDLEY
The Ice Princess ROSE HIGNELL

Mr. Matthew Vano

Mrs. Mathew Vano

Miss Vane's Maids

The Engineer

The Man at the Wheel

Chorus of Passengers; Seamen; Iceberg Fairies
THE WIRELESS CHORUS AND THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

Scene: The Promenade Deck of the Steamer *Mesopotamia*

Time: Morning, before breakfast

As conductor, composer, pianist, and enthusiast in the best interests of music, Great Britain, his adopted country, owes Sir George Henschel more than there is room to set forth in these columns. As singer, too, to his own accompaniment, particularly of Schubert's songs, he has a very strong hold on our affections. But that he can give himself wholeheartedly to the mirthful side of music, as he does so successfully in this comic opera, need astonish no one who knows the buoyant vitality which makes him in his seventy-ninth year one of the youngest people in England.

His collaborator, W. D. Howells, who died in 1920, held a distinguished position in the world of letters.

A Sea Change, a burlesque opera in what was in those days the popular style, was first published in America in the 'nineties, but until tonight, has never been performed in England.

9.35
'A Sea Change,'
or
'Love's Stowaway'

- 7.15 Musical Interlude
- 7.25 Mr. C. C. KNIGHTS: 'Salesmanship—III, The Technique of Salesmanship'
THIS evening, in the course of his series of talks, Mr. Knights passes on from the psychology to the technique of salesmanship. He deals with the ideal selling personality, the extent of influence of the personal factor, and the fundamental principles upon which selling technique should be based.
- 7.45 ERNEST HASTINGS
Entertainer at the Piano
- 8.0 A Farewell Recital
By MYRA HESS (Pianoforte)
and
JELLY D'ARANYI (Violin)
Adagio in D (Sonata No. 6) ... Beethoven
Sonata in A Brahms
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 'Aims and Ideals in the Theatre: A Summing up,' by Mr. JAMES AGATE
LISTENERS to the series of talks on 'Aims and Ideals in the Theatre' have now heard confessions of faith by representative producers high-brow and low; producers of musical comedy, Shakespeare-in-modern-dress, Restoration revival, spectacle at Drury Lane, amateur productions at Cambridge, and strange plays by authors with stranger names. Tonight the B.B.C.'s dramatic critic will sum up the total result, and those people who cannot quite resolve for themselves the differing viewpoints of the various talkers will be glad of the assistance of Mr. Agate's thorough knowledge of the theatre and robust common-sense.
- 9.30 Local Announcements; (*Daventry only*) Shipping Forecast
- 9.35 'A Sea Change'
or
'Love's Stowaway'
A Comic Opera written by W. D. HOWELLS
Composed by Sir GEORGE HENSCHEL
(See Centre Column)
- 11.0-12.0 DANCE MUSIC: JACK PAYNE and the B.B.C. DANCE ORCHESTRA

WELSH listeners all over the country will welcome the announcement that a religious service is to be broadcast, via 5XX, from Capel Mawr, Rhos, on Sunday evening, December 9. Capel Mawr is the largest Nonconformist place of worship in North Wales; but, large as it is, its acoustics are well-nigh perfect. A special feature of the services at 'the Big Chapel' is the congregational singing, people coming from far and wide to hear and to join in the music. The present minister, the Rev. Wynn Davies (who will conduct the broadcast service) is well known for his versatility in both languages. Incidentally, the church has a private telephone wire from its pulpit to the homes of several members of the congregation.

WEDNESDAY, DEC. 5

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, 'Pique Dame' (Queen of Spades) *Suppé*

JOSEPH YATES (Baritone)
Proud and Peerless *Buononcini*
Spring Song *Mendelssohn*
An Old English Love Song *Allitsen*

3.15 BAND
Waltz, 'Smiles and Kisses' *Ancliffe*
CLAUDE JEPHCOTT (Entertainer)

All about Love *Grey*

3.30 BAND
Concertino for Four Clarinets and Military Band
Weber

(Soloists: Messrs. COTTERELL, WILSON, ROBERTS,
and LANDER)

Woodland Whisperings *Czibulka*

JOSEPH YATES
Eleanore *Allitsen*
The Knight's Song *Martin Shaw*
Young Dietrich *Henschel*

3.55 BAND
Suite, 'Hiawatha' *Coleridge-Taylor*

ORCHESTRA
Romance, 'Mirage' *Cootes*
March of the Giants *Finck*
FRANK VENTON (Viola)
Adagio *Haydn, arr. Spitzner*
Capriccio *Haydn, arr. Tertis*

7.18 ORCHESTRA
Pot-Pourri, 'Tangled Tunes' *Ketelbey*
JOHN BUCKLEY
Turn ye to me *Martin Shaw*
The Laird of Cockpen *Parry*
Border Ballad *Cowen*

7.40 FRANK VENTON
Arietta *Handel, arr. Harty*
Französisches Lied (French Song) *Burmester*
Allegretto *Wolstenholme*

ORCHESTRA
Ballet Suite, 'The Shoe' *Ansell*

8.0 A Discussion
between
DR. L. HADEN GUEST
and
MR. ROSSLYN MITCHELL, M.P.
'Where is the Best Career—at Home or Abroad?'

8.0
Where is
the Best
Career ?

This Plan Will Bring You £250 A YEAR FOR LIFE—FROM AGE 55

Ninety-nine people out of a hundred have to provide for their own future. They have no rich relative to take the burden from their shoulders, and no business pension scheme to fall back upon.

Are you satisfied with the progress you yourself are making? Have you saved anything like enough to justify a belief that at 55 years of age you will be in a position to take things easier? What about your family, should you, the breadwinner, be taken from them? The plan about to be explained will, if adopted without further delay, relieve you of all anxiety about the matter.

Assuming your age to be 35 and you would like to provide for a private income of £250 a year for life commencing at 55, this is how the plan works out. You make yearly or half-yearly deposits to the Sun Life of Canada (the great Annuity Co.) of an agreed sum. And this is what you get in return.

£250 a Year for Life.
At 55 years of age the Sun Life of Canada will start paying you an income of a fixed sum—about £250 per annum—and you'll receive this income every year as long as you live. Or, if you prefer it, you can have a cash sum down of about £3,000. Of course, you haven't deposited anything like that sum. It's the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the arrangement.

Income Tax Saved.
For every deposit you make you receive rebate of Income Tax—a concession which will save you nearly £250 during the period, assuming the present rate of tax to continue.

£20 a Month if Unable to Work.
Applicable to residents in the British Isles, Canada and United States.

If through illness or accident you lose the power to earn a living, and the disability is permanent, you are excused from making any further deposits and £20 per month will be paid to you until the £250 a year for life becomes due.

£2,000 for Your Family.
Should you not live to the age of 55, £2,000, plus accumulated profits, will be paid to your family. If death results from an accident, the sum would be increased to £4,000, plus accumulated profits.

Any Age, Any Amount.
Though 55 and £50 a year for life has been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£82,000,000 Assets.
The Sun Life of Canada has assets of over £82,000,000, which are under Government supervision. It is in an impregnable position. Do not, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

FILL IN AND POST THIS FORM TO-DAY.

To J. F. Junkin (Manager),
Sun Life Assurance Co. of Canada,
12, Sun of Canada House, Cockspur Street,
Trafalgar Square, London, S.W.1.

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

Name
(Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth

R.T. 30/11/28.



Three distinguished public men in tonight's programmes—Professor Gilbert Murray (left), Mr. Rosslyn Mitchell, M.P. (centre) and Dr. Haden Guest.

CLAUDE JEPHCOTT will again Entertain
Monsieur Embonpoint *Ellis and Townsend*
The Schoolmaster *Gibson*

4.12 BAND
Selection, 'The Jewels of the Madonna' *Wolf-Ferrari*
March of the Nibelungs *Wagner*

4.30 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
CYRIL LIDDINGTON (Entertainer)
BOBBY ALDERSON
(American Songs at the Piano)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'A Surprise—Tomorrow in Another Land,' by
Thomas Lawton
Vocal Selections by THE CLEF TRIO
'How Things Work—Electric Toy Trains,' by
Major VERNON BROOK

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Poet and Peasant' *Suppé*
Selection, 'The Gondoliers' *Sullivan*

6.53 JOHN BUCKLEY (Baritone)
Fair House of Joy *Quilter*
Go not, Happy Day *'Maud'*
O let the solid ground *Somervell*
Old Clothes and Fine Clothes *Martin Shaw*

WE are often told nowadays that the great future for our young men lies overseas. Something resembling this view will be put forward in tonight's discussion by Dr. Haden Guest, formerly Labour M.P. for North Southwark, who has recently become a Conservative. It will be opposed by Mr. Rosslyn Mitchell, who entered Parliament in 1924, when he defeated Mr. Asquith at Paisley.

8.30 Vaudeville
'TOO LATE'
OR 'JUST IN TIME'
A Sketch by GERALD GRACE
Clifford TOMMY HANDLEY
Lady Mary GLADYS YOUNG
Sir Richard RALPH DE ROHAN
Jenkin EDWARD ELLIS
LILY BURNS and NORMAN PARRY
(Light American Numbers)
SANDY ROWAN (Scotch Comedian)
JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA

9.30 Professor GILBERT MURRAY reading from his own translation of Euripides' 'Alceste'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: HERMAN DAREWSKI and his BAND from The Royal Opera House Dances, Covent Garden

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

(Wednesday's Programmes continued on page 810.)

Wednesday's Programmes continued (December 5)

5WA CARDIFF. 853 M. 850 KC.

1.15-2.0 An Orchestral Programme
Relayed from the National Museum of Wales

THE NATIONAL ORCHESTRA OF WALES

Overture, 'The Magic Flute' Mozart
Dance Intermezzo Sibelius
Canadian Rhapsody Mackenzie
Symphony in G (The Surprise) Haydn

IN 1903 Sir Alexander Mackenzie undertook a tour in Canada, conducting concerts in all the chief towns, from Halifax, Nova Scotia, to Victoria, British Columbia. In honour of his visit no fewer than eleven new choral societies were organized, and the impetus given to choral singing throughout the Dominion was one of which the effects are still evident.

In the course of his travels a number of Canadian airs came to his knowledge, of which some are no doubt originally French Canadian. The first movement of his Rhapsody is founded on parts of three of these, one a children's song, and the other two French-Canadian tunes. In

cians who were intended for other careers. His father, wealthy and emobled, wished him to enter the priesthood, a career which had no attraction at all for the ardent and vivacious youth. Instead he obtained permission to study law, though all that we know of his legal studies is that he became proficient in the two arts of fencing and violin-playing. The former appears to have been so much the more lucrative that he thought of adopting it as a means of livelihood, while music would remain a diversion. His life was full of vicissitudes, and probably the tale of the composition of his famous 'Devil's Trill' is the best known incident in it.

He dreamed, so we are told, that he made a bargain with the Devil for his soul. Everything went as he would have it and the idea occurred to him to hand his violin to his new servant. To his intense astonishment the Devil played with consummate skill and energy, and with such beauty as surpassed the boldest flights of his imagination. Seizing his violin when he awoke he tried in vain to recapture the music he had heard, but the piece which he then composed—'The Devil's Sonata'—although the most

famous that he left, was, according to himself, far below the one he heard in his dream.

He carried out improvements on the violin and especially on the bow, which were of great importance, and left a good deal of music which combines the quiet dignity of Corelli with a grace and charm, and a variety of expression, which were all his own. He wrote also extensively on musical matters, and in one of the Italian Municipal Libraries alone there are twenty-five MSS. of his, dealing with theoretical subjects.

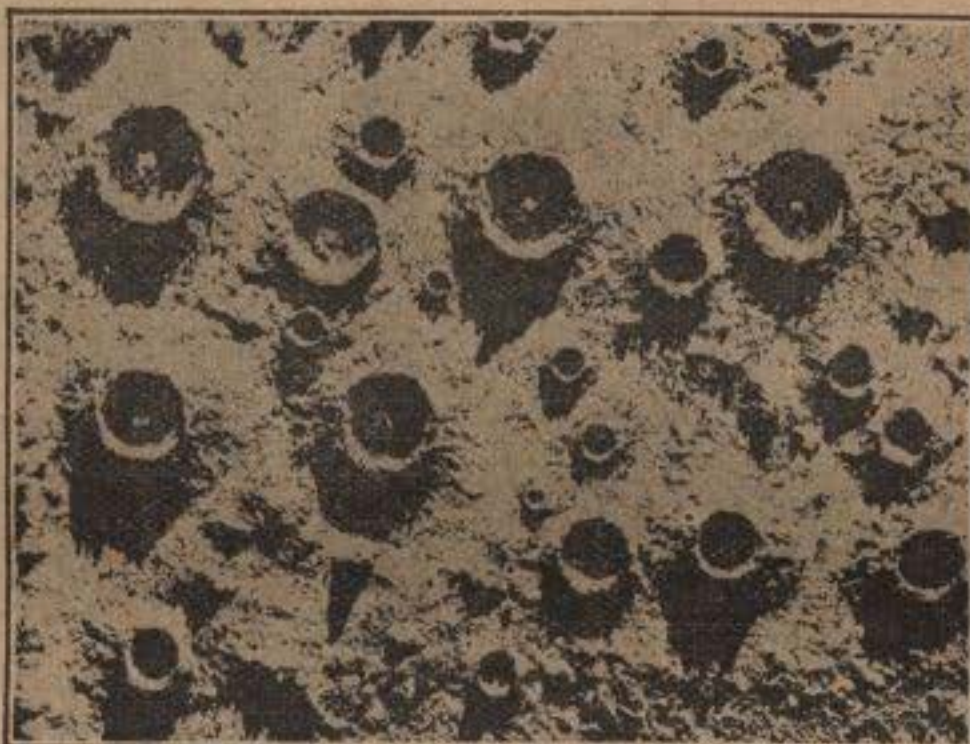
LILIAN M. PLUMER

To Music Schubert
Vale Kennedy Russell
Pearl of the West
Winifred Vaughan

TRIO

Suite, 'Joyous Youth'
(Second Movement)

Coates
Fantasia, 'Samson and
Delilah'.... Saint-Saëns



THE LANDSCAPE OF THE MOON.

An interesting photograph, taken through the largest telescope in the world, showing the southern portion of the moon's surface. Mr. Warner-Staples will talk about the moon to Cardiff school-children this afternoon.

the slow movement can be heard also two Canadian airs; one is known as Bytown (the old name for Ottawa), the other called 'Un Canadien Errant.'

The best known of the three tunes in the last movement is one which has of itself become very popular here—'Alouette.' Before it there appears a snatch of tune taken from the song, 'A la claire fontaine,' and at the end there is the song which the Province of Quebec adopted as its own hymn.

2.30 BROADCAST TO SCHOOLS:

L. TOYE WARNER-STAPLES: 'Stars and their Story—The Queen of the Night, the Moon'

2.55 London Programme relayed from Daventry

3.45 THE STATION TRIO:

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Russian Dance (from 'Two Pieces')... Tchaikovsky
Schön Rosmarin Kreidler

LILIAN M. PLUMER (Contralto)

Silent Noon Vaughan Williams
Just a Ray of Sunlight W. H. Squire
A Land of Silence Roger Quilter

FRANK THOMAS (Violin)

Sonata No. X Tartini

GIUSEPPE TARTINI, whose life and achievements are one of the milestones in the history of violin-playing, was one of the many musi-

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 JACK HULBERT

The Well-known Revue Star in Selections from his Repertoire

8.0-11.0 S.B. from London (9.30 Local Announcements)

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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



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Wednesday's Programmes continued (December 5)

6BM BOURNEMOUTH. 328.1 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.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Romances of Old China, including the Story of the Willow Pattern Plate (Rowland Walker)

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.

5.15 THE CHILDREN'S HOUR:
Blow, blow, thou winter wind
A Talk by FRANK A. LOWE: 'Winter Visitors'
Songs sung by DORIS GAMBELL

A Tishoo..... Gibbs
My Lady Wind..... Carse
Let a Smile be Your Umbrella..... Pain

Songs sung by HARRY HOPEWELL

Blow, blow, thou winter wind..... }
The Faithful Plough..... } Folk Songs
Twankydllo..... }

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. 513.5 M. 960 KC.

