

A MINIATURE DICTIONARY OF MUSICAL TERMS (see pages 567 to 574)

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 321.

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

NOVEMBER 22, 1929.

Every Friday. TWO PENCE.

LISTEN TO 'LOUISE' THIS WEEK

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

Sunday, November 24

- 9.5 Popular Orchestral Concert (London).
- 9.0 From the Grand Hotel, Eastbourne (5GB).

Monday, November 25

- 9.35 The Virtuoso String Quartet and Betty Bannerman (London).
- 7.25 Libretto Opera, 'Louise' (5GB).

Tuesday, November 26

- 9.40 Vaudeville and Palladium Relay (London).
- 10.15 'Roland' (5GB).

Wednesday, November 27

- 7.45 Libretto Opera, 'Louise' (London).
- 8.0 Symphony Concert from Queen's Hall (5GB).

Thursday, November 28

- 7.45 Hallé Concert from Manchester (London)
- 9.0 Speeches from the Institute of Industrial Psychology (5GB).

Friday, November 29

- 9.35 'Roland' (London).
- 8.45 An Hour of Requests (5GB).

Saturday, November 30

- 8.0 St. Andrew's Night Programme from Edinburgh (London).
- 9.0 Revue, 'You're Through' (5GB).

A MINIATURE MUSICAL DICTIONARY, which has been designed to provide a helpful companion to the music notes of *The Radio Times*, will be found on pages 567 to 574.

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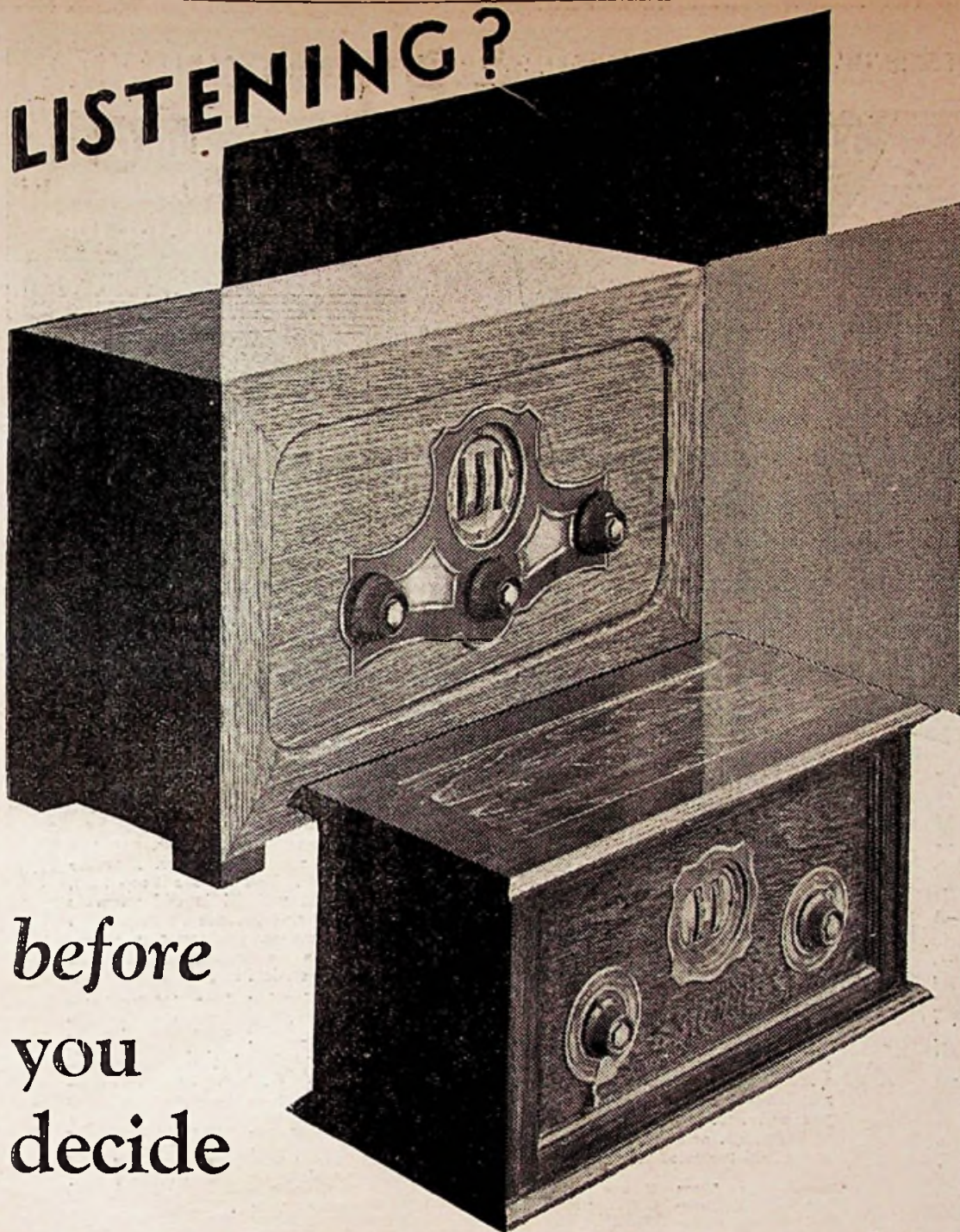
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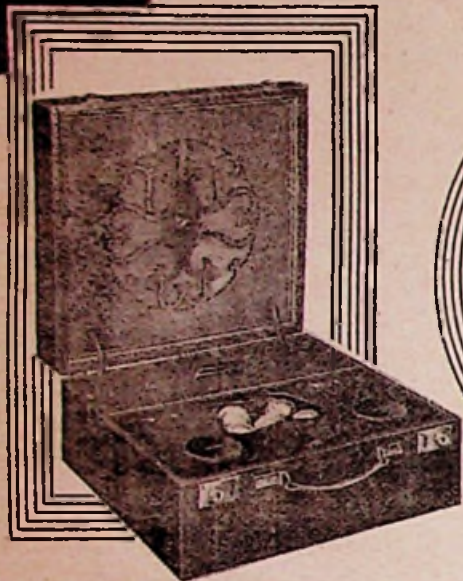
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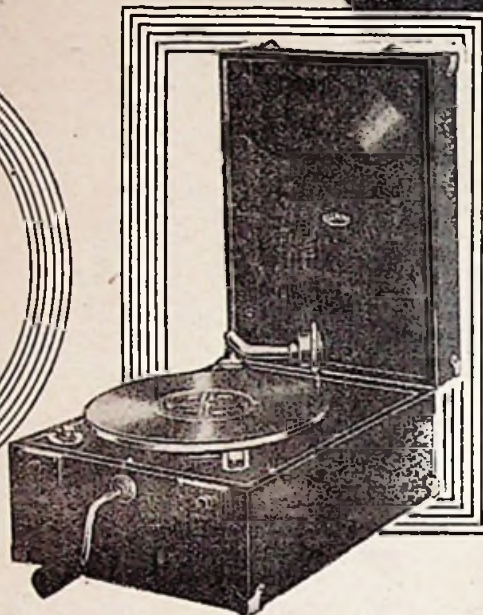
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NOVEMBER 22, 1929.