2.30:—London Programme relayed from Daventry. 3.45:—Thomas Davison and Gil Ridley (Duets). John Chicken (Baritone). Thomas Davison and Gil Ridley: Moon, Moon, Moon (Edgar, Lawrence and Clifford); Poor Papa (Rose and Woods). John Chicken: Three Salt-Water Ballads (Keel); Now sleeps the crimson petal (Quilter). Thomas Davison and Gil Ridley: Stay out of the South (Harold Dixon); Peep Ho! I see you (Fred Holt); Let a smile be your umbrella (Sammy Pain). 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—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:—S.B. from London. 7.45:—Jack Hulbert. The Well-known Revue Star in Selections from his Repertoire. 8.0-11.0:—S.B. from London (9.30 Local Announcements).

5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Broadcast to Schools. Reading Test. Mr. George Burnett: 'Minstrel and Makar—XI, A B'hop and a King-at-Arms.' 3.20:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—Orchestral Concert. The Station Orchestra: Overture, 'Rosamunde' (Schubert). Alexander Henderson (Bass): O ruddier than the cherry (Handel); Now sleeps the crimson petal and Three Poor Mariners (Quilter). Orchestra: Symphony No. 7 in D (Haydn). Alexander Henderson: When a maiden takes your fancy (Mozart); The Windmill (Nelson); Brittany (Farrar). Orchestra: March of the Dwarfs (Moszkowski). 4.45:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 5.15:—Children's Hour. 5.50:—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. 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:—William Meston, in Three Scots Character Studies: Seein' the Weddin' Presents and The Mangle frae th' Roop (Mary Burnett); Bathia Mackle, Shopping (arr. W. Meston). 5.15:—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. 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:—Handel. Orchestra: Suite, 'Royal Fireworks' (arr. Hamilton Harty); Minuet from 'Berenice' (arr. W. T. Best); Three Pieces (Transcribed by Hamilton Harty): Polonaise; Aria; Passacaglia. Minuet from 'Samson'; Dance of the Sailors from 'Rodrigo' (arr. Coeren). Vocal Interlude. Maya Martin (Soprano): Recit. and Aria, 'Noble Signora' (from 'Les Huguenots') (Meyerbeer); Margaret's Prayer (Schubert); Snowflakes (Mullinson). Wagner. Orchestra: Overture, 'Tannhäuser'. Introduction to Act III, of 'Lohengrin'. 5.0:—William Moore: 'Smiffinfield—Belfast.' 5.15:—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 (9.30 Regional News).

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS:
Mr. R. E. Sorwith, 'Books Worth Reading—XI, Shakespeare's "Julius Caesar," Act IV.' S.B. from Sheffield

3.20 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Bronze Horse' Auber

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA
A Children's Suite..... Ansell

NELLIE POLLITT (Soprano)

True Love..... }
To the Nightingale..... } Brahma
There among the Willows..... }
The Vain Suit..... }

ORCHESTRA
Two Irish Dances..... Finucane

HERBERT DEVENEY (Baritone)

Harlequin..... Sanderson
Fleurette..... Metcalf
Sincerity..... }
Red Devon by the Sea..... } Clarke

ORCHESTRA
Selection, 'Lilac Time', Schubert, arr. Clusam

NELLIE POLLITT

The Birds..... H. H. Simpson
Laughing Song..... Leo Smith
Grace for Light..... Harty
Oh! tell me, Nightingale..... Liza Lehmann

ORCHESTRA
Gracing..... Evan Marsden
Entr'acte, 'Tripping Toss'..... Finch

HERBERT DEVENEY

The Floral Dance..... Moss
The Little Irish Girl..... Lohr
Macushla..... McMurrugh

ORCHESTRA
March, 'Thro' Night to Light'..... Laukien



THE WILLOW PATTERN PLATE.
The story of the willow pattern will be told in the Children's Hour from Plymouth today.

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7.20 The Rise of the Factory System

THURSDAY, DEC. 6 2LO LONDON & 5XX DAVENTRY

7.40 Hallé Concert from Manchester

- 10.15 a.m. The Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
11.0 (Daventry only) Gramophone Records
12.0 A CONCERT IN THE STUDIO
1.0-2.0 The Week's Recital of Gramophone Records
2.30 BROADCAST TO SCHOOLS: Mr. A. LLOYD JAMES: 'Speech and Language'
2.50 Musical Interlude
3.0 Evensong
3.45 'A Woman's Day'—V, Miss T. M. MORTON, Principal Organizer of Children's Care Work: 'An After Care Committee'

7.20 Mr. G. D. H. COLE: 'Modern Britain in the Making—V, The Factory System'

THE industrial revolution and the rise of the factory system are the main subjects of Mr. Cole's talk this evening. He examines the coming of steam, the relationship between machinery and the workman, and factory legislation. He further describes Robert Owen as a leader of working-class revolt against the new system, and the rise of Trade Unionism and Co-operation.

7.40 Hallé Concert From the Free Trade Hall S.B. from Manchester THE HALLÉ ORCHESTRA Conducted by Sir HAMILTON HARTY Sinfonia No. 2, in E Flat Ph. Em. Bach (First Performance in Manchester) Symphony No. 4, in G Dvorak

8.25 app. Interlude from the Leeds Studio S.B. from Leeds LASCELLES ABERCROMBIE Reading some of his own Poems Mary and the Bramble The Stream's Song

TO be a professor of poetry and a recognized authority on poetic technique, and at the same time to be a poet, is not a very common feat. Professor Lascelles Abercrombie has accomplished it, for he has held the Chair of English Literature at Leeds for the last six years and written such classic critical works as 'The Theory of Poetry,' 'The Idea of Great Poetry,' and 'Romanticism,' whilst his own poetry has a quality that listeners will be able to appreciate for themselves tonight.

8.40 Hallé Concert (Continued) SZIGETI (Violin), with Orchestra

IN London alone nearly 6,000 men and women take part in volunteer Children's Care service, and the London County Council provide a staff of about a hundred organizers to help them in their work. Miss Morton is at the head of these, being Principal Organizer of Children's Care Work; she spends half her time in the Education Officer's Department and half in the Public Health Department, since both these are concerned with Children's Care. In this afternoon's talk she will describe a typical day's work.



THE FREE TRADE HALL, MANCHESTER, the home of the famous Hallé Concerts. Tonight's concert will be relayed by Manchester and broadcast from London and Daventry at 7.40 and 8.40 p.m., with Sir Hamilton Harty conducting and Szigeti playing the violin.

- 4.0 A Studio Concert NOBAH SABINE and ENID SETTLE (Solos and Duets) ANDREW BROWN'S QUINTET
5.15 THE CHILDREN'S HOUR: Folk Songs by DAVID BRYNLEY 'The Care of Animals in the Winter,' written and told by Captain FERGUS MACGUNN 'The Children of the Wild,' a story of Joshua the Bear-Cub (Mortimer Batten)
6.0 Musical Interlude
6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 Market Prices for Farmers
6.35 Capt. W. BRUMWELL: 'The British Fur Rabbit Industry'
6.40 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC SCHUBERT MISCELLANEOUS PIANOFORTE PIECES Played by HAROLD CRAXTON Five Pieces (Continued) Scherzo in A; Allegro patetico in E (Ländler)
7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'
7.15 Musical Interlude

BACH intended his third son to be a lawyer but grounded him so thoroughly in music, as he did all his boys, that when the lad began his university career he was already an accomplished pianist and a sound musician. There was never much doubt what his future career was to be. Although not so gifted as his disreputable big brother, Friedemann, he quickly won a foremost place for himself in his own day; he was unsuccessful in an application for his father's post, when the old man died, but held other scarcely less distinguished positions; he remains to this day one of the leading representatives of the generation which succeeded the giants of the age before his own. Elegance and neatness of form were the qualities most admired in his day, so that it is idle to complain that the chief charm of his music lies therein rather than in any big impressiveness like his father's. That very neatness had a large say in the development of music. Modern forms of symphony, sonata, and concerto, as Haydn handed them down to us, owe a good deal to Carl Philipp Emmanuel Bach, as any may hear who listen to the Sinfonia (a symphony in miniature).

Concerto in D..... Beethoven La Folia Corelli IN the spacious and dignified age before the virtuoso made his appearance on the stage of musical life, when the task of the artist was to delight rather than to astonish his audience, Corelli held sway as the ruling master of his instrument. Alike as player and as teacher, he exercised an influence on the whole art of violin playing which it would be difficult to over-estimate. He not only founded a school, in the very widest sense of the word, in which grace and delicacy of execution and beauty of tone were the aims; he may be said with truth to have established the tradition on which the violin playing, even of today, has its foundation. He was, moreover, a prolific composer, writing melodiously and deftly for his own instrument, and leaving behind him, also, a great volume of very fresh and attractive music, mainly designed for performance by small teams. The brilliant variations which he wrote for the tune of this name have been regarded ever since as among the minor classics of the instrument. The tune is an old Portuguese dance, and many other composers have made use of it, even Bach introducing it into his Peasant Cantata.

- 9.40 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.55 Mr. VERNON BARTLETT: 'The Way of the World'
10.10 Local Announcements. (Daventry only) Shipping Forecast
10.15 A Song Recital by MEGAN THOMAS (Soprano) Porgi Amor Mozart Lullaby Mozart Alleluja G. Davies Welsh Folk Songs: Tros y Mor; Titrwm Tatrwm; Ble rwyf ti yu nuynedd; Y Gelynen
10.30-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

(Thursday's Programmes continued on page 614.)

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4849	FIREFLY. Just Like Derby and Joan.	Fox-trot.	Plaza Band
4854	BLUEBIRD, SING ME A SONG. There Must be a Silver Lining.	Song.	Billy Elliott
4857	THAT'S MY WEAKNESS NOW. Jogging Along Behind the Old Grey Mare.	Comedy Song.	Randolph Sutton
4843	WATCHING FOR A BLUEBIRD. Just a Little Fond Affection.	Fox-trot Song.	Billy Elliott
4844	STAY OUT OF THE SOUTH. Broken Dream.	Blues Song.	Billy Elliott
4845	YOU CAN FEEL IT DOING YOU GOOD! Sunshine.	Comedy Fox-trot Song.	Randolph Sutton
4842	SPANISH ROSE. Juanita.	Waltz Song.	Chris. Hall
4833	TOGETHER. After My Laughter Came Tears.	Fox-trot Song.	George Campbell GeorgeBeaver
4829	TOGETHER. Ramona.	Waltz.	The Plaza Band
4825	OL' MAN RIVER. A Room with a View.	Vocal.	Billy Elliott

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THURSDAY, DEC. 6

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15 British Composers Programme



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3.0 Symphony Concert

Relayed from the Winter Gardens, Bournemouth
No. IX of the Thirty-fourth Winter Series
THE Bournemouth MUNICIPAL AUGMENTED
ORCHESTRA

Conductors:

Sir DAN GODFREY and Mr. IVOR FOSTER
JOHANNE STOCKMARR (Pianoforte)

Introduction, Act III ('Lohengrin') Wagner
Overture, 'To the West Country' Ivor Foster
(First Performance at these Concerts)
(Conducted by the COMPOSER)

Sinfonietta Eugene Goossens
Alla Breve; Romanza; Allegro molto

JOHANNE STOCKMARR and Orchestra
Pianoforte Concerto No. 1, in B Flat Minor
Tchaikovsky

Allegro non troppo e molto maestoso; Andante
semplice; Allegro con fuoco
La Procession du Rocio Turina

DOUGLAS PERMBERTON (Baritone)
Accompanied by
THE BIRMINGHAM STRING ORCHESTRA
Conducted by JOSEPH LEWIS

Songs:

'Tis around the huge oak
When first this humble roof
Leixlrig
Friend and Pitcher
Auld Robin Gray
Siege of Troy
The 'Bacca Box
Fair Rosalie
Russell's Triumph
The Lass o' Humber Side
Good Queen Bess
I'll never leave thee

9.0 A Studio Concert

WALTER GLYNNE (Tenor)

EUGENE CRUFT
and his OCTET
L'Enfant Pro-
diges (The
Prodigal Son)
Wormser

9.15 WALTER
GLYNNE
O vision en-
trancing ('Es-
meralda')
Goring Thomas
Vale
Kennedy Russell

9.22 OCTET
Selection, 'Tales
of Hoffmann'
Offenbach
Love Call ('Rose
Marie') Fritzi
Humoresque
Dvorak

9.38 WALTER
GLYNNE

Daffodil Gold Robertson
Mother o' Mine Tours

9.45 OCTET
Selection, 'Virginia' arr. Higgs
Passopied Delibes
Torch Dance ('Henry VIII') German

10.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

10.15 A British Composers Programme

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Orchestral Poem, 'Out of the Mist'
Lilian Elkington

HUBERT FOSS (Pianoforte)
Three Numbers from Lambert's Clavichord
Herbert Howells
(First broadcast performance)

ORCHESTRA
Theme and Six Diversions German

HUBERT FOSS
Spring will not wait Ireland
Irish Love Song freely arranged by E. J. Moeran
Country Dance (First performance)
Herbert Howells

11.0-11.15 ORCHESTRA
First Scottish Rhapsody Mackenzie

4.30 LOZELLS PICTURE HOUSE OR- GAN

(From Birmingham)

FRANK NEWMAN
Overture, 'Saul'
Bazzini

Entr'acte, 'An
Old Time Tune'
Easthope Martin

ELSIE COOKE
(Contralto)

Ritournelle
Chaminade

Dream Tryst
Cadman

FRANK NEWMAN

Selection, 'Lilac Time' Schubert, arr. Clutsam
Fantastic Dance, 'The Bell Boy' Clarke
The Crystal Gazer Howard Carr

ELSIE COOKE

Ships of my Dreams Stephenson
Four Years Old Lohr

FRANK NEWMAN

Suite, 'My Lady Dragon-Fly' Finch

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'On the Fairy Train,' by Winifred Ratcliff
WALTER RANDAL (Pianoforte)
BITSUM and PECUM will Entertain

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

6.30 JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA
LOUISE HONFREY (Lady Baritone)

8.0 An Hour with the Old Song Book

(From Birmingham)

A peep into an old volume of unpublished
songs written about the year 1790. Twelve of
these songs, full of simple beauty, pathos, and
oddity, are here presented, having been arranged
for solo voices, chorus, and string orchestra by
the Rev. Walter Pitchford, who will introduce
the songs and singers.

Artists:

KATE WINTER (Soprano)
JOHN ARMSTRONG (Tenor)



Two British composers whose works will be played
in the special programme from Birmingham
tonight—Sir Edward German (left) and Sir
Alexander Mackenzie.

Thursday's Programmes continued (December 6)

5WA CARDIFF. 453 M. 850 KC

- 2.30 London Programme relayed from Daventry
- 3.45 IFAN KYBLE FLETCHER: 'English Classics and their Welsh Associations—VI, Phillip Thicknesse'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.40 Musical Interlude
- 7.45 **A Symphony Concert**

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

Prelude, Cortège and Air de Danse ('L'Enfant Prodigue' (The Prodigal Son) Debussy

As a young man of twenty-two, Debussy won the coveted Prix de Rome, the highest award which French music students can gain. In the previous year he had been runner-up in the competition for the same prize, and a number of other prizes had already been awarded to him for accompaniment, for counterpoint and fugue. This is the work with which he won the Prix de Rome, and in many ways it has to be confessed that it betrays a somewhat immature hand.

Melodious and smoothly flowing it certainly is, and the air of Lia, the Prodigal's mother, is a fine number which seems to be assured of lasting popularity. Another air, sung by Azael (The Prodigal), is also effective, but on the whole the work is of a rather slight order. It is often described as an opera, and has been given in stage versions, but it is really a cantata intended for concert performance.

JOHN THORNE (Baritone) and Orchestra
 Ella giammai m'amo (She has never loved me) ('Don Carlos') Verdi

BROSA (Violin) and Orchestra
 Concerto Academico Vaughan Williams

ORCHESTRA
 Symphony No. 3, in C, Op. 43 ('The Divine Poem') Scriabin

ALTHOUGH it is more than thirteen years since he died, at the age of forty-four, Scriabin is still but imperfectly understood. Whether posterity will regard him as one of the greatest figures in the history of music, widening and enriching the scope and beauty of his art as only inspired reformers can do, or whether he will be thought of merely as a crank whose ideals were impossible, cannot yet be said with certainty. His sincerity at least is beyond question, as is the fiery zeal with which his work is infused: one may find his music uplifting, vibrant with a passionate exaltation of the deeper mysteries of life; another may hear in it little but jangling discord, with here and there a moment of ethereal lyrical beauty. But none can doubt that the ideal towards which he strove with such a blazing ardour was as noble as any which ever inspired the martyrs of old.