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A POET LOOKS AT BROOKMAN'S PARK

Below is a description of the new London Station—'The New Temple of Hermes'—as seen by Richard Church, one of our finest younger poets.

THESE are days full of mental and spiritual excitement. Never since the fall of the Byzantine Empire and the gay, pagan scholarship of Poliziano and Mirandola has the world of orthodoxy been so shaken. New diseases, new cures; new faiths and new scepticisms, we may almost say new sins and new virtues, are seething like a leaven in the dough of society.

There are many people who profess to be the mouthpiece of this spirit of change, and our latter-day prophets, the psycho-analytical novelists, are the most vociferous of these claimants. But all their novels, newspaper articles, and lectures, leave us with a feeling that something—the strange and terrible essence of it all—has escaped them; that they are old-fashioned, left behind in the race of social evolution.

When I wander into their chapters and paragraphs, I have the same feeling of chill and quietude that one has on entering a country church, to encounter the muffled tick-tock of the clock, and the twitter of birds in the roof. I have to look elsewhere to discover a sense of being abreast of the brain-stirring, nervous activity which makes our younger generation feel that any moment any revelation might burst upon the expectant world.

It was in this quest that I went, the other day, down to the new transmitting station erected by the B.B.C. at Brookman's Park. Shaken by one of those momentary storms of fear which we all experience when we find ourselves in an unfamiliar world, I had turned from my friendly old books, and had shut the door of the sound-proof study in which I had hidden myself for so long away from the signs and premonitions of change.

You remember the first excursion into the streets after a long illness; how young, innocent, timid, and frail you feel! So I felt when

I approached the new building at Brookman's Park. For this, indeed, was going out!

Here was something clear, cold, impersonal: a building that was utterly foreign to the Gothic intimacies of the religion founded on the warm, personal fireside faith of our northern peoples. As I walked up the approach, and saw the bland, empty-faced architecture before me, I had a vision of an earlier world; islands facing the Ægean Sea, southern hills crowned with the austere temples of the gods of Hellas—that hierarchy, non-moral and superb, whose downfall was sung by Swinburne in his 'Thou has conquered, pale Galilean.'

I stood reverently at the entrance, looking up at the square pilasters, whose bare sides shone in the autumn sunlight with a gleam of ivory, very gentle, as though consciously content in their strength. There was no sign of life as I and my two companions stood outside the black iron-and-glass door. A robin, perched on a ledge, twittered his reminiscences of the past summer; and that was the only sound. How could we believe that here was the latest and most powerfully equipped temple of the revived god, Hermes, the deity of Intelligence, the swift carrier of news, wisdom, and the lordly discoveries of the mighty ones?

These thoughts of incongruities were interrupted by the approach of a human figure, an engineer-priest, who quietly opened the door and stood aside for us to enter. He did not speak, and I wondered at this. Not for long, however; a moment under the vault of that hall made me realize the meaning of this silence. He was waiting; his mind was immersed in expectation of the Presence. I knew instantly that we were to share some great experience, a ceremony in the new worship that would be a satisfying symbol of the Spirit of Our Age.

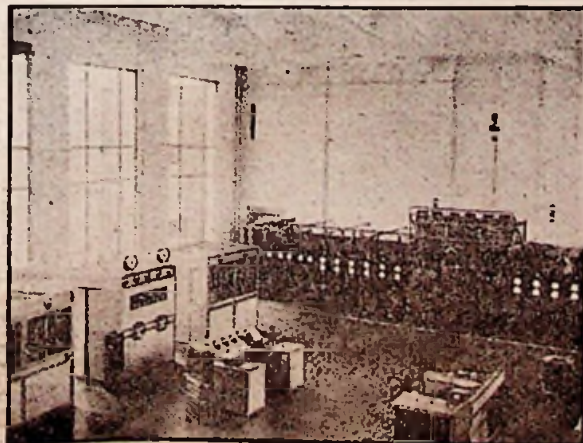
Then another engineer-priest came forward, opening a wide door. I could see, beyond, a huge hall—the ceiling hidden. Along each side of it stood rectangular steel cabinets, about seven feet high. In the centre of the floor space, isolated and small, were two metal table-desks and chairs. Beside one of the desks was a loud-speaker. I could not at that moment observe more, because the High Priest—as I found him to be—invited us into an anteroom leading out of the entrance-hall. It is a mistake, however, to use the word 'room.' It smacks too comfortably of domestic interiors and

the warm familiarity of everyday humanity. These were, rather, circumset spaces; masses of open-air temporarily warded with all the grace of compatible lightness and rigidity. It was again comparable to a Greek temple, where the principle of the architecture was to *enclose outer space*, and not, as in Gothic building, to *exclude space from a secret interior*. Here, again, I felt a sense of the revival of the spirit and the deities of Hellas. But I was soon to learn that the analogy was incomplete. To the priests of this new faith there was no sense of subjection. They had mastered the occult, and their quietness and reverence was an inductive mood, arising from a Zarathustrian command of every detail of their ritual, a ritual of anti-mystery.

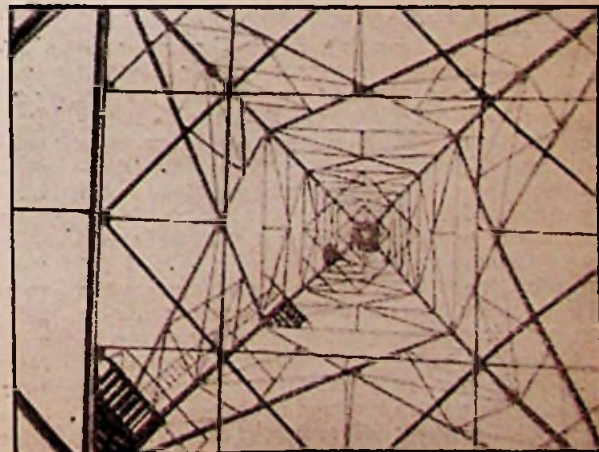
'Before I take you round inside,' said the High Priest, 'we will go out and see the aerial masts and the coolers.' So we followed him, not knowing that this meant a climb up two hundred feet of lacelike, steel ladders, with nothing between oneself and the ground but a wild geometry of knife-edge girders. I felt that I must look like a fly, wing-plucked by a schoolboy, and left to crawl over the pages of his Euclid book. As we ascended, the air became malicious, and nipped our hands, flapped our coats, and whistled in our ears. When we looked up, the steel skeleton seemed to be bending over, as though preparing to catapult us up and away across several counties. When we looked down, stones and flints, and even grass-blades, glittered, nastily clear. But we didn't look down again.

The High Priest gave a tonic to our zest by telling us that during a transmission the current was so strong that the air in the neighbourhood of the aerials became charged, and by induction the masts took up the charge. It was a comforting thought, and we were

(Continued on page 566.)



The Transmitter Hall—a typical robot scene.



Looking up one of the aerials—a spider's web of steel.



The Truth About Dr. Watson.

IN the series of 'Miniature Biographies' we have already heard Harold Nicolson on 'William Fletcher' and Virginia Woolf on 'Dorothy Wordsworth.' The third biography will be given at 9.15 on Wednesday, December 4, by Desmond MacCarthy, who takes for his



'The mute and faithful Watson.'

subject 'Dr. Watson.' A delicious notion this, for, though Father Ronald Knox has written Higher Criticism of Sherlock Holmes, no one has, as yet, done justice to his confidant, literature's most significant 'yes man' (Boswell, after all, got his own back in his Life of Johnson, so he scarcely counts as against the mute and faithful Watson). The doctor may have considered himself amply repaid by the whiskies brought to him by Mrs. Hudson in those Baker Street apartments—but we personally would have got rather tired of Holmes's arrogant deductions—and as for listening while the great man played the violin—!

A Conductor from Bayreuth.

FRANZ VON HOESSLIN is the conductor of the B.B.C. Symphony Concert on Friday, December 6. Von Hoesslin is conductor at the famous Festspielhaus in Bayreuth—the very altar of all Wagner enthusiasts. At this opera-house, controlled by the Wagner family, superb performances are given each year of Wagner's operas. It is only proper, therefore, that von Hoesslin should be conducting a Wagner programme—or nearly a Wagner programme, for the second half will consist of Brahms's *First Symphony*. Süles-Allen is the soloist at this concert, and she will be heard in the great closing scene from *Götterdämmerung*, one of the operatic test-pieces of all sopranos and, as befits the climax of the great opera-cycle, as stirring music as ever Wagner conceived.