To embody in music the whole of life and art, Nature and all mankind's experience; to give final and complete expression to humanity's highest form of life—such was the aim towards which he strove, and each of his works is only one sentence, as it were, in expounding what was to him a religion.

For a time strongly influenced by Wagner, he evolved a very individual style of his own, and in this, the third of his symphonies, he reveals a whole new world of ideas. It is music transfigured, sublimated, freed from the trammels of time and space, moving like light itself, and with an ecstatic joyousness uplifted far above mere earthly things.

To analyze this Symphony in any conventional way, even, were it possible, would not help the listener to realize all that Scriabin would have it mean. It must suffice to say that a short, slow introduction—'divine, grandiose'—heralds the first main movement, which is called

'Struggles.' 'Mysterious, tragic, triumphant, intoxicated with joy, weary, oppressed, romantic and legendary, tender, impassioned, monstrous and terrifying'—these are some of the descriptive epithets used in the score itself as guides to the players in the moods they are to express. The second movement, following without a break, is headed 'Pleasures.' Beginning slowly, with the indication 'sublime,' it passes through changes of abandon and languor, to finish quickly with 'divine soaring.'

Again without a break, the last movement follows, beginning 'with a dazzling joy'; its other indications are 'winging breathlessly,' 'divinely radiant,' and 'sublime ecstatic joy.' The movement closes with a section marked simply 'divine'—a summing-up of all the joyous exaltation with which it is infused.



ANTONIO BROSA

plays in the Symphony Concert that Cardiff will relay from the Assembly Room in the City Hall this evening at 7.45.

- 9.0 A READING by RICHARD BARBON
 From 'Morte d'Arthur,' by Mallory
 'How King Arthur was wounded in the fight and how he died'
- 9.15 **Symphony Concert**
 (Continued)

ORCHESTRA
 Symphonic Poem, 'Stenka Razin' . . . Glazounov

THE hero of this Symphonic Poem by Glazounov is a fierce marauder, who gives the piece its name. He was a terror, with his fierce horde, over a wide area of the Volga, where his own ship sailed in more than regal splendour. The sails were silk, the oars of gold, and in the middle of its pavilion there rested, surrounded by every mark of opulence, the Princess Persane, Stenka's captive and mistress. One day she told his comrades of a dream, in which Stenka had been shot and all his band put to death, while she herself perished in the waves of the Volga.

Her dream came true. Stenka was surrounded by the soldiers of the Czar, and, foreseeing his doom, he said: 'Never, through all the thirty years of my career, have I offered a gift to the Volga. Today I give it what is for me the most precious of all the treasures of the earth'; and with these words he hurled the princess into the stream. His warriors raised a song in his glory, and then all flung themselves upon the soldiers of the Czar.

With that description in mind, the music unfolds with vivid picturesqueness. It is a subject such as Glazounov can illustrate admirably, with his command of picturesque orchestral colouring.

- JOHN THORNE
 The Bayley berith the Bell away . . . Peter Warlock
 The Cost John Ireland
 Sergeant's Song (1803) Holst
- 9.40-12.0 S.B. from London (10.10 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
- 7.40 S.B. from Manchester
- 8.25 S.B. from Leeds (See London)
- 8.40 S.B. from Manchester
- 9.40 S.B. from London
- 10.10 Musical Interlude, relayed from London
- 10.15-12.0 S.B. from London

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 Miss ETHEL M. HEWITT: 'A Forgotten Poet at Buckland'
- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.40 S.B. from Manchester
- 8.25 S.B. from Leeds (See London)
- 8.40 S.B. from Manchester
- 9.40-12.0 S.B. from London (10.10 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth, 'Devonshire Adventurers: Sir Humphrey Gilbert'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
 St. Nicholas' Day
 Gifts of Song, Stories and Humour, distributed by THE AUNTS and UNCLAS
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.40 S.B. from Manchester
- 8.25 S.B. from Leeds (See London)
- 8.40 S.B. from Manchester
- 9.40-12.0 S.B. from London (10.10 Local Announcements)

2ZY MANCHESTER. 394.0 M. 780 KC.

- 12.0-1.0 A LIGHT CONCERT
 S.B. from Stoke
 THE BOGAERT TRIO
 Fest Overture (Kalliwode)
 CONSTANCE ALDRITT (Soprano)
 Serenade } Schubert
 Ave Maria }
 (Manchester Programme continued on page 616.)

BROADCASTING AND THE PEOPLE.
(A Listener's Justification.)

In a recent issue we published a letter from a disgruntled listener demanding a 'reasoned justification of Broadcasting.' This has roused many listeners to reply. The accompanying letter is one of several hundreds, a further selection from which will be included in next week's issue.

DEAR SIR,—There are some who dislike art and culture. They are usually the loudest to proclaim the fact, as if proud of it. But not all of us have our minds twisted in this way. Many confess that, for them, art is all that matters in life. Certainly the furtherance of culture is the chief, if not the only, real purpose of civilization. Unless the majority of the population has access to culture, we cannot boast ourselves a civilized race.

Now, it is a fact often forgotten, that the majority of the population belongs to the 'lower' or 'working' classes. And another fact, still more forgotten, if realized at all, is that there is no culture in the lives of the 'working' classes. They are starved of the main benefits of civilization—unless they have wireless.

Probably future historians will regard wireless broadcasting as the greatest achievement of the early twentieth century, the longest step towards the spiritual enfranchisement of the masses. We snugly look round our little middle-class room, satisfied with 'the tranquillity of life,' and forgetful of the vast multitudes outside in the cold, waiting for us to open the doors. It is our duty to open these doors, even if it does disturb the tranquillity of some peculiar lives.

It is not true that the men and women of the poorer classes are essentially 'low-brow.' It is interesting that, in one mining district, books in great demand among the men are Shaw's 'Saint Joan,' Darwin's 'Origin of Species,' Dick Sheppard's 'Impatience of a Parson,' Laski's 'Communism,' Tawney's 'Acquisitive Society,' and Sir Josiah Stamp's 'The Christian Ethic as an Economic Factor'; also all books by the Master of Balliol. This shows what demand there is for culture among the poorer classes, to whom it is almost entirely denied. But now broadcasting has come, and it is supplying the need. Facts express ideas, and the fact that everywhere, in the slum areas and in the country, aeriols are springing up over every house and cottage, illustrates the truth that there is a great want in these homes, and that broadcasting is the means of satisfying it.

I myself have had some experience of wireless in country districts, and know what it means there. Broadcasting brings culture; it brings talks, speeches, debates, new ideas, all received with an incredible eagerness. I shall never forget when I saw a village lad, who had a reputation at school for dullness, utterly absorbed in listening to a talk on Monomarks. Afterwards he showed by his questions that he had really understood what the talk was about, and that he took a lively interest in the idea.

Everything which the wireless brings is new and interesting to these people. It is a window being opened in their lives, by which they see with fresh and entranced eyes the world which we know so well and take for granted.

There are many who have an inborn craving for music, which in the ordinary course of life would never have been satisfied, unless by the local band, the church and the cinema. Now music has come as a great stimulus to their lives, thanks to broadcasting.

For the sake of all these, and for the sake of the lonely and bedridden, wireless would be worth while. After all, it is not compulsory for most of those who do not want it.

W. J. GARDNER.

80, Cambridge Terrace, W.2.

Thursday's Programmes continued (December 6)

(Manchester Programme continued from page 615.)

JOHN BOURNE (Tenor)
Go, Lovely Rose } Quilter
Who is Sylvia? }
Mary } Maude Valerie White
TRIO
CONSTANCE ALDRITT
Songs my Mother taught me Dvorak
Devotion Schumann
JOHN BOURNE
Bird Songs at Eventide } Eric Coates
Brown Eyes I Love }
Beloved I shall wait } Guy d'Hardelot

4.30 **An Orchestral Concert**
Relayed from Parker's Restaurant
Musical Director, LADDIE CLARKE
ORCHESTRA
Selection, 'The Gondoliers' Sullivan



A FORGOTTEN POET'S HOME.

This charming cottage was once the home of Caroline Bowers, the 'forgotten poet' of whom Miss Hewitt will talk from Bournemouth this afternoon.

J. CHALLONER HEATON (Bass-Baritone)
The Song of Hybrias the Cretan Elliot
Invictus Huln
ORCHESTRA
Pot-pourri, 'A Musical Switch' Alford
Serenade, 'The Millions of Harlequin' Drigo
Selection, 'Princess Charming' arr. Higgs

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 Market-Prices for North of England Farmers
6.45 S.B. from London

7.40 **Hallé Concert**
From the Free Trade Hall
Relayed to London and Daventry
THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY
Sinfonia No. 2, in E Flat Ph. Em. Bach
(First Performance in Manchester)
Symphony No. 4, in G Dvorak

8.25 app. Interlude from the Leeds Studio
S.B. from Leeds
LASCELLES ABERCROMBIE
Reading his own Poems
Mary and the Bramble
The Stream's Song

8.40 **Hallé Concert**
(Continued)
SZIGETI (Violin), with Orchestra
Concerto in D Beethoven
ORCHESTRA
Hymn of Joy Honegger
Fugue Berners
SZIGETI (with Orchestra)
'La Folia' for Violin and Orchestra Corelli
9.40-12.0 S.B. from London (10.10 Local Announcements)

Other Stations.

5NO **NEWCASTLE.** 512.5 M. 960 KC.
12.0-1.0:—London Programme relayed from Daventry
2.30:—Prof. J. L. Morison: 'Some Stories and Characters from the History of the U.S.A.—X, Slavery in the United States of America.' 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Radio Bulletin. 6.15:—S.B. from London. 7.40:—S.B. from Manchester (see London). 8.35:—S.B. from Leeds (see London). 9.50:—S.B. from Manchester (see London). 9.40-12.0:—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. Clifford Harley, of the Church of New Jerusalem, Queen's Drive, assisted by the Station Choir. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Helen Drever: 'The Travels of a Folk Song.' 4.0:—4.0:—Light French Concert. The Station Orchestra. 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. 7.40:—Variety. The Bonnybridge and District Prize Band, conducted by Gregor J. Grant. 8.10:—Amy Samuel (Soprano). Ronald Gourley (Entertainer). Tony Gerard and his Kit-Kat Band, relayed from the Plaza. 9.0:—Nigger Heaven. A Recital of Negro Songs of the last forty years by Moultrie Kelsall and the Waverley Male Voice Quartet, accompanied on the Guitar and Ukulele by George F. Yuffil: 'Massa's in de cold, cold ground' (Foster); 'Shine, shine, Moon (Scott Gatty); 'Tis me, O Lord, and scandalize my name (Burleigh); 'Lonesome Moonlight (Strickland); 'Coal Black Mammy'; 'The Devil is afraid of Music (Robison); 'O' Man River (Kern). 9.20:—Orchestra: Selection, 'Iolanthe' (Sullivan); 'Waltz, 'Wine, Women, and Song' (Strauss). 9.40:—S.B. from London. 10.10:—Scottish News Bulletin. 10.15:—Jack Hulbert, the well-known Revue Star, in Selections from his Repertoire. 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 Aberdeen Station Octet, relayed from the Sculpture Court, the Art Gallery. 5.0:—The Bon-Accord Singers Male Voice Quartet. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.40:—S.B. from Manchester (see London). 8.35:—S.B. from Leeds (see London). 8.50:—S.B. from Manchester (see London). 9.40:—S.B. from London. 10.10:—S.B. from Glasgow. 10.15-12.0:—S.B. from London.

2BE **BELFAST.** 506.1 M. 960 KC.
2.30:—London Programme relayed from Daventry. 4.0:—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. 5.0:—H. Richard Hayward: 'What do you know of your own County Town?—Downpatrick.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.40:—An Orchestral Concert. J. H. Chambers (Baritone). Cyril Towbin (Violin), Symphony Orchestra, conducted by E. Godfrey Brown. Orchestra: Suite, No. 6 (Bach, arr. Wood)—Prelude, Lament, Scherzo, Gavotte and Minuetto, Andante mistico, Finale—Allegro giusto. 7.58:—Cyril Towbin: Adagio and Allegro giocoso non troppo vivace, from Concerto in D Major, Op. 77 (Brahms). 8.20:—J. H. Chambers: 'Nicht mehr zu dir zu gehen (Brahms); 'Der Doppelgänger (Schubert); 'Wie bist du, meine Königin (Brahms). 8.40:—Orchestra: Solemn Melody for Violoncello and Orchestra (Alford Davies); 'Danzas Fantásticas (Turina)—Exultation, Ensueso, Orgia. 8.57:—J. H. Chambers: 'Love me or not (Arne); 'Take, O take those lips away (Quilter); 'Silent Noon (Vaughan Williams); 'The Carpet (Sanderson). 9.7:—Cyril Towbin: Sicilienne et Rigaudon (Francoeur, arr. Kreisler); 'Romance (Bachmaninov); 'Guitarre (Moszkowski). 9.20:—Orchestra: Hungarian Rhapsody No. 1, in F (Liszt); 'Invitation to the Waltz, in D Flat Op. 65 (Weber, arr. Weingartner). 9.40-12.0:—S.B. from London.

WHAT IS A GOOD NOVEL?

(Continued from page 587.)

the responsibility imply vitality—and vitality—not the escape from life but its vivid apprehension, by the eye that sees it, sees all of it, sees the beauty and the ugliness, too—is the quality in a novel that, to me, distinguishes it, and makes it 'good.'

Try to recall any half a dozen novels that stay in your mind after reading, and you will find, I believe, that widely as they may differ, this quality of vitality is the one they all possess. I take the first six that occur to me—'Against the Sun,' living as a picture of the mind of a man who loves his wife; 'St. Christopher's Day,' equally vivid in its presentation of the love that has turned to hatred; 'The Silver Flame,' a quiet, yet invincibly alive because truthful, rendering of the happiness that may be found by a woman who does not marry; 'General Crack,' as full of action as these other three are empty of it—action so living that you share it; 'Red Rust,' throbbing with the life of the wheat fields and the passion that makes them grow; 'Charlotte Löwensköld,' alert with rich, humorous humanity. They have stayed, with me, because they are alive. And I believe that you will find that this principle of selection, while it overrides all other formal ones (dismisses, for instance, the people who say that a detective story cannot be a novel), does really apply almost universally: that one can say, in a sentence, good novels are alive; poor ones are dead.

MARY AGNES HAMILTON.

A BISHOP OF BROADCASTING?

(Continued from page 579.)



Dr. PARKES CADMAN,
America's Radio Preacher.

to speak to the huge unseen congregations some of us have faced—Who is it we are addressing? Who are the people we want to reach—the church-goers or the stay-at-homes? Is it fresh ground we are striving to break up? Should it not be? Do we speak to the man in the pew or the man in the street? If we limit our talk to the man in the pew we shall lose the man in the street!

For what an opportunity is here! Who could have dreamed in moments of the wildest optimism whereunto this thing would have grown! Not certainly the present writer, who stood in the little top room at Marconi House, almost paralyzed with nervousness, as he delivered for the B.B.C. the first broadcast religious address nearly six years ago. Still, the greater the opportunity the greater the responsibility—bishop or no bishop.



UNRECORDED 'PHONE CALLS

No. 1.

HENRY VIII, for all his young ideas, was not on the telephone. Never in his life did he lift a telephone-receiver; though, in the matter of wives, he may sometimes have thought that he'd been given the wrong number.

But think what a man like Henry might have done with the 'phone! The meetings he'd have arranged, the schemes he'd have hatched, the hustle he'd have put into things in general!

The telephone-bell in the Divorce Court would never have been silent, the wires between London and Rome would have fairly hummed, and Wolsey's life would have been even more interesting than it was. All the expense of the Field of the Cloth of Gold would have been saved. A trunk call to Paris; and, 'zounds, 'tis done.

But Henry had to rub along without the 'phone; because he was only a poor old Tudor, and couldn't do any better. But you're a Georgian; you should be four hundred years in advance of Henry.

Are you? Are you on the 'phone?

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7.45
**CLARICE
MAYNE**
WITH
**BOBBY
ALDERSON**

FRIDAY, DECEMBER 7

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

7.45
**WOLSELEY
CHARLES**
at the
Piano



- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**
Miscellaneous
- 12.0 **A SONATA RECITAL**
EVELYN RUEGG (Violin)
BERTHA HAGART (Pianoforte)
Sonata in D Minor *Gibbs*
Soutina Op. 100 *Dvorak*
- 12.30 **ORGAN RECITAL**
by
LEONARD H. WARNER
From St. Botolph's, Bishopsgate
ORGAN
Sonata No. 6 *Mendelssohn*
Psalm Prelude No. 3 *Herbert Howells*
Piece Heroique *César Franck*
- 1.0-2.0 **MOSCHETTO and his ORCHESTRA**
From the May Fair Hotel
- 2.30 **BROADCAST TO SCHOOLS:**
Dr. B. A. KEEN: 'The Why and Wherefore of Farming—XI, Improvements by Plant Breeding'
- 2.55 **MUSICAL INTERLUDE**
- 3.0 **Major W. T. BLAKE:** 'Round the World—XI, The Syrian and Arabian Deserts'
- 3.20 **Musical Interlude**
- 3.25 **Miss ANA M. BERRY, Arts League of Service,** 'Looking at Pictures—XI, How Giorgio fought the Dragon'
- 3.40 **Musical Interlude**
- 3.45 **Play to Schools**
'THE IMPORTANCE OF BEING ERNEST'
OSCAR WILDE'S play, first produced at the St. James's Theatre in 1895 and frequently revived since, is admittedly one of the most brilliant comedies ever acted on an English stage. It is, in fact, probably the finest example of the pure comedy of manners, of characterisation and witty dialogue, written in English between the death of Sheridan and the outbreak of Mr. Noel Coward.
- 4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lewisham
- 5.15 **THE CHILDREN'S HOUR:**
'THE MILKY WHEY'
Wherein **THE WICKED UNCLE** tries to hitch his wagon to a very remote star.
To stimulate his imagination, **THE OLOF SEXTET** will play suitable selections.
- 6.0 **Lady GERALD WELLESLEY:** 'New Children's Books'
THE month before Christmas is the season for children's books, and nowadays they come pouring from the publishing houses in bewildering numbers and of a confusingly high standard. In this evening's talk Lady Gerald Wellesley, who is known to her readers as Dorothy Wellesley, will give some guide to people intending to buy.
- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Ministry of Agriculture Fortnightly Bulletin**
- 6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT
MISCELLANEOUS PIANOFORTE PIECES
Played by **HAROLD CRAXTON**
Ländler (continued) Allegro in C



JACK HULBERT 'WITH FRIEND.'
An intimate portrait of the famous revue star, who broadcasts from London this evening, after being 'on tour' of the stations during the week.

- 7.0 **Mr. EDWIN EVANS: Musical Criticism**
- 7.15 **Musical Interlude**
- 7.25 **'Tendencies in Industry Today'—V, Miss LYNDIA GRIER: 'Women in Industry'**
THIS evening's talk in the series on Tendencies in Industry Today deals with a subject that is being widely and keenly discussed now that women are everywhere establishing themselves in the economic sphere. Miss Lynda Grier has been Principal of Lady Margaret Hall, Oxford, since 1921; she is an ex-President of the Economics Section of the British Association, and she carried out an exhaustive investigation into the substitution of men by women in industry during the war, which was published by authority of the Association, in 1919 to 1921.
- 7.45 **Vaudeville**
JACK HULBERT
(The Well-known Revue Star in Selections from his Repertoire)
WOLSELEY CHARLES (at the Piano);
HARLEY and BARREB (Entertainers at the Piano)
CLARICE MAYNE
with **BOBBY ALDERSON**
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

- 8.30 **AN ORGAN RECITAL**
Relayed from the Liverpool Cathedral
S.B. from Liverpool
Organist, **H. GOSS-CUSTARD**
Toccata in A *Purcell*
Ave Maria *Arkadelt*
Toccata and Fugue in D Minor *Bach*
Pastorale in E *César Franck*
Choral Improvisations *Karg-Elert*
Jerusalem; Be joyful, my heart
Finale from Symphony No. 1 *Louis Vierne*
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 **'Art and Life': A Discussion between Mr. CLIVE BELL and Mr. DESMOND MACCARTHY**
THE relations between art and life, and between society and the artist, have been a problem as long as civilization has existed. In our modern industrial civilization the problem has become acute: not long ago the question, 'Can an artist function in America?' was discussed in a leading American paper, and many of America's most prominent writers answered no. Things have not yet reached that stage in Europe, but the problem is there. The two speakers who will discuss it tonight are well qualified to do so. Mr. MacCarthy is, of course, the B.B.C.'s literary critic, and the editor of *Life and Letters*, and Mr. Clive Bell is an art critic of uncompromising modernity, and the author of a most original book on Civilization, which was published this year.
- 9.30 **Local Announcements; (Daventry only) Shipping Forecast**
- 9.35 **A Light Orchestral Concert**
W. H. SQUIRE (Violoncello)
THE WIRELESS ORCHESTRA
Conducted by **JOHN ANSELL**
ORCHESTRA
Overture, 'William Tell' *Rossini*
Three Dances ('The Bartered Bride') *Soutana*
Polka; Furiant; Dance of the Comedians
ROSSINI, happily remembered as the most modest and good-humoured musician who ever lived, holds his place on the operatic stage of today solely by *The Barber of Seville*, in spite of its age, one of the best Comic Operas which the world possesses. His serious work *William Tell* is no less worthy of affectionate regard, but except for the Overture, it has apparently disappeared from the present-day theatre. The Overture is, however, evergreen, and bids fair to remain so. It begins, as listeners will remember, with a fine tuneful section for the violoncellos in four parts, popular with violoncello players and with listeners alike. The section which follows describes a great storm among the hills; calm succeeds, and a quiet pastoral scene, and there is a stirring march, these combining to make the Overture both picturesque and graphic.
- 9.55 **W. H. SQUIRE with Orchestra**
Paseepied *Gillet*
Adagio *Bizet*
La Cinquante *Gabriel-Marie*
- 10.5 **ORCHESTRA**
Selection, 'The Yeomen of the Guard' *Sullivan*
Barcarolle and Valsette for Oboe and Small Orchestra *W. S. Hinchliff*
- 10.25 **W. H. SQUIRE**
Old Irish Melody (Foggy Dew) *arr. W. H. Squire*
Rondo *Boccherini, arr. Squire*
- 10.32 **ORCHESTRA**
Ballet Music, 'Hérodiade' *Massenet*
- 10.45 **SURPRISE ITEM**
- 11.0-12.0 (Daventry only) **DANCE MUSIC:**
JAY WHIDDEN'S BAND from the Carlton Hotel

FRIDAY, DEC. 7

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 ORGAN RECITAL
MARJORIE RENTON, F.R.C.O., A.R.C.M.
 Organist and Director of the Choir, Chelsea
 Congregational Church
 Relayed from St. Mary-le-Bow

MARJORIE RENTON
 Two Christmas Preludes *P. C. Buck*
 Fantasy on Two well-known Christmas Carols
 *John E. West*

DOREEN BRISTOLL (Soprano)
 Waldeinsamkeit (Forest Solitude) .. *Max Reger*
 Allerseeelen (All Souls' Day) *Strauss*

Wie Melodien (Like Melodies) *Brahms*
Frühlingsnacht (Spring Night) *Schumann*

MARJORIE RENTON
 Passacaglia *Pachelbel*
 Priere and Berceuse

Guilmant
Improvisation (On Sailors' Hornpipe and British Grenadiers) *Lemare*

DOREEN BRISTOLL
 Sweet Suffolk Owl
 *E. Poston*

The Spirit Flower
 *Campbell Tipton*
 Night } *Landon*
 Love, I have } *Ronald*
 won you }

MARJORIE RENTON
 Concerto in G Minor *Handel*
 Allegro ma non troppo;
 Basso ostinato; Minuet,
 Gavotte
 Fantasy on *Campion's*
 Tune, 'Babylon's
 Streams' *W. H. Harris*

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

5.0 A Lecture by G. Bernard Shaw
 'How It Strikes Me'
 Relayed from the Private
 Theatre of Royal Academy
 of Dramatic Art

5.45 THE CHILDREN'S HOUR:
(From Birmingham)
 'More about Gas Bags and Balloons,' a Dialogue
 by *C. H. Brewer*
 Songs by *Bernard Sims* (Baritone)
 *M. J. MacDonald* (Banjo)

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, 'Fierrabras' *Schubert*
WYNNE AJELLO (Soprano)
 Hindoo Song ('Sadko') *Rimsky-Korsakov*
 Blackbird's Song *Cyril Scott*

6.47 ORCHESTRA
 Selection ('Philemon and Baucis')
 *Gounod, arr. Godfrey*

ALICE COUCHMAN (Pianoforte)
 Nocturne in E Minor (Posthumous) *Chopin*
 Valse-Caprice, No. 2 *Tanczew-Balackirco*

7.19 ORCHESTRA
 A Southern Wedding *Lotter*

WYNNE AJELLO
 The Night Wind *Farley*
 June is calling *Sanderson*

ORCHESTRA
 Waltz, 'The Elves' Dance' (Elfenåaz) .. *Lehar*

7.35 ALICE COUCHMAN
 Scherzo, Op. 46 *Scriabin*
 Tarantella *Liszt*

ORCHESTRA
 Second Suite of Ballet Music, 'La Source' *Delibes*

FROM La Source ('The Spring'), one of *Delibes'* many successful and tuneful Ballets, two Suites have been made. In this second one there are four movements, the first beginning with a brief trumpet prelude which merges into a brisk two in the bar. In the middle of there is smooth melody played first by strings and clarinet, then by flute and oboe.

The second movement is a Scherzo Polka.

The third Movement is like a mazurka; here, too, it is strings and clarinet which first play the bold melody. The fourth movement is called a Danced March and needs no further description.

8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
 Conducted by *Charles Leggett*

Triumphal March, 'The Entry of the Boyards'
 *Halvorsen*

Overture, 'Stradalla' *Flotow*

8.14 FRANK PHILLIPS

(Baritone)
 Vulcan's Song ('Philemon and Baucis') *Gounod*
 When the swallows homeward fly *M. Valerie White*
 Captain Stratton's Fancy
 *Warlock*

8.22 BAND

Gipsy Suite *German*
 Valse Melancolique—
 Lonely Life; Allegro di
 bravura—The Dance;
 Menuetto—Love Scene;
 Tarantello—The Revels

8.36 ETHEL WALKER (Pianoforte)

Vesperale *Cyril Scott*
 Fireflies *Frank Bridge*
 Moonshine *Edvard MacDowell*
 Prelude, No. 2 *Debussy*
 Second Movement, 3rd Sonata, Op. 57 *MacDowell*

8.52 BAND
 Ballet Music, 'Masaniello' *Auber*

9.5 FRANK PHILLIPS
 The Oak Tree Bough *Bairdston*
 Come you, Mary *Craxton*
 The Sands o' Dee *Clay*

9.14 BAND
 Selection, 'Patience' *Sullivan*

9.30 MIDDLESEX HOSPITAL
 34TH ANNUAL SMOKING CONCERT
 In Aid of the Cancer Hospital
 Relayed from the Queen's Hall
 (Sole Lessees, Chappell and Co., Ltd.)

The Artists who will appear during this period are
WISH WYNNE (Character Studies)
RAIE DA COSTA (Pianoforte)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: CRO'S CLUB BAND
 directed by *Ramon Newton* from Cro's Club

11.0-11.15 JAY WHIDDEN'S BAND from the
 Carlton Hotel

(Friday's Programmes continued on page 621)

**5.0
G.B.S.
from
5GB.**



G. B. S.,
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 England, whose lecture at the Royal
 Academy of Dramatic Art will be
 relayed this afternoon.



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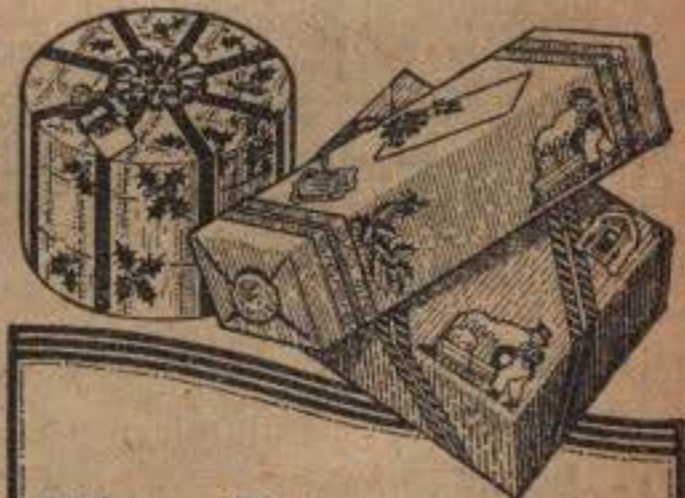
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Friday's Programmes continued (December 7)

SWA CARDIFF. 353 M. 850 KC.

17.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

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

5.15 THE CHILDREN'S HOUR

6.0 Major General Sir FABIAN WARE, K.C.V.O., K.B.E.: 'Rural Industries'

6.15 S.B. from London

7.45 THE STATION TRIO
FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HERBERT PENGELLY (Pianoforte)
The Flight of the Bumble Bee *Binsky-Koraakov*
Dancing Doll *Poldini*
DORIS THORNTON (Soprano)
Rising Storm *D. M. Stewart*
Sea Wrack *Hamilton Harty*
Cuckoo *Quilter*
Träume *Wagner*

8.5 '13 Simon Street'
A Play in One Act by ANTHONY P. WHARTON
William Lassen WYN WEAVER
John Rutt GILBERT HERON
Cecil Henry Carter .. GEORGE H. HOLLOWAY
Miss Raeburn DOROTHY HOLLOWAY
The two back rooms on the second floor of a tenement house in Whitechapel are occupied by an unshaven, dirty, ape-like creature named Lassen and his temporary lodger, one, Carter, who is ostensibly a writer seeking local colour in the East End.
Putting their heads and two and two together, Lassen and his friend, Rutt, think it far more likely that Carter is the man the police are looking for in connection with a recent robbery.
Tito
Children's Suite *Ansell*

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

9.35 S.B. from Swansea

10.45-11.0 S.B. from London

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

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

8.30 S.B. from Liverpool (see London)

9.0 S.B. from London

9.30 Musical Interlude relayed from London

9.35 A Welsh Programme
T. D. JONES (Pianoforte)
Glan Medd-dod Mwyn } *Bridley Richards*
Y Gadlys }
LOUISA DAVIES (Soprano)
Gwedd-y-Pechadur *Morfydd Owen*
Y Bwythyn Bach Tŷ Gwelit .. *Vaughan Thomas*
NAN DAVIES (Harp)
Serch Hudol *Welsh Air, arr. John Thomas*
Penillion Singing by GUNSTONE JONES, accompanied on the Harp by NAN DAVIES
LOUISA DAVIES
Puham y Ceni *Tawe Jones*
Brethyn Gwlan *Traditional*
Suo Gân *Afan Thomas*
MORGAN LLOYD (Violin)
Y Deryn Pur *Welsh Air, arr. Sanamons*
Lulu Hui *E. T. Davies*
T. D. JONES
Sonatina on Welsh Themes *Ernest Austin*

10.45-11.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

8.30 S.B. from Liverpool (see London)

9.0-11.0 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:
Transfers—from us, to you



NAN DAVIES,
whose harp-playing will be a feature of the Welsh programme from Swansea (relayed to Cardiff) tonight.