A Harlequin Among Composers.

THE next People's Palace Concert is on Thursday, December 5, Sir Landon Ronald conducting. The greatest 'draw' will undoubtedly be Schumann's *Piano-forte Concerto in A Minor*, with Solomon as soloist. Ever since the day when Clara Schumann wrote, 'Robert has finished his Concerto and handed it over to the copyist; I am as happy as a king to think of playing it with orchestra,' pianists have gone on feeling 'as happy as kings' to play it—at least, that is the impression the work always gives us. It is a triumph of romantic art, and it must be great fun to play. Schumann, the harlequin among nineteenth-century composers, never gave rein to his passionate heart with greater success; the concerto covers the whole gamut of romanticism—from the brave heroics of the first movement to the flaring impetuosity of the last.

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Deirdre the Troublous.

OF the autumn's plays, *Journey's End* and *Typhoon* were sheerly realistic, *Carnival* realistic-romantic in a setting which we can most of us recollect and a mood which is familiar. In suitable contrast is the next play to be broadcast, *Deirdre of the Sorrows*, the greatest play of the great Irish dramatist, John Millington Synge, whose *Riders to the Sea* has already come to the microphone. This play is great and inevitable tragedy, spoken in beautiful and haunting language, with the fairy-tale Land of Long Ago for its setting. The story of Deirdre and King Conchubar of Ireland is one of those enduring legends of the Celts which, like the Arthurian tales, have survived in literature, adorned in various fashion by writers of different centuries. In contemporary literature it is celebrated in Synge's play and the story, 'Deirdre,' by James Stephens. Deirdre, like Helen and Guinevere, is a *femme fatale*, born beautiful and dangerous, with witch-wives whispering prophecies round her cradle. The king loved her, and brought her up to be his bride, while Deirdre loved Naisi, one of the sons of Usna, to whom, as to herself, she at last brought death. Synge unwinds the tragic story in exquisite language over which broods tragedy. Here is a play admirably suited to the microphone. It will be broadcast from 5GB on Monday, December 2, and London, etc., on Wednesday, December 4.

Founder of the Abbey Theatre.

JOHN MILLINGTON SYNGE, who died in 1909, was one of the founders of the Abbey Theatre, Dublin, which promoted a revival of drama unequalled in this century—a revival with which his name, with those of Lady Gregory, W. B. Yeats, Lord Dunsany, and Sean O'Casey, are associated. Synge lived for the greater part of his mature life in the Aran Islands of Western Ireland, studying the life of their simple people and evolving an Anglo-Irish dialect, which he used with great success in certain of his plays. Beside *Deirdre of the Sorrows*, his most important works for the theatre were *The Well of the Saints* and *The Playboy of the Western World*, that rich comedy of peasant life which has been given in London by the Irish Players and which, when it was first played in Dublin, in 1907, was 'barracked' nightly by an organized clique.

Ruritanian Fortnight.

IT is a matter of regret to ourselves that Sir Anthony Hope Hawkins was courageous enough to kill off both Rudolph Rassendyll and Rupert of Hentzau. And after two brief books! No best-seller today would be so improvident. If only he had kept either his hero or his villain alive for another book, we should have had an 'omnibus volume' to delight the heart of the schoolboy—and the grown-up who is not too stuck-up to respond to romance! The Productions Director has tactfully contrived a 'revival' of *The Prisoner of Zenda*, and the first radio production of *Rupert of Hentzau*, for the weeks before and after Christmas—when the boys will be free from school. *The Prisoner of Zenda* is to be given on Tuesday, December 17 (5GB) and Friday, December 20. *Rupert of Hentzau* follows in the week of Christmas.

Listening in the Rain.

ON rainy Armistice Night, as we came driving home from the bluffs of Hampstead, we saw a crowd gathered outside a wireless shop listening to *Journey's End*. The canvas awning of the shop protected the first ranks from the downpour; as for the rest, they stood with the rain dripping from their hats, oblivious of conditions. A fine tribute to Mr. Sherriff's play and Mr. Rose's broadcast production.

The Berlin Philharmonic to Broadcast.

THE Albert Hall is not by any means the best place in which to hear an orchestra play. We remember one concert there, however, which came as near perfection as we shall ever ask; it was given by the Berlin Philharmonic Orchestra. Never have we heard soft horn passages so reminiscent of 'elf-horns faintly blowing'; and the playing of the rousing *Meistersinger* overture can best be gauged, perhaps, by one comment we overheard: 'I felt I wanted to stand up.' In fact, it would take far more than the acoustically-misshapen Albert Hall to mar the beauty of the Berlin Philharmonic's playing. They share with the Philadelphia Philharmonic the laurels for perfect orchestral work to-day. Something, at least, of their success is due, without a doubt, to the discipline to which the members subject themselves, the adequacy of rehearsals, and the constant playing under the same bâton. Hearing them in any well-known work, one feels that every phrase, as it were, has been subjected to a microscopic examination. The gramophone has made it possible for us to hear a good deal of the playing of these two orchestras; and the Berlin Philharmonic occasionally visits us 'in the flesh.' It will be giving a concert in the Queen's Hall on Tuesday, December 3, the programme of which will be broadcast.

Talks of Next Week.

THERE is nothing like drying fruits—except drying vegetables. Both these processes can be simply carried out at home in the manner which Miss L. H. Yates is to describe at 10.45 on Friday morning, December 6. Carrots pulled on Midsummer Eve may be eaten at Christmas. There is poetry in this. Other talks of next week include Miss Florence



'Very simple processes.'

Petty on 'More Recipes for the 30s. a Week Budget' (December 3), Her Grace the Duchess of Atholl on 'The Week in Parliament' (December 4), Dr. S. H. Daukes on 'Microbes under the Chariot Wheels of Civilization' (December 4), Mrs. St. Aubyn on 'The Problem of Christmas' (December 5), and Captain R. Gambier-Parry on 'How to Look After Your Wireless Set' (December 6).

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



A Jazz Operetta.

ON December 12 (5GB) and 13 we are to hear a 'jazz opera,' entitled *Love in Greenwich Village*, adapted by John Watt and George Barker from Dr. Arne's *Love in a Village*. John Watt, who also adapted last week's version of *Typhoon*, is a member of



'Love in Greenwich Village.'

the B.B.C. staff at Belfast; George Barker, who arranged the music for *Love in Greenwich Village*, is a partner in the vaudeville 'act,' Harley and Barker. Greenwich Village is the district of New York equivalent to Chelsea in London and Montparnasse in Paris—the artists' quarter where flaming youth goes to live on dreams and delicatessen. Dr. Arne's tunes have been syncopated for two pianos, and the original 'book' of his opera re-written in a modern manner. Jazz opera is nothing new. There is, for example, Krenck's *Johnny Spielt Auf* (Johnny strikes up), which has been performed in almost every capital but London, while Berlin has recently heard 'syncopated' versions of *The Beggar's Opera* and *The Merry Widow*. We sent a reporter to ask Dr. Arne's opinion of the proposal, but found out that he was dead.

'The Shadow of a Tune.'

ANTON VON WEBERN will conduct the December 2 Concert of Contemporary Music, relayed to 5GB from the Arts Theatre Club. Von Webern was one of the first ardent followers of Schönberg, near whose home, at Mölling, near Vienna, he now lives. A composition by Von Webern is included in the programme—'Five Pieces' (Op. 10), one of which must surely constitute a record for brevity; it consists of six bars only, scored for a skeleton orchestra. Apparently, von Webern does not believe in padding out his ideas. One critic has said of this young Viennese composer, 'his delicate instrumentation makes his music glide by, as if by magic—the very shadow of a tune.' Other modern compositions to be included in this programme are Milhaud's *First Symphony* and songs by Gustave Mahler, with Ruzena Herlinger as soloist.

Handley Again.

TOMMY HANDLEY turns up again next week in a revue entitled *Hot-Pot-Pourri*, written by himself and based on earlier successes in *In-an-Inn*, *Tommy's Tours*, etc., though the musical numbers will be new. The last includes, besides the author, Jean Allistone, Philip Wade, Wynne Ajello, and John Cavendish. The pianists are Pat Rossborough and Norman Hackforth, who gave us much of the music for Seyle's *Djinn—and Bitters* and *Peep-bo-hemia*. You can take 'pot-luck' with Tommy Handley on Monday, December 2 (London, Daventry, etc.), and Tuesday, December 3 (5GB).

About Our Mr. Agate.

IN a characteristic talk on Monday, November 11, our Dramatic Critic, Mr. James Agate, fired not the last shot, but the rocket announcing Peace in the War of Agate's Stall (which, at one time, threatened to become as serious as the famous 'War of Jenkins' Ear'). The history of the campaign was briefly this: A London manager took exception to Mr. Agate's criticism of his play. He objected to the fact that the B.B.C. Critic had been present at the theatre uninvited—as the B.B.C. Critic—though he had received an invitation in his capacity as the Critic for a well-known newspaper. The subsequent controversy culminated in a letter to *The Times* signed by several prominent managers advocating the continuance of unfettered broadcast criticism. Two organizations of Theatre Managers then approached the B.B.C. to discuss the question, and it was agreed that, subject to the B.B.C. Critic remaining true to standards of honest criticism, he should henceforward receive a specific invitation to 'first nights.' All well and good until a quite erroneous account of an alleged new agreement between the B.B.C. and the theatres appeared in the newspapers in the form of an interview with a London manager. The Theatre Managers Association disavowed this account. Then followed Mr. Agate's talk of November 11, in which he summed up from his point of view. The truth of the matter, of course, is that Mr. Agate will continue to be a Critic. He has rightly certain distinctive ideas and ideals regarding the theatre. Those of us who go regularly to him for guidance are aware of these and of how far they fit in with our own.

Wireless Divorce.

A DUBLIN lady writes: 'Why is it that a wireless set will work perfectly when the men are away at business, but as soon as they arrive home, they tweedle the dial till they nearly drive me crazy; and the results are that, though they jolly well keep on tweedling all the night, the answer is not even a lemon. P.S.—Could we get a wireless divorce?' This abstruse problem has puzzled many of us who possess tweedling husbands.

Who's Who in Our Orchestra.