6.0 London Programme relayed from Daventry

6.15 S.B. from London

8.30 S.B. from Liverpool (see London)

9.0-11.0 S.B. from London (9.30 Local Announcements, Forthcoming Events)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 BROADCAST TO SCHOOLS:
Mr. W. H. BARKER, 'Studies of African Life—Black South Africa'

3.20 London Programme relayed from Daventry

4.30 A Ketelbey Programme
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Chal Romano' (Gipsy Lad)
Sanctuary of the Heart
Waltz, 'Appassionata'
Devotion
In a Persian Market

5.15 THE CHILDREN'S HOUR:
Juggled Jography
Spanish Ballet (Desormes), played by THE NORTHERN WIRELESS ORCHESTRA. A Story.
'The Captured Bugle,' by Raymond Raife
Songs sung by AUNTIE RUBY
The Way to Fairyland } *Richardson*
Humpty Dumpty }
A Monologue: 'Jasmine in London'
The Rev. Bridgwood: 'The Jackdaw of Rheims'
(The Ingoldsby Legends)

6.0 The Rev. E. C. TANTON: 'Literary Centenaries of 1928—X, A Minor Group: William Harvey, Jules Verne and G. H. H. Sala'

6.15 S.B. from London

7.45 Minuets and Gavottes
THE NORTHERN WIRELESS ORCHESTRA
Minuet *Paderewski*
Entr'acte to the Gavotte *Coates*
Minuet in A *Boccherini*
Fantastic Gavotte *Spenst*
Minuet in F *Lopka*
Gavotte and Minuet de Manon
Musset, arr. Mouton

8.30 S.B. from Liverpool (see London)

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

9.35 Yorkshire Coast and Derbyshire Dale
Part I
'The Smugglers'
By P. HOOLE JACKSON
Cast:
Captain Martin Sparks (captain of the *Heron-delle* and the smugglers' chief) D. E. ORMEROD
Elias Bangs (his mate and right-hand man) A. G. MITCHELSON
Gaffer Clay (an old countryman) F. A. NICHOLS
Solly Walters (one of the land-party) W. E. DEERMAN
Farmer Crabtree (a local farmer) .. G. B. SMITH
Molly Board (Captain Spark's fiancée) HYLDA METCALF
John Board (her father—landlord of the 'Black Horse') ROBERT TAMAR
Other members of Spark's land-party:
Will Griffin MICHAEL VOISEY
Tom Kettle J. EDWARD ROBERTS
Mark Clyne ARTHUR CLIFTON

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Part II
'King's Messenger'
By DENIS L. and RONALD G. PERRY
Cast:
Ephraim (host of 'The Red Hind' at Edensohl) G. B. SMITH
Granfer Nod (a rustic) F. A. NICHOLS
Slow Jarge (his son—a smith) CHARLES NESBITT
The Dowager (a great lady) LUCIA ROGERS
Her Postillions:
Bob H. R. WILLIAMS
Jasper A. G. MITCHELSON
The Rider D. E. ORMEROD

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NORTHERN WIRELESS ORCHESTRA
The episode takes place during the reign of His Majesty King George IV, in and around the 'Green Man,' a famous hostelry in the village of Ashbourne, which lies in the midst of that wild stretch of country just south of Buxton.

10.45-11.0 S.B. from London

Other Stations.
5NO NEWCASTLE. 512.5 M. 940 KC.
2.30:—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:—'Dropped from Heaven,' by Dion Tiberidge. 8.15:—'Sardines for Tea': A Comedy by Gladys Jolter. 8.30:—S.B. from Liverpool (see London). 9.0-11.0:—S.B. from London.
(Friday's Programmes continued on page 622.)

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Programmes for Friday.

(Continued from page 621.)

5SC GLASGOW. 405.4 M. 740 KC.
 2.30:—Broadcast to Schools. S.B. from Edinburgh. 2.45:—Travellers' Tales of Other Lands—George Burnett, 'Kashmir.' 3.0:—Musical Interlude. 3.5:—Concert for Schools. The Station Orchestra. Walter Campbell (Baritone). 3.45:—Concert. The Station Orchestra. Walter Campbell (Baritone). 4.30:—Organ Recital by S. W. Leitob, relayed from the New Savoy Picture House. 5.15:—S.B. from Aberdeen. 5.55:—Children's Birthdays. 5.59:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Dundee. 6.45:—S.B. from London. 7.45:—A Short Recital by Alexander MacGregor (Baritone). 8.0:—The Glasgow Bach Society Chamber Concert, relayed from the Stevenson Hall. Conductor, F. H. Bisset. 8.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—Songs of Other Days. A Programme of Musical Memories. 10.45-11.0:—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 Eleanor Coutts (Soprano). 4.0:—The Picture Playhouse Orchestra, directed by H. E. Cahill, relayed from the Picture Playhouse. 5.0:—The Unwavering David McLeod, a short story by H. Mortimer Batten. 5.15:—The Children's Hour. 6.0:—Mr. Peter Craigmylo: Football Topics. 6.15:—S.B. from London. 6.30:—S.B. from Dundee. 6.45:—S.B. from London. 7.45:—The Station Trio. 8.15:—Three Instrumental Solos: J. H. Shaw. 8.30:—S.B. from Liverpool (See London). 9.0:—London. 9.30:—Glasgow. 10.45-11.0:—London.

2BE BELFAST. 506.1 M. 960 KC.
 12.0:—Organ Recital by Herbert Westerby, relayed from the Grosvenor Hall. 12.30-1.0:—Light Music. The Radio Quartet. 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 Viola Recital by Mina Harpur. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Concert of the Lisburn Choral and Orchestral Society, relayed from the Orange Hall, Lisburn. The Society's Orchestra, conducted by David G. Linnister: Overture, 'Figaro' (Mozart). 7.50:—'Hawatha's Wedding Feast' (from 'Scenes from the Song of Hiawatha', Op. 30) (Coleridge-Taylor). For Tenor Solo, Chorus, and Orchestra. Soloist: John Turner. 8.28:—Entr'acte for Harp and Violoncello, 'Le Cygne' (Saint-Saens). Pauline Barker (Harp); Marjorie Brown (Violoncello). 8.33:—John Turner (Tenor); Eleanore (Coleridge-Taylor); O. Mistress Mine and Fair House of Joy (Roger Quilter). 8.43:—Orchestra: Preludium (Järnefelt). 8.48:—Albert Froggart (Baritone): The Loveliest of Trees, from Song Cycle, 'A Shropshire Lad' (Somervell); Non più andrai, 'Marriage of Figaro' (Mozart). 9.0:—S.B. from London. (9.30 Regional News). 9.35:—Two Plays. 'Down to the Sea.' A Play of Donegal, by Leonora Thornton. 10.5:—Musical Interlude by The Radio Quartet. 10.15:—'Good Theatre.' A Satire in One Act by Christopher Morley. 10.35:—Musical Interlude by The Radio Quartet. 10.45-11.0:—S.B. from London.

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In actual fact, Big Ben is the name, not of the clock, but of the bell, and though it has a history, it is not a very long one. One of the Westminster bells goes back, at least by tradition, to Edward III, but Big Ben itself was only considered from the point of view of construction in 1844, and was not actually cast until 1859. The man responsible for the achievement was a certain Mr. Denison, who afterwards became Lord Grimthorpe—a remarkable man who was not only a Doctor of Laws and a Queen's Counsel, but also a keen horologist, an authority on church architecture, and a splendid mathematician. His text-book on 'Clocks, Watches, and Bells' is still a standard work on the subject in a modern revised edition, and much of his skill as a scientific horologist was incorporated in the great clock which has been called, with justice, the best mechanical clock in the world. There is a typical example of the irony of life in the fact that Big Ben was named, not after Edmund Denison, but after Sir Benjamin Hall.

Big Ben was set going in May, 1859. It first struck the hours in July of that year, and in September the master chimes were struck for the first time. On the first of October the striking was stopped, because the bell had cracked. It remains cracked to this day, but a lighter hammer has been substituted, which accounts for the bell losing weight since it was originally placed in position. Today Big Ben weighs 13½ tons and the hammer 4 cwt. The dimensions of the bell are—diameter 9 ft., and thickness 8½ in. The diameters of the dials of the clock faces are 23 ft., with their centres 180 ft. from the ground. The hour figures are 2 ft. long, and the minute spaces 1 square foot. The minute hands are copper tubes, and weigh about 2 cwt. each; the hour hands are 9 ft. long and proportionately heavier. The driving weights weigh nearly 2½ tons, while the pendulum weighs 680 lbs.

In short, it is a clock worthy of the greatest capital in the world.

A Listener's Opinion.

To The Editor of *The Radio Times*,

DEAR SIR,

We here have greatly appreciated the first two broadcasts from the stage of the London Palladium—and in particular the neatness with which the B.B.C. engineers contrived to dovetail them into the evening's programme. Van and Schenk are, of course, ideal radio artists, whether from stage or studio. Naughton and Gold are not so ideal, for their 'turn' depends to a certain extent upon 'business,' which we at the fireside cannot see. Nevertheless, even in their case the broadcast was more enjoyable. The microphone at the Palladium catches more sounds than are aimed at it. We like hearing the audience for, even where the joke at which they are laughing is not apparent to us, the sense of mass-enjoyment is contagious. I should be the last to say, 'Scrap the studio,' for the studio is ideal for a crisply produced, audible and intimate vaudeville bill such as you give us. But a Palladium broadcast is a stimulating change—not only as a vaudeville item but as a 'slice of life.'

Yours, etc., T. H. M. (King's Cross).

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**Arsenal v.
Manchester
United**

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(1,562.5 M. 192 KC.)

9.35

**Music
by
Kunneke**

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONNIER
From the Carlton Hotel3.10 Arsenal v. Manchester United
(Second Half)A Running Commentary on the Association
Football Match by Mr. GEORGE E. ALLISON,
relayed from the Arsenal Football
Ground, Highbury

NOW that London's representa-
tion in the First Division of
the League has dropped to two
clubs, the famous Highbury ground
has become more than ever im-
portant to London followers of the
game. And the Arsenal, whatever
their position in the League table,
are always a grand side to watch.
With their great Cup-tie tradition
behind them, they rarely fail to play
like a first-class team. This year
they are obviously finding it difficult
to recover from the loss of their old
captain, Charles Buchan, one of the
subtlest brains that international
Association Football has ever known.
All the more reason, therefore, for
Londoners to take the keenest
interest in every match in which the
Arsenal have a chance of improving
their position and drawing further
away from those dangerous places
at the bottom of the table which
mean that relegation is in sight.
And Manchester United, the men of
Cottonopolis, have their strong and
vigorous backing too, for one failing
of which Lancashiremen have never
been suspected is lack of loyalty to
their representatives when they are
invading the South. Altogether,
then, in North and South alike there
will be many hearts beating faster
when Mr. Allison opens his broad-
cast after half-time this afternoon.

4.5 A Concert in the Studio

BARBARA PETT FRASER (Mezzo-
Soprano)W. L. TRYTEL and his OCTET
Selection, 'The Maid of the Moun-
tains'.....Fraser-Simson
Friend o' Mine.....Sanderson

4.25 BARBARA PETT FRASER

In Love Hermann Löhr
Morning Speaks
In Late September Lois Barker

4.32 OCTET

'Henry VIII' Dances German
Violin Solo, 'Was it a Dream?' Coslow
(Soloist, W. L. TRYTEL)

4.48 BARBARA PETT FRASER

Here in the quiet hills Gerald Carne
Gipsies Graham Peel
What's in the air today? Robert Eden

4.55 OCTET

Petite Suite de Concert Coleridge-Taylor
My Hero ('The Chocolate Soldier') Oscar Straus

5.15 THE CHILDREN'S HOUR:

SPANGLES AND SAWDUST

—wherein Bill the Showman, having acquired
Various Popular Features of past Children's
Hour Concert Parties, presents a Show. It is
old, and yet new. Those taking part are: HELEN
ALSTON; EVA NEALE; JOHN COLLETT; SAMUEL
DYSON; CONSTANCE GAILLAVAN; C. E. HODGES

6.0 Musical Interlude

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

MISCELLANEOUS PIANOFORTE PIECES

Played by HAROLD CRAXTON

Allegretto in C Minor

Adagio in E

March in E

7.15

Musical Interlude

7.25 Sports Talk: Mr. D. G. A. LOWE: 'Athletics
in 1928'

IN Mr. Lowe himself, England has produced an
athlete of world-beating calibre, and his
own performance helped largely to maintain
Great Britain's prestige at this year's Olympic
Games. In the contest between the athletes of
the British Empire and the United States, at
Stamford Bridge, his fine running was again
one of the chief features of the meeting. In this
evening's talk he will survey
Britain's record in athletics for
the year.

7.45 Vaudeville

LOUIS HERTEL
(Burlesque Interludes)SHAUN GLENNVILLE
(Comedian)

DOBOOTHY WARD

Plantation Songs

by

THE WIRELESS CHORUS

Chorus Master

STANFORD ROBINSON

and

THE DUNCAN SISTERS

('Topsy and Eva')

of

The Gaiety Theatre

JACK PAYNE and the

B.B.C. DANCE BAND

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements (Daventry
only); Shipping Forecast9.35 A Concert of Music
by Kunneke

ROSE HIGNELL (Soprano)

JOHN ARMSTRONG (Baritone)

THE WIRELESS ORCHESTRA
Conducted by THE COMPOSER

STAR VAUDEVILLE BILL

**The Duncan
Sisters**
'Topsy & Eva'
from the
Gaiety
Theatre

**The Wireless
Chorus**
in a Medley of
Plantation
Songs

**DOROTHY
WARD**

The celebrated
principal boy

**SHAUN
GLENNVILLE**
Comedian

**LOUIS
HERTEL**
in
Burlesque
Interludes

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7.0 Mr. ERNEST NEWMAN: 'Next Week's Broad-
cast Music'

MUSIC is a big subject, and only a keen and
erudite student can profess to be well
acquainted with fifty per cent. of the works
broadcast in an average week. Yet nobody
wants to limit his musical appreciation by
unfamiliarity with the characteristics of the
music that he is going to hear. Mr. Ernest
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to the broadcast music of the next week, for he is
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W.C.2.

THE ORCHESTRA

Overture, 'Cœur-As' (The Ace of Hearts)
Selection, 'The Village without Bells'

9.52 ORCHESTRA

Dreams of Blossoms (From Suite 'The Miracle
Victoria Regia of Flowers')
Selection, 'Love's Awakening'10.15 ROSE HIGNELL, JOHN ARMSTRONG and
OrchestraI'm only a strolling vagabond. ('The Cousin
Magical Moon from Nowhere')


10.22 ORCHESTRA

Overture, 'Song of the Sea'


10.35-12.0 DANCE MUSIC: FRED ELIZALDE
and his SAVOY MUSIC, from the Savoy Hotel

(Saturday's Programmes continued on page 626.)



"Wireless humour," say the critics, "never gets across." They put it down to lack of intimacy; the obtruding personality of the indifferent loud speaker.  Now hear the next variety



programme via the new Amplion. The vividness of the overture indicates at once that you are in the sixth row of the stalls. Isn't that fellow with the drums good? Next item—Tommy Handley. You've always chuckled; but now you roar. He's real... living... leaning over your piano and entertaining no mere million listeners but you... and just your friends. And so the show goes on. You hear the performance not as an eavesdropper but as a spectator. Rather wonderful—this new speaker!  Wireless has given you many pleasures; this perhaps is the greatest. The new Amplion is all the more extraordinary because it provides naturally balanced reproduction of treble and bass without the aid of extra power. Even a two-valver can

operate it. The new Amplion employs an entirely new principle possessed by no other speaker. But hear it—for eagerly you'll want it and, gladly, you'll buy it.



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preparing the ingredients is
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of using

'Golden Shred' Mincemeat

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because it is highest in quality
Guaranteed by Robertsons—only Makers.
EXCELLENT FOR PUDDINGS, TARTS,
AND SIMILAR DAISY DISHS.



SATURDAY, DECEMBER 8

5GB DAVENTRY EXPERIMENTAL

(491.3 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

5.0

Toc H Birthday Festival

3.30 THE MIDLAND PIANOFORTE SEXTET

(From Birmingham)

Leader, FRANK CANTELL

Second Fantasia, 'Faust' .. Gounod, arr. Tavan

MEGAN THOMAS (Soprano)

When Myra Sings .. A. L.

Golden Slumbers .. Corder

Summer is a-coming in .. Quilter

Fair House of Joy .. Quilter

3.55 SEXTET

Selection of Squire's Popular Songs

IVAN FIRTH and PHYLLIS SCOTT

Old Favourites

4.17 SEXTET

Selection ('Gipsy Love') .. Lehár

MEGAN THOMAS

After .. Elgar

I will make you brooches .. Cundell

Come, O come, my life's delight .. Hamilton Harty

4.35 IVAN FIRTH and PHYLLIS SCOTT

More Favourite Songs

SEXTET

Petite Suite de Concert .. Coleridge-Taylor

5.0 FAMILY OF TOC H

Birthday Festival Thanksgiving Service

Relayed from

WESTMINSTER ABBEY

Order of Service:

Hymn, 'Hail, Joyful Light'

The Rev. P. B. CLAYTON Foundation

Padre of Toc H, will speak for the Foundation
(i.e. War-time) Members, followed by a declara-
tion by the Post-War members.

The Precentor: Prayers for the Family

Hymn, 'Let the most Blessed be our guide'

The Precentor: Canticle of Praise and Thanks-
giving

Hymn, 'O Valiant Hearts'

During the singing of this hymn FIELD-MARSHAL
LORD PLUMER will present Crosses from the
graves of UNKNOWN SOLDIERS to be placed in
the Chapels of various groups.