L AURI KENNEDY, who is giving a recital on Wednesday evening, December 4, is leader of the 'cellos in the new B.B.C. Symphony Orchestra. Australian by birth, he won a particularly enviable reputation in the United States, where a world-famous orchestra did its best to secure his permanent services; but Kennedy refused, preferring an English home for himself and an English education for his children. The B.B.C. Symphony Orchestra may well be proud of all its leaders. Arthur Catterall, principal violin, we have already written of; then there is Charles Woodhouse, second principal; Barry Squire, leader of the second violins; Bernard Shore, leader of the violas; and Victor Watson, double bass. Among the wood-wind and brass, too, there are names equally potent to conjure with: Robert Murchie, flute; Frederick Thurston, clarinet; Robert Newton, bassoon; Aubry Brain, horn; Ernest Hale, trumpet; and Jessie Stamp, trombone. Here, indeed, are strong corner-stones on which, next autumn, the B.B.C. Symphony Orchestra may be lastingly erected in its final form.

Moments in Broadcasting—VI.

THE time is 10.59 a.m.; the scene a waiting-room at Savoy Hill. Scattered about the room, reading the morning paper, scanning the words of songs or talking in hushed tones, are about thirty men and women—vaudeville artists come up for today's audition. At 11 o'clock a messenger will conduct the first 'act' to the studio below stairs where for eight minutes he, she or they will perform to a non-committal microphone. The producer in charge of these auditions never sees the artists to whom he is listening; he judges their performance by ear alone, though his assistant interviews them before they begin and gives them brief tips as to the methods favoured by the microphone. Day after day, week in week out, search for talent continues. Performers of every age and nationality and colour are heard and criticized. No artist is ever refused a fair audition of eight minutes—unless, of course, he happens to be a trapezist or a charmer of serpents!

New Gramophone Records.

A DESCRIPTIVE arrangement of the popular ballad *The Trumpeter*, on Col. 9776, was the first gramophone record in the programme broadcast by Mr. Christopher Stone on Friday, November 15; Beethoven's *Fifth Symphony*, recorded by the Berlin State Opera Orchestra (Parlo. E10906-9), and Rimsky-Korsakov's *Russian Easter Festival*, by the Philadelphia Symphony Orchestra (H.M.V. D1676-7), were represented, and the programme included Brahms's *Intermezzo in C Major*, Moiseivitch (H.M.V. E538); *Love's Old Sweet Song*, Labbette and Eisdell (Col. 9895); *The Palatine's Daughter*, Dale Smith (Decca M74); *Canzonetta* (d'Ambrosio), David Wise (Zono. 5420); and half an hour of light records and dance tunes by Barnabas von Geczy (Parlo. R467), Annette Hanshaw (Parlo. R477), Will Kings (H.M.V. B3161), Harry Hudson's *Melody Man* (Winner 4958), and others.

Keeping Up Appearances.

MISS BARBARA CARTLAND'S talks on 'Making the Best of Oneself' seem to us to be having a tremendous effect on society. Almost everyone we meet has



'Making the best of oneself.'

a greatly-improved look, and we are coming little by little, to care for our fellow creatures. Miss Cartland's third talk, at 10.45 a.m., on Monday, December 2, will be entitled 'Taking Care of One's Looks.'

'The Broadcasters..'



WHAT THE OTHER LISTENER THINKS.

*Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW.*

THE MEZZO-BROWS.

MR. RICHARD CHURCH'S article on 'Tar Babies and Common Sense' was an excellent illustration of the delusion under which he, in common with the B.B.C., appears to be labouring, namely, that every listener must belong to one or other of two rigidly-defined classes: (1) 'lowbrows' or those who like 'jazz,' and (2) 'highbrows,' or those who like chamber music. The truth is, of course, that to the vast majority of listeners 'jazz' and chamber music are equally distasteful, because they are people who understand by the word 'music' such melodious compositions as the overtures of Auber, Balfe, Rossini, Suppe, and Weber; the operas of Bizet, Flotow, Gounod, Verdi, and Wallace; the ballet music of Delibes and Luigini; the waltzes of Gungl, Johann Strauss, and Waldteufel and the marches of Fucik, Middleton, Ord Hume, and Sousa.—*Herbert Jones, 76, Valence Wood Road, Chadwell Heath, Essex.*

WALTZES ALL DAY LONG!

I AM a weekly reader of your *Radio Times*, and I am very interested in the page devoted to what your listeners think, and a letter written in your last issue delighted me—the wit of it was great, viz., 'At Breakfast Time.' I myself prefer good waltzes to any other music. I should like to hear them all day long—jazz and other heavy music bore me to tears and so do all plays on the wireless. It's waltzes I prefer.—*Lover of Music, Ramsgate.*

MUSIC AND HUMOUR.

THERE is one thing about B.B.C. programmes which, for a long time, has caused me considerable surprise and irritation. This is the delusion, apparently shared with the B.B.C. by a great many providers of entertainment, that anyone possessed of a sense of humour must have the worst possible taste in music. It was, I believe, Mr. Harvey Grace who, in one of his excellent talks, gave it as his considered opinion that the best thing to precede or succeed Tchaikovsky's 'Patetic' Symphony would be a turn by George Robey. Without going so far as to agree with this somewhat extreme suggestion, I do feel that it is unfair to the lovers of real music to bundle all the humorous items together in one hour or so of Vaudeville in which the only 'music' is supplied by a dance band and entertainers who sing and play jazz.—*J. L. Peck 'Watton', Greenhill Road, Clarendon Park, Leicester.*

THE PATH OF DEGRADATION.

THROUGHOUT the week I am engaged in a factory where, to the visitor, there is a deafening cacophony of many machines in motion. Yet, by long association, the stoppage of one machine or the whine of an overheated bearing calls instant attention to its urgency. The other Sunday evening, seeking rest from the clamour of life, I switched on to London for the concert, and drew my easy chair a little nearer the fire. The opening piece, the announcement of which I missed, was apparently



written by Honegger and orchestrated by Epstein. Cacophony beyond man's wildest dreams. My factory gone mad! Why must Sunday programmes be as dull as Ealing is on Sunday? My appeal to my radio is 'I beg you take me from the sordid realities of earth into the realms of sweet make believe, by the path that is called harmony.' Pray hear my appeal lest I am again forced along the path of degradation by tuning in some joyous foreigner who was rendering 'Ever so goosey' on the Sabbath!—*Gird., Woodfield Road, W.5.*

READINGS FROM DICKENS.

I MUST thank you and all at the B.B.C. for making life worth while, as when one gets fed up with things and people, it is always a relief to turn to LO and get cheered up a bit. I quite agree with Mr. Kendon in a recent issue of *The Radio Times*. I, for one, should very much like to hear Dickens' works read aloud (a big order, that I know), but when one remembers all the big things that the B.B.C. has done, one has hopes. You cannot give us too much of Dickens in any form. Wishing you every success.—*A Lover of Dickens, Limehouse, E.14.*

ON BEING READ TO.

I HAVE read, with much pleasure and appreciation, Mr. Kendon's article, 'Do You Like Being Read Aloud To?' I am sure there are many listeners who would welcome his suggestion of 'serial' readings.—*Mrs. L. Stout, 26, Brunswick Square, Gloucester.*

THE MUSIC HALL CHAIRMAN.

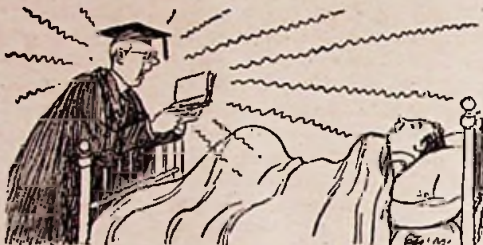
MR. HAL VICKIE'S accusation that Mr. Ridgeway's Chairman in the 'Old Time Vaudeville' is imaginary is false. When Mr. Poole owned the Old South London Music Hall there used to be a man named 'Old Bob' who sat at a table and announced every turn and called order, emphasizing with his hammer. Mr. G. A. Paine, Manager of the Pavilion and Canterbury, was the man who dismissed 'Old Bob.' I advise Mr. Vickie to have another think.—*James Edge, 17, Reyner Street, Yerme Hill, S.E.24.*

'JOURNEY'S END.'

WE British people, I consider, are really appreciative, but so often fail to show our appreciation. However, I feel it my duty and a pleasure, to thank you for the broadcast on November 11 of *Journey's End*—truly a 'Remembrance Day.' Marvellous! I think describes this play, and it is surely one of the greatest contributions to peace and deterrents of war, and should influence the generations who come hereafter. Neither does it leave in one's mind animosity—nothing but regrets of past action.—*Reginald Vickery, Milverton, Taunton.*

HE DOES NOT LIKE TALKS.

DO you think that we might have a few less of the 'Educative Instructional' talks? I have always had the idea that anyone who wanted to be educated in the evening could attend evening classes, so really I see no reason why the monotonous dreariness of these should be continued. If the intelligentsia really demand



these soporifics I suggest that they should be deferred until a later hour, somewhere about 11 p.m. I believe that people suffering from insomnia would greatly appreciate this. Of course, I expect (if this is ever published), it will be greeted with a howl of derision and protest by those unfortunate people who are so misguided as to believe they are ever likely to learn anything from listening to other people's opinions.—*D. F. Free, 16, Madaria Road, Palmers Green.*

THOSE WERE THE DAYS!

I WANT to thank you for the dance music which you broadcast. We enjoy it ever so much, and I like all the modern jazz tunes. I often wonder what is coming next. We did not have any dance music like Mr. Payne and the other splendid dance bands years ago. Our dancing was done to the accompaniment of a fiddle and sometimes a concertina. We used to be as happy as sandboys, dancing the polka and the country dances, and we used to waltz to the tune of 'Sweet violets better than all the Roses.' Then we were very fond of doing the Highland fling. I wonder if you, Mr. Editor, used to dance it, or can dance it now!—*Mrs. C., Berks.*

THE PORTRAIT GALLERY.

I HAVE listened to all 'five' talks in the 'Points of View' series, and I have in front of me a copy of *The Radio Times* in which you publish the five photos of the lecturers. The thought has just occurred to me 'why not a competition on those photographs or faces (not including Mr. Lowe Dickinson)? The competition could be restricted to *Radio Times* readers only, who would be asked to criticize the faces or silhouettes; such criticism to be confined to head, ears, eyes, nose, chin and general contour, including beards. I am longing to know what G.B.S.' thinks when some one tells him Sir Oliver Lodge has a better beard than he. But, joking apart, why not try the suggestion? If any sum is necessary to set it going, please ask me for a reasonable sum.—*J. M. G., Bristol.*

ABOLISH THEM!—NEVER.