THE BURGOMASTER OF YPRES will bear the Toc H
Lamp of Maintenance which will be dedicated
by the Very Reverend the DEAN OF WEST-
MINSTER 'to the Glory of God and in memory
of the men of Belgium who fell fighting with the
Allies in the Great War and to those of the
British Forces who died in defence of the City
of Ypres'

The Lesson—St. Matthew, Chapter vii, verses
24-29

A Litany of Purpose

Hymn, 'For all the Saints'

Hymn, 'Ye Watchers and ye Holy Ones'

During the singing of this hymn the Abbey Choir,
Clergy and the Padres of Toc H will proceed to
the grave of the Unknown Warrior followed by
the Banners of the Toc H Branches and Groups.

Prayer for the Elder Brethren

The Procession will continue to the singing of
three verses to the tune 'The Old Hundredth,'
and the Service will close with the prayer of
Toc H, and the Benediction

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'Snooky discovers a Castle,'

by PHYLLIS RICHARDSON

JACK PAYNE, the Coventry Newsboy Whistler

IVAN FIRTH and PHYLLIS SCOTT

will Entertain

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

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'The Merry Wives of Windsor' .. Nicolai

Selection, 'The Pirates of Penzance' .. Sullivan

LESLIE BENNETT (Baritone)

My heart now is merry ('Phœbus and Pan') .. Bach

I'll sail upon the Dog Star .. Purcell

To Anthea .. Walton

ORCHESTRA

Waltz, 'Venus Reigns' .. Gung'l

March of the Dwarfs .. Moszkowski

7.35 LESLIE BENNETT

The Bells of San Marco .. Ireland

When I am dead, my dearest .. Ireland

Pretty Betty .. Alec Rowley

Yarmouth Fair .. Peter Warlock

ORCHESTRA

Suite, 'At Grotta Green' .. Percy Fletcher

8.0 PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY

Relayed from the Café Restaurant, Corporation

Street, Birmingham

EVELYN ASTLE (Soprano)

9.0 Chamber Music

A Czechoslovakian Programme

CECILY HALFORD (Mezzo-Soprano)

THE ZIKA STRING QUARTET:

RICHARD ZIKA (Violin); HERBERT BERGER

(Violin); LADISLAV CERNY (Viola); LADISLAV

ZIKA (Violoncello)

Quartet for Strings, Op. 11 .. Josef Suk

Allegro moderato; Intermezzo; Adagio;

Allegro

9.30 CECILY HALFORD

Six Gipsy Songs .. Dvorak

I chant my lay; Silent Woods; Songs my

Mother taught me; Tune thy strings, O

Gipsy; Freer is the Gipsy; Cloudy Heights

of Tatra

9.40 QUARTET

First String Quartet .. Leos Janáček

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 'THE CONSTANT LOVER'

(From Birmingham)

A Comedy of Youth by ST. JOHN HANKIN

Evelyn Rivers .. MOLLY HALL

Cecil Harburton .. HERBERT LUGG

Cecil Harburton is sitting in a glade in a

wood, with his back to a tree, reading a book.

Followed by

CINDERELLA MARRIED

A hitherto untold story by RACHEL LYMAN FIELD

Lady Caroline .. JANET ECCLES

Lady Arabella .. MAUD GILL

Cinderella .. GRACE WALTON

Nannie .. GLADYS JOINER

Prince Charming .. COURTNEY BROMET

Robin .. HERBERT LUGG

Cinderella's sunlit morning room. The

Ladies Arabella and Caroline, both haughty

beauties, are seated before the fire, their heads

bent close over an elaborate piece of embroi-
dery, gossiping.

Incidental Music by the EDGAR WHEATLEY

PIANOFORTE TRIO

Saturday's Programmes continued (December 8)

SWA CARDIFF. 353 M. 850 KC.

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture, 'Zampa' *Hérold*
Ballet Music, 'Bethlehem' *Boughton*
Tone Poem, 'In the Steppes of Central Asia' *Borodin*
Ballet Suite, 'In Fairyland' *Cowen*

3.10 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

7.0 Mr. **EDDIE WILLIAMS**, 'Games on Board Ship'

7.15 S.B. from London

7.25 Mr. **L. J. CORBETT**: 'West Country Candidates for Rugby International Honours'

7.35 S.B. from Swansea

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

9.35 **A Popular Concert**
Relayed from the Assembly Room, the City Hall
MAY MUELE (Violoncello)
Prayer ('Jewish Life') *Bloch, ed. Kindler*
Idylle *Ethel Barnes*
Two Studies in Folk Song *R. Vaughan Williams*

ORCHESTRA
Symphonic Poem, 'Ultava' *Smetana*

10.0 **Echoes and Harmonies**
A Series of Popular Items
I. From Venus

10.35-12.0 S.B. from London

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

12.0-12.45 S.B. from Cardiff

3.10 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 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

7.35 Mr. **J. C. GRIFFITH-JONES**: 'Association Football Topics'

7.45 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Recital

3.10 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A Gramophone Recital of Novelties

3.10 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
Play Time with the Picanninies
The Swaine River brought nearer home by means of songs and banjo solos, sung and played by **FLORENCE and ARTHUR HOYTEN**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**
Overture, 'The Mistress' *Supplé*
Waltz, 'December' *Joyce*
EMILIE SUTTERBY (Soprano)
A Vision } *Grieg*
The Wanderer's Return }
Two Hazel Eyes }
Not understood *Albert Houghton*

ORCHESTRA
A Day in Venice *Nevin*

EMILIE SUTTERBY
Prelude *London Ronald*
Elf and Fairy *John Densmore*
In the Quiet Eve *Molly Carew*
Song of a Nightingale *Montague Phillips*

ORCHESTRA
Selection, 'Martha' *Flotow*

3.10 London Programme relayed from Daventry

4.10 **THE NORTHERN WIRELESS ORCHESTRA**
March, 'Men of Valour' *Klohr*
Overture, 'Il Seraglio' *Mocart*
GERTRUDE LAND (Pianoforte)
Rondeau Brilliant *Kirchner*
Londonderry Air *arr. Sydney H. Gambrell*

ORCHESTRA
Grasshopper's Dance *Bucalassi*
Prelude in C Sharp Minor *Rachmaninov*

GERTRUDE LAND
Water Wagtail, Op. 71, No. 3 *Cyril Scott*
Song without Words, Op. 53, No. 1. *Mendelssohn*
Rondeau à la Polonoise *Sterndale Bonnett*

ORCHESTRA
Little Modern Suite *Rosse*

5.15 **THE CHILDREN'S HOUR**
S.B. from Leeds

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 **SIR HENRY COWARD**: 'Choral Singing.' S.B. from Sheffield

7.15 S.B. from London

7.25 Mr. **F. STACEY LINTOTT**: Sports Talk

7.45 S.B. from London (9.30 Regional Sports Bulletin and Local Announcements)

(Manchester Programme continued on page 628.)



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Occupation Rad. 5

Saturday's Programmes continued (December 8)

(Manchester Programme continued from page 627.)

9.35 The Royal Standard

WALES

NORRIS PARKER (Bass-Baritone) with Orchestra
Men of Harlech *Traditional*

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON
Selection, 'The Leek' *arr. Myddleton*

IRELAND

NORRIS PARKER, with Orchestra
Trottin' to the Fair *Stanford*

ORCHESTRA

Selection, 'The Shamrock' *arr. Myddleton*

SCOTLAND

NORRIS PARKER, with Orchestra
The Bonnie Banks o' Loch
Lomond *Traditional*

ORCHESTRA

Selection, 'The Thistle'
arr. Myddleton

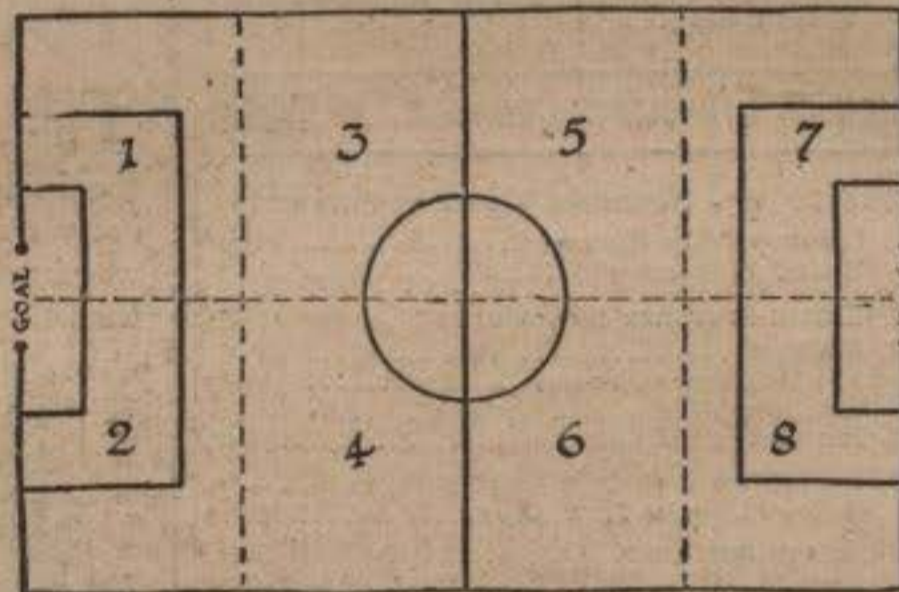
ENGLAND

NORRIS PARKER, with Orchestra
Land of Hope and Glory .. *Elgar*

ORCHESTRA

Selection, 'The Rose'
arr. Myddleton

10.35-12.0 S.B. from London



Listeners should use this plan when they hear Mr. G. F. Allison broadcast from Highbury this afternoon.

Other Stations.

5NO NEWCASTLE.

512.5 M.
980 KC.

12.0-1.0:—Music relayed from the Oxford Galleries. 3.10:—London Programme relayed from Daventry. 4.10:—Music relayed from Tilley's, Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.25:—Mr. T. W. Bell, Secretary of the Northumberland Football Association, 'Association Football.' 7.45:—S.B. from London. (9.30 Local Announcements; Sports Bulletin). 10.35:—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms, Barras Bridge. 11.15-12.0:—S.B. from London.

5SC GLASGOW.

405.4 M.
740 KC.

11.0-12.0:—Gramophone Records. 3.30:—Dance Music relayed from the Locarno Dance Salon, Glasgow. 4.10:—Choral Concert. The L.M.S. Choir, conducted by Mr. Tom Simpson: O Peaceful Night, and The Chase (German); Dim-It Woods (Brahms); Strike the Lyre (Cooke); The Keel Row (arr. Dunhill). Charles MacEachern (Piper); The Road to the Isles; Highland Wedding; Strathspey, 'Blair Drummond,' and Reel, 'Loch Carron' (Traditional). Allan Morton (Baritone); March of the Cameron Men; Mary Morrison; Bae bring to me a pint o' wine, and Duncan Gray (Traditional). Charles MacEachern; March, 'The Glangarry Gathering'; Strathspey, 'Atholl Cammers,' and McKectin's Reel (Traditional). Allan Morton; The Vagabond, and The Roadside Fire (Vaughan Williams); The Jolly Tinker (Newton); A Smuggler's Song (Mullinar). Choir: An Evening Pastoral (Shaw); The Isle of Mull (Robertson); The Cuckoo sings in the Poplar Tree (MacFarren); The Boat Song (Cowan); Song of Spring (Pearson). 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'—II. 7.15:—S.B. from London. 7.25:—Musical Interlude. 7.30:—The Choral and Orchestral Union of Glasgow Concert. Relayed from the St. Andrews Hall, Conductor, Vladimir Golschmann. Solo Vocalist, Muriel Brunskill (Contralto). Orchestra: Overture, 'Hänsel and Gretel' (Humperdinck); Rhapsody, 'A Shropshire Lad' (Butterworth). Muriel Brunskill and Orchestra: Ballade, 'La Flanée de Timbalier' (Saint-Saëns). Orchestra: Symphony in E Flat Major, No. 39 (known as No. 3) (Mozart) 8.30 app.:—Scottish News and Sports Bulletin. 8.40 app.:—Choral and Orchestral Union Concert (Continued). Orchestra: Three Slavonic Dances, Op. 46 (Dvorak); Muriel Brunskill; All Souls' Day (Strauss); The Lorelei (Liszt). Orchestra: Largo in G (Handel); Selection from 'The Damnation of Faust' (Berlioz); Menuet des Follets; Ballet des Sylphes; Marche Hongroise. 9.40 app.:—Second General News Bulletin. 9.55:—The Broken Fold, a Play in One Act, by George Preston Millock. 10.35-12.0:—S.B. from London.

2BD ABERDEEN.

500 M.
600 KC.

3.30:—Dance Music by Len Russell and his Orchestra from the New Palais. 4.10:—Studio Interlude. Nen Paterson (Soprano). Julien Rosetti (Pianoforte). Nen Paterson; Shepherds' Gay (Wilfred Sanderson); Advice (Molly Earew); The Rivulet (Martin Shaw); Crabbed Age and Youth (C. H. H. Parry). 4.17:—Julien Rosetti; Danseuses de Delphes (Debussy); Prelude in B Flat, Op. 23 (Rachmaninov); Ballade in G Minor, Op. 23 (Chopin). 4.32:—Nen Paterson; April is a Lady (Montagne Phillips); The Dancing Lesson (Herbert Oliver); The Birds go North Again (Charles Willeby). 4.40:—Dance Music (continued). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.25:—Sports Talk: Mr. Alexander Adamson, Eye-Witness Account of the Association Football Match, Glasgow Rangers v. Aberdeen, played at Ibrox Park, Glasgow. Relayed from Glasgow. 7.45:—Annual Concert of the Aberdeen Matted Male Voice Choirs. Relayed from the Music Hall. Choirs: Softly falls the Shades of Evening (J. L. Hatton); Mimmers Song (E. Douglas Taylor). May Huxley (Soprano); Morte di Margherita (Meffstabele) (Boito); Reel, and Aria: 'Ah fors e lui' (La Traviata) (Verdi). Choirs: Little Heather (Wilfred Shaw); The Four Jolly Smiths (H. T. Leslie). Tommy Handley in a Comedy Interlude. Choirs: O

THE FORMIDABLE MR. ELIOT.

(Continued from page 589.)

against prettiness; against conventional, accepted beauty. After a surfeit of sweet things, Mr. Eliot tries to refresh his palate by sucking a lemon. Now I fancy that it is precisely this habit in modern poets which is displeasing to most readers. Most readers want poetry to provide an escape from disagreeable reality. They accept the formula that poetry should concern itself with beauty—ideal beauty—and this is one of the conventions against which poets are rebellious. Do not misunderstand me. It is not against beauty, as such, that they rebel; but against the idea that beauty can only be found in the accepted forms. Then, again, many people where they come to read poetry forget that life is becoming more and more complicated; our knowledge is increasing, and our problems are increasing with our knowledge; poetry, trying to keep pace, resorts inevitably to methods which many people consider illegitimate. Consequently, many people seem to hold a theory that poets today strive to repudiate and destroy what is called tradition; this is not quite true either. They strive on the contrary to enrich the poetic tradition, by adding something to it—something which is of today, something which shall reflect our own very difficult and experimental age. They are acutely conscious of tradition, but the greater their consciousness the less do they want to be wholly enslaved; and one of the reasons why I took Mr. Eliot as my parable, is because he represents this double attitude at its maximum power. He is, in short, an intellectual poet. I prefer not to use the obvious word, high-brow, because in this country it is seldom applied save in a slightly sneering and derogatory sense. People assume, rather too readily, that intellectualism, highbrowism, implies a loss of spontaneity and of the simple human emotions. I have no time to go into that now; but I must put in one passing plea for the intellectual: If he has one merit, it is his loathing of hypocrisy. Now I said a moment ago that most people want poetry—and indeed, any form of literature—to provide an escape from disagreeable reality; and, without insisting or enlarging on the point, I would just throw out the suggestion that this in itself is a form of hypocrisy as pernicious as any other?

Mr. Eliot has had many imitators, both in this country and in America, but their imitations can scarcely be called successful. In fact, most of them are lamentable. And this in itself, I venture to suggest, amounts to a proof that Mr. Eliot within his own limitations is an undoubtedly genuine poet. By that, I mean that he has a genuine poetic attitude towards life, and has evolved a means of expression exactly suited to his purpose. No other method would have done his own particular business for him. In reading him, it is really essential to bear this constantly in mind, otherwise his surface mannerisms are apt to exasperate us just as they exasperate us in his imitators, where the mannerism is everything and nothing lies beneath. Those who wish to study Mr. Eliot for themselves will find most of his poems, including 'The Waste Land,' in the volume of his poems published by Faber and Gwyer. I would like to suggest that they should give special attention to the very strange and beautiful poem entitled 'The Hollow Men.' His work as a critic will be found in a small book called 'The Sacred Wood,' published by Methuen.

My next talk will be about several poets, including the Sitwells, and Mr. D. H. Lawrence.

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3.10:—London Programme relayed from Daventry. 4.45:—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Irish League Football Results. 6.45:—S.B. from London. (9.30 Regional News; Sports Bulletin.) 9.35:—A Military Band Concert. Jean Paule and Leonie Lascelles. The Station Military Band. Conducted by B. Walton O'Donnell. Band: March No. 4 in G. 'Pomp and Circumstance' (Elgar); Overture, 'Oberon' (Weber); Three Dances from 'Neil Gwyn' (Ed. German); Country Dance; Pastoral Dance; Merry-makers' Dance. 10.2:—Jean Paule and Leonie Lascelles. 10.14:—Band; Selection, 'The Gondolier' (Sullivan). 10.24:—Jean Paule and Leonie Lascelles. 10.36:—Band; Slavonic Dance in G Minor (Dvorak). 10.45-12.0:—S.B. from London.

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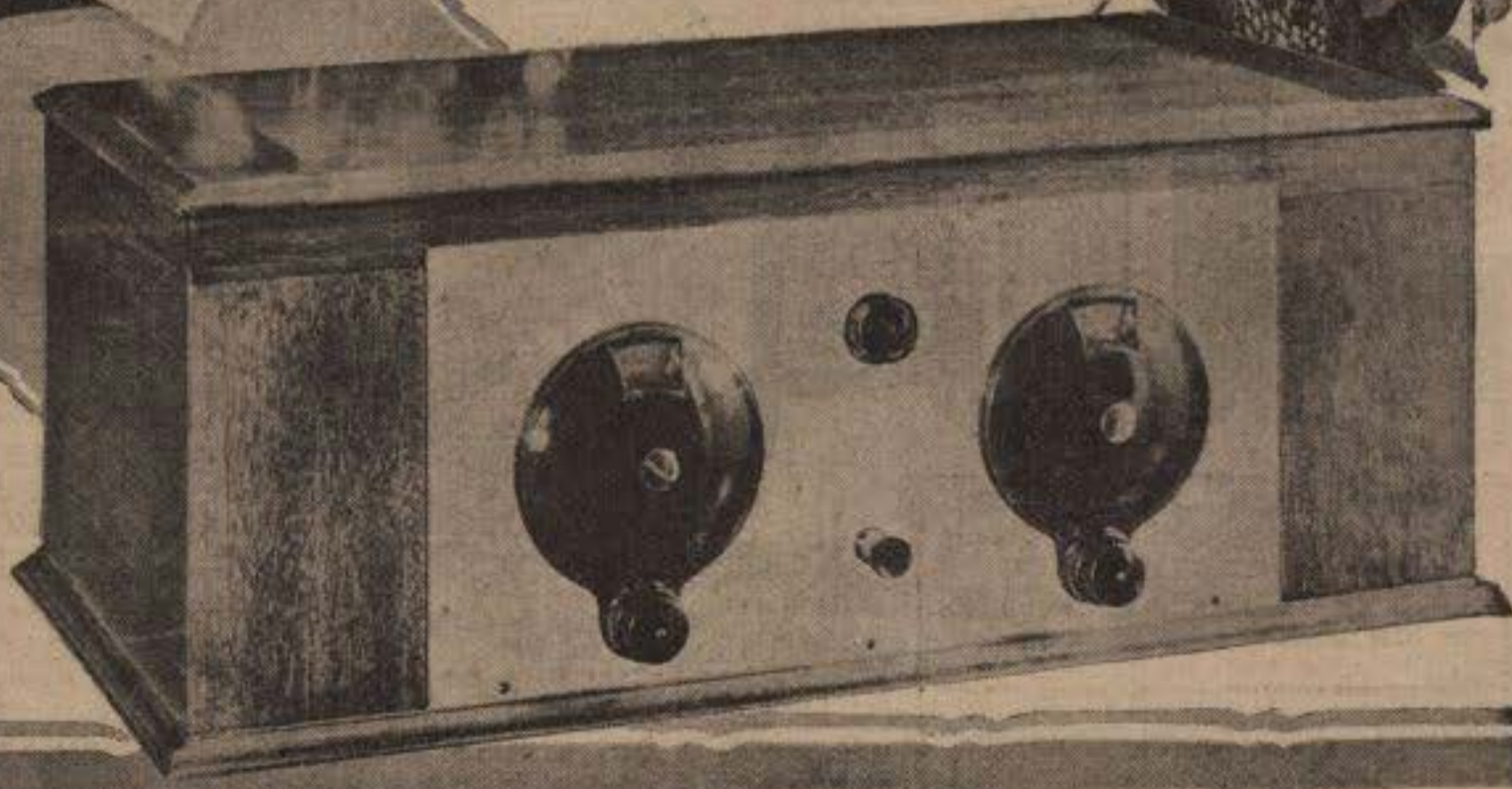
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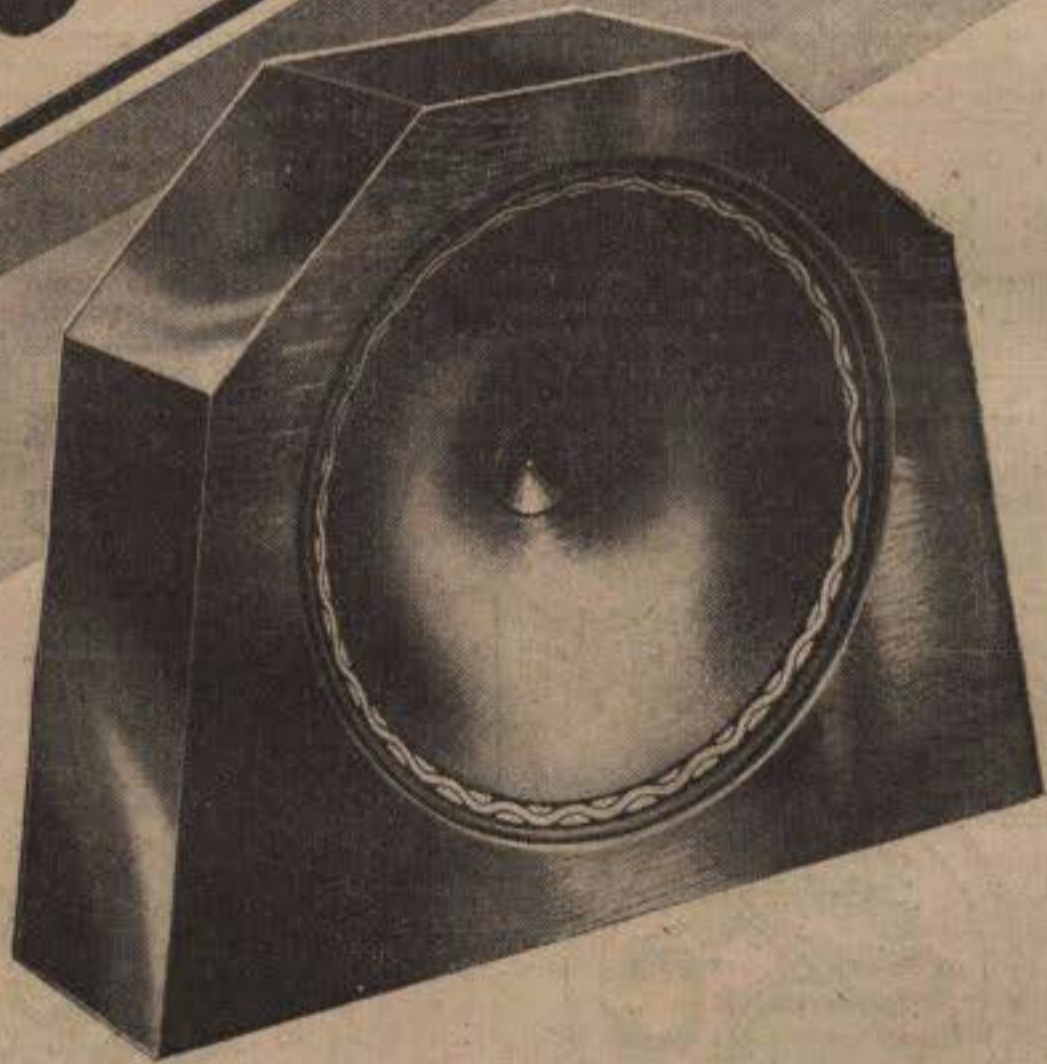
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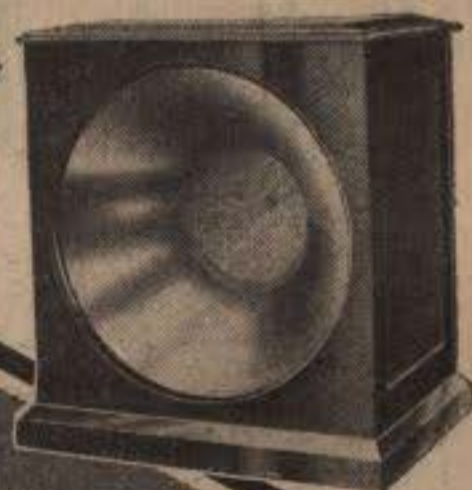
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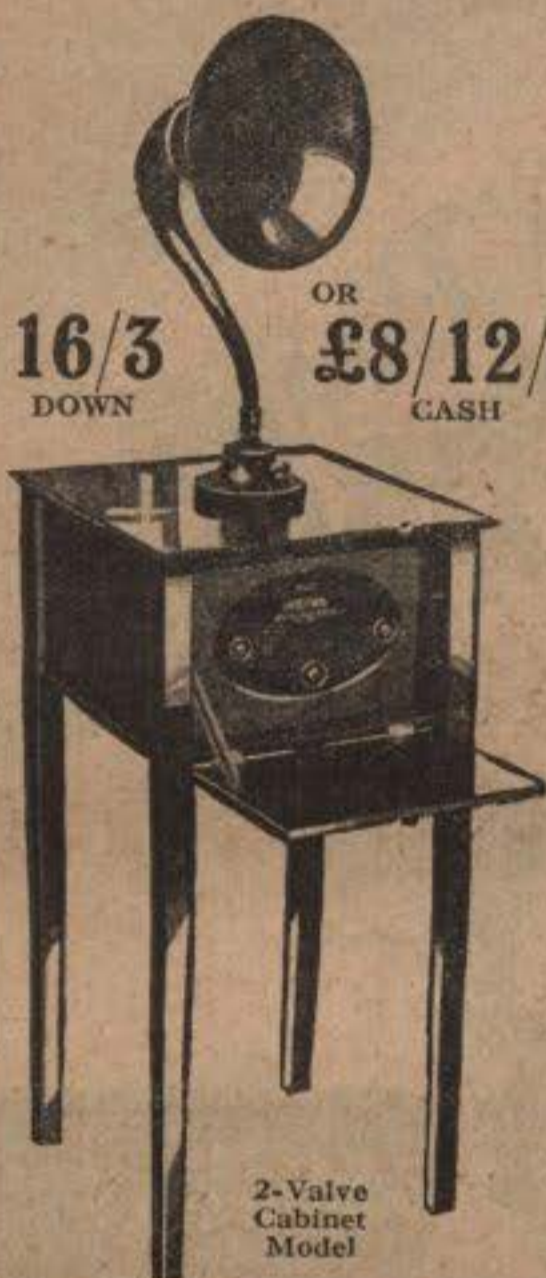


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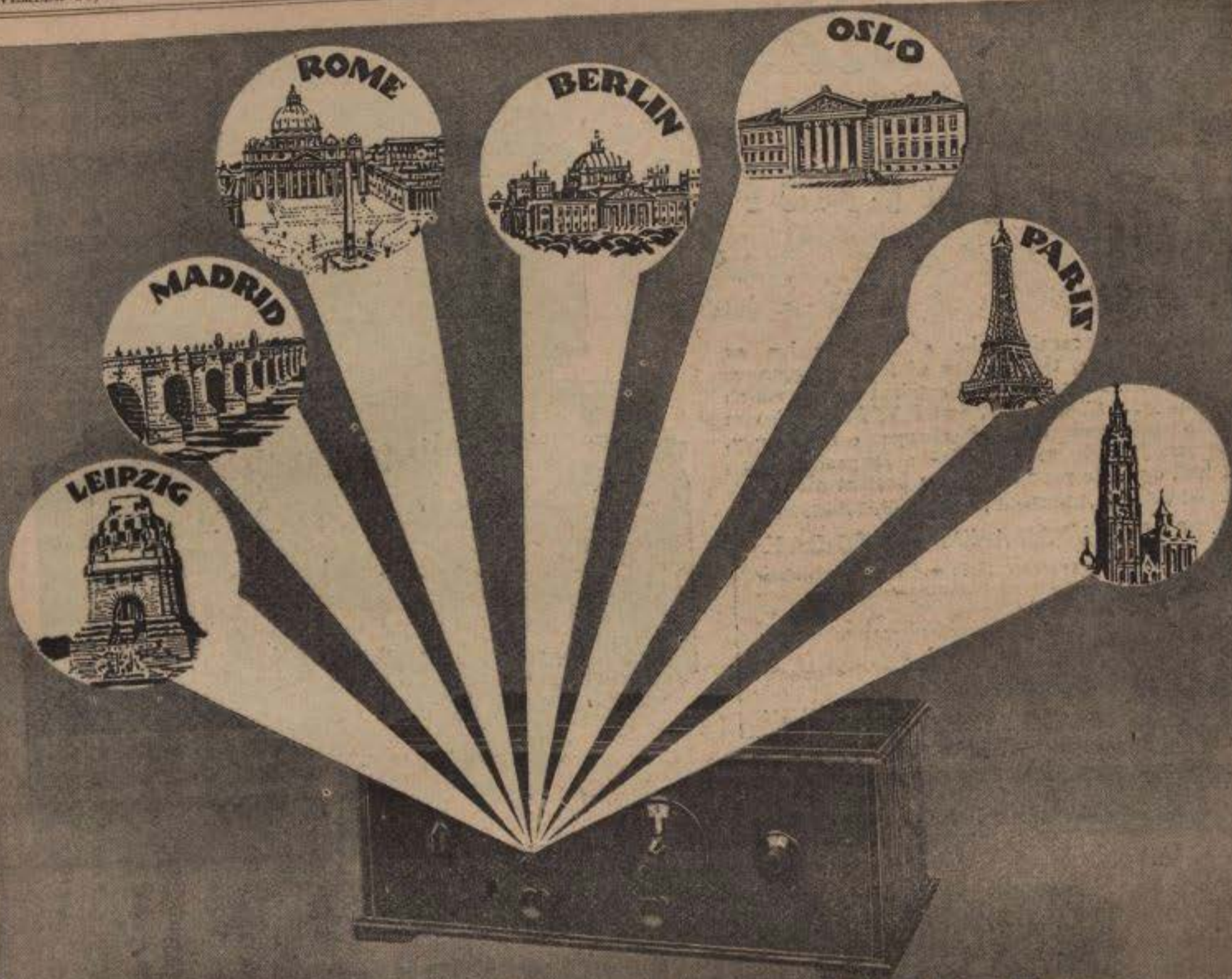
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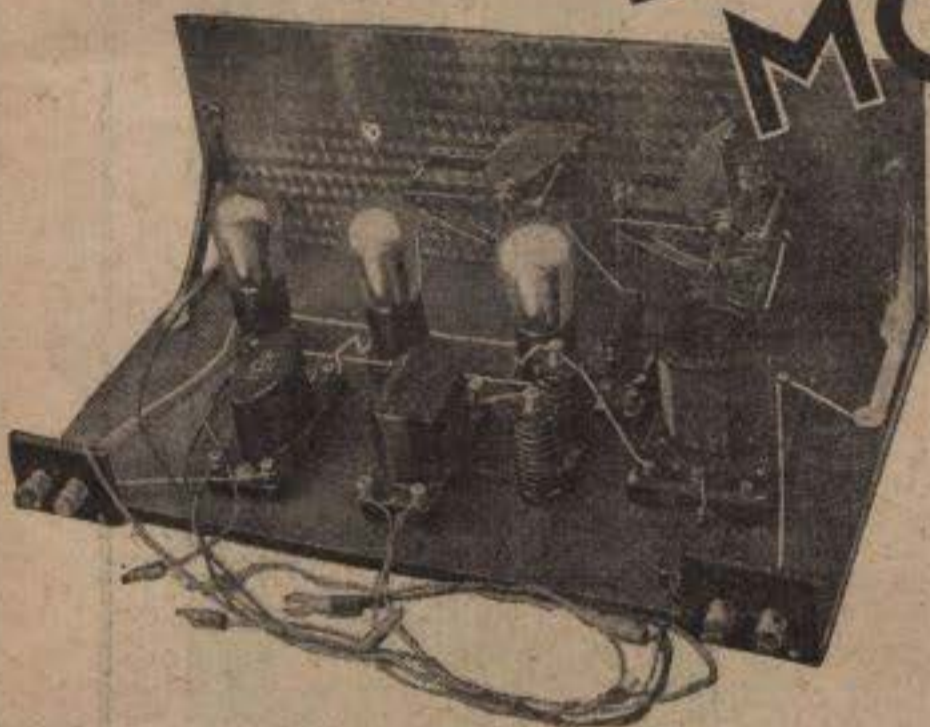


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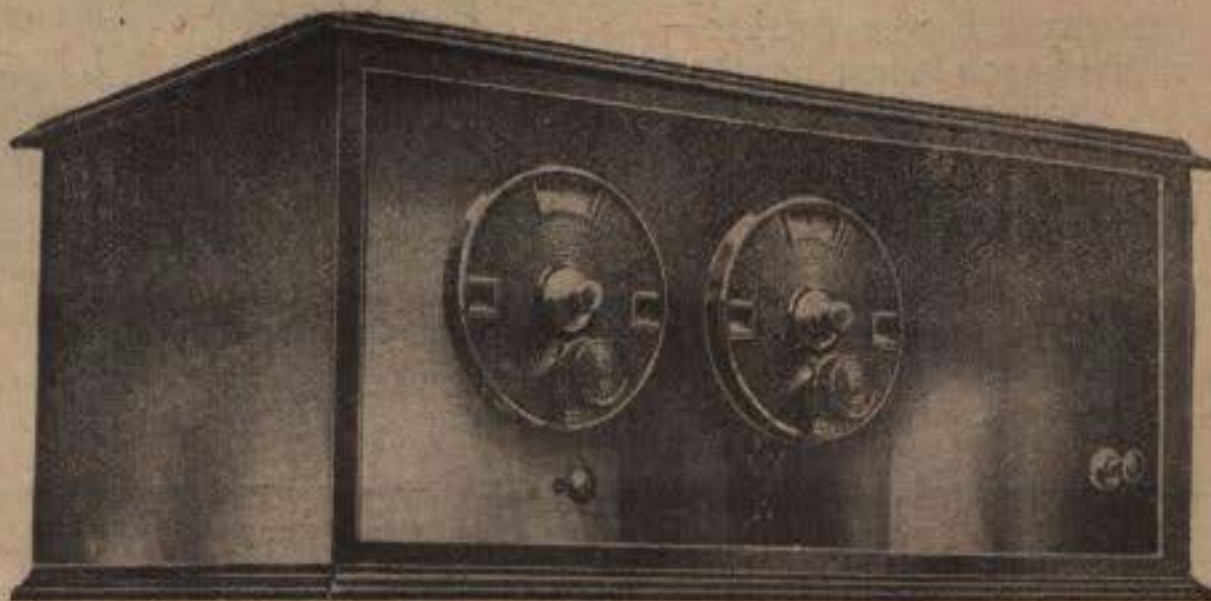
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Using the new screened and pentode valves, each of which does the work of two ordinary valves, the Lotus set is simple to operate and commands a large range of British and European stations.

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.

Why not come and hear these sets demonstrated in the Radio and Television Dept., First Floor, or in our Radio Annexe, 101, Wigmore St., W.1?



MARCONIPHONE

1ST CHOICE AT OLYMPIA

What was the best five-valve receiver at the Olympia Radio Show? The radio public who voted in the recent *Wireless World* ballot are quite sure. Marconiphone Portable headed the poll—a first favourite. Ask your dealer to demonstrate a Marconiphone Portable, and you will get the reasons behind the vote. Marconiphone Portable is the combination of all you hope for in a Portable Set. Self-contained—of course—and conveniently carried "here, there and everywhere." Built to be an attractive addition to the house, yet sturdy enough to stand any amount of journeying at home or abroad. Operated by a child if need be—there is one simple adjustment edge control for tuning, another for volume and a single switch for the long and short wave bands (250-550 or 1,000-2,000 metres).

The Speaker is the Marconiphone cone: an assurance of natural reception in all conditions, full harmonics and clean overtones. Marconi economy valves amplify on low consumption and Marconiphone batteries reduce cost on recharging and replacements. In any normal conditions Marconiphone Portable offers the most complete range of reception available to a portable set. And the price—complete with all accessories and self-contained loudspeaker, including royalty—is 28 gns.



THE MARCONIPHONE COMPANY, LIMITED.
Dept. P. 210-212, Tottenham Court Road, London, W.1.
Showrooms:
210-212, Tottenham Court Road, W.1. & Marconi House, Strand.

PORTABLE

WONDERFUL WIRELESS OFFER

The Graves 'VULCAN' Two-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 finished with hinged lid so that all internal parts (including valves) can be easily got at, if necessary. Mullard Full Smitter Detector and Power Valves, with anti-microphonic valveholders; 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, novices experience no difficulty in operating. There is an entire absence of complicated controls; everything is simple and straightforward.

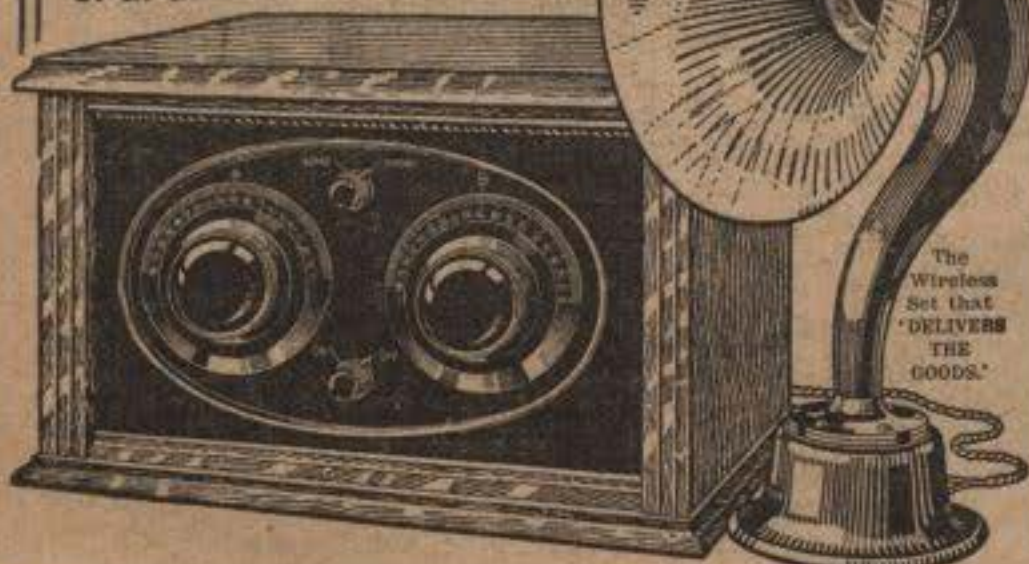
The **LOUD SPEAKER** is specially constructed to co-operate with the set, and is a highly superior production both as regards appearance and results. It is of graceful proportions and Oak grained to match the Cabinet. In both reception and reproduction it may be relied upon to give results which will 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.

British in every detail.

J. G. GRAVES Ltd. SHEFFIELD



The Wireless Set that 'DELIVERS THE GOODS.'



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At last

Here is really wonderful news for all wireless listeners. Install the Standard Self-generating Leclanche battery and obtain positive, permanent H.T. supply at a lower cost than ever before. Just think of it! You can definitely do away with the ever present worry of run-down batteries and spoiled programmes. The Standard battery is simplicity itself to maintain. Use it how you will—evening after evening, it supplies a steady current that maintains a wonderful clarity of music and speech.

"UNIELOC" 90 VOLT UNIT, completely assembled with 64 No. 2 cells as illustrated.

8/1 Cash or 14 monthly payments of 8/1. No deposit. Halford's Stores, Curry's Stores and all Radio dealers can supply on the same terms as we do.

STANDARD
WET BATTERY Co. (Dept. R.T.), 154, 158, Shaftesbury Avenue, London, W.C.2. (near New Oxford Street end.)

CHEAP, PERMANENT H.T. SUPPLY FOR ALL!



MODEL W. 1a FOR A.C. MAINS

160 v. at 30 m/a.

£7 2s. 6d.

Other models available up to 350 v. at 100 m/a.

All A.C. Models incorporate Westinghouse Metal Rectifier.



SATISFIED USERS ARE OUR ONLY SALESMEN.

"I purchased from you on the 6th March last, for my own personal use, a 'Regentone' High Tension Unit, which has been in daily use since that date, and I have great pleasure in informing you it has given perfect satisfaction. It is a splendid instrument, absolutely silent in operation and of the highest efficiency. I have no hesitation in recommending the 'Regentone' Unit to anyone who wants 'The Best.'"

Advt. of Regent Radio Supply Coy., 21, Bartlett's Bldgs., E.C.4.



25 ft. STEEL MAST 12/6

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Do not allow your garden to be disfigured with an untidy wooden pole. Erect a "FAIRFIELD" STEEL MAST that will stand handsome and upright. Steel Masts act not only as a safeguard against lightning but improve reception by reducing static and other atmospheric disturbances, giving a louder and more perfect rendering of Broadcast Programmes. Remember that all Broadcasting Stations use Steel Masts on account of their greater efficiency.

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25ft. Mast complete	12s. 6d.
30ft. " "	16s. 6d.
34ft. " "	20s. 0d.
40ft. " (HEAVY TUBING)	45s. 0d.

Outfit includes Mast, complete with stay rings, Pulley, Cleat for halyard, Solid Metal Foot Rest, Galvanised Stranded Stay Wire, Four Steel Ground Pegs. Our 40 ft. Mast is made from 2" tubing and will not collapse during or after erection.

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NOTE. Our masts are sent out painted and ready for erection, and the tubes will not reach you in a rusty condition.

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HAVE YOU AN ELIMINATOR?

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30/-



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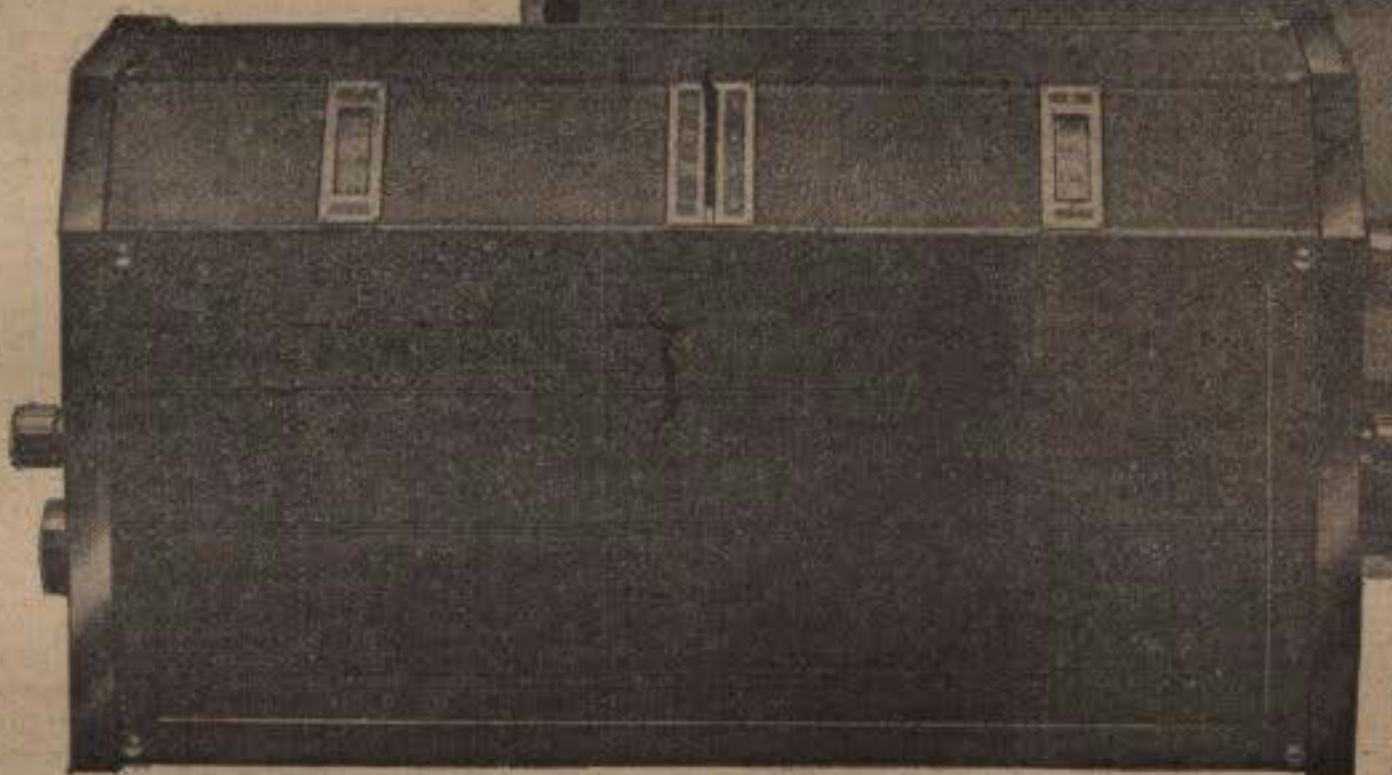
It tells you all you want to know. Do you know the current delivered by your Mains H. T. Eliminator? Volume and quality depend entirely on the plate voltage recommended by the valve manufacturer. Without an "Eliminator" you are completely in the dark.

Ask your dealer and write for interesting booklet "What simple meters can show you." In Dept. R.T. SIFAM ELECTRICAL INSTRUMENT CO., LTD., Bush House, Aldwych, W.C.2.

220 volts ac illus. Hand-some metal dial, 100,000 ohms. res. 300 volts external res. 35/- 500 volts external res. 37/6

M.B. 22

PHILIPS RECEIVERS



Philips Receivers employ the very latest valves, give brilliant performance and have advantages of simplicity, small cost, low maintenance and attractive appearance.

Type 2514. Philips 3-valve ALL-ELECTRIC RECEIVER.

A.C. screened grid, steep-slope detector and Pentode valves. H.T., L.T. and G.B. entirely from A.C. mains. Receives all main British and Continental stations. Volume to operate any moving coil speaker. 200 to 2,000 metres. Gramophone pick-up facilities. Average current bill 5/- per annum.

Complete with all valves, leads, etc., for A.C. Mains... **£23**

Type 2501. 3-valve RECEIVER.

Similar to 2514. Takes L.T. and G.B. supplies from A.C. mains. Only requires H.T. Unit, either Philips unit 372 or 3002

Complete with valves and leads **£16 10**

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For those who have no A.C. electric supply, or who prefer to use batteries.

Complete with valves and leads... **£15**

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A.C. steep-slope detector and Pentode valves. Abundant volume from local and high-power stations. Operates moving coil speaker. Wavelength range 200-2,000. Single dial tuning. Volume control. Gramophone pick-up facilities.

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PHILIPS

for Radio

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A SONG of sentiment, a tune that has “caught-on” — broadcast perhaps as often as any other by the famous orchestras. Yet even now you have not heard it perfectly unless you have a Lissen Battery in your set.

Tens of thousands of users would be prepared to support the statement that a Lissen Battery in the set improves the reproduction of any loud-speaker. It is the accepted thing amongst musical people, amongst radio experts, to use Lissen Battery power always. Because it is the ideal power for radio. It is silent, it flows smoothly; there is no ripple in it, no hum—the current is steady, quiet all the time it flows—throughout the longest programme and through months and months of use.

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60 volt Super Power 13/6
36 volt ... 8/-
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