I FEEL I must raise an objection to 'M. W.' Winchester's suggestion 'Abolish the Announcers.' He asks: 'Are the above necessary?' Of course they are necessary. The Announcers are part of the programme and sometimes the very best part. Since the war one seldom sees or hears a gentleman, so it is a great treat to hear them. Besides, their tedious job keeps them occupied all day. May we always have the Announcer and abolish those who like them not.—*F. A. Seale, 10, Mary Road, Wells.*

What did you enjoy most in 1929

Very soon now the Christmas number of *The Radio Times* is going to press.

The Editor would like his correspondents to tell him what item in the programmes they have enjoyed most during this year and why. A selection from letters received will be given in our special number and perhaps a table showing how 'the other listener' has voted on this subject.

One word of warning—please do not pick such broadcasts as those of 'The Derby' and 'The Boat Race' or the Schneider Cup, but only programmes originated by the B.B.C. or artists who have more than once been before the microphone.

And please do not write very long letters.

A WAVE-LENGTH FOR 'RUBBISH.'

AS a lover of 'music' in the strict sense of the term, may I be permitted to express my high appreciation of the programmes with which we are daily entertained by the B.B.C.? For those people who prefer 'trash' would it not be possible to create another department so that the lovers of the 'Masters' may be allowed to indulge their great heritage in peace, and without being violated by correspondents who have the impertinence to criticize music which obviously they have not the intelligence to appreciate? If such people want 'rubbish' by all means let them have it (they probably prefer trashy literature and pictures as well), but give it to them on a different wave-length.—*Robert Wretson (Major), Hanover House, Hanover Crescent, Brighton.*

PLAYS BEGIN TOO LATE.

WHY waste space in your issue of November 1 on discussing whether broadcast plays are getting worse? Why not, instead, put on the plays at a time when your listeners can decide for themselves? A very large proportion have all pleasure robbed from them by the annoyance of losing part of their night's rest and a considerable proportion do not listen at all, as they are unwilling to sit up till midnight to hear a play commencing at 9.35.—*James Williamson, 5, Oliver Avenue, S. Norwood.*

THE HOUSEHOLD TALKS.

WHILST agreeing with 'Housewife' that evening talks are much more conveniently listened to, I would like to ask her to imagine what the poor tired, working man would say if he were 'forced' to listen to household talks on his return home at night. 'Housewife' could easily arrange to do some mechanical work for the quarter of an hour in the mornings, such as preparing vegetables or dusting. Personally, I use headphones on a lead which reaches to every room, so that I have not had to make any special arrangements for listening, and have just switched on and continued working.—*Another Housewife.*

AN APPRECIATION FROM SCOTLAND.

MAY I, on behalf of many 'Highland' listeners, thank you for the splendid Sunday Programmes which you bring into our homes. In the North I can assure you they are thoroughly enjoyed from beginning to end and especially the Epilogue when our favourite announcer is reading.—*A Contented Listener.*

THAT 'EVENING OF BOREDOM.'

I WAS greatly interested to read the reply to Mr. Swaffer's attack on the B.B.C. programmes. I happened to see the heading, 'An Evening of Boredom,' in a newspaper lying in a railway carriage, and picking it up read Mr. Swaffer's article with great disgust. I felt that if this was a sample of newspaper criticism the B.B.C. had no need to worry. On that particular evening I arrived home to find some of my



family eagerly listening to the talk on pictures. One member would not come to the meal on account of the Russian songs, and later we enjoyed one of Bach's best piano concerts and finished off with that most entertaining 'anecdot' suite by Kodaly. Altogether a most particularly all-round enjoyable evening, and I have forgotten one part which particularly appealed to another member of the family.—*H. R. Rivers-Moore, 28, Park Hill Road, East Croydon.*

SOME SAY ONE THING—

I SHOULD like to say how very much I enjoyed the programme of dance music and the singing of the Russian Vocal Quartette this evening (November 7). I hope we shall have the pleasure of hearing this fine Quartet again in the near future.—*F. M. Todd, 13, Walpole Street, Peterborough.*

—AND SOME ANOTHER.

I CAN'T understand why so much Russian stuff is put across the ether. Tonight (November 7) I have been listening in to Jack Payne's dance band with interludes by the Quatuor Vocal Russe—Moussorgsky, and I was very glad when the songs came to an end.—*Geo. H. Davey, Faldingworth, Lincoln.*

MORBID PLAYS.

JUST a few words in reply to 'S.' of Colchester. With all due respect to those listeners' feelings who have lost near relatives in motor accidents, all I can say is that one cannot expect the B.B.C. to consider individual feelings when catering for an audience of something like three million listeners. The only obvious remedy in these cases is for the listener concerned to avoid such so-called 'morbid plays' altogether, there being ample warning given in *The Radio Times* and also by the announcer before the play commences.—*M. Z., Portsmouth.*

FOOTNOTE.

I THINK the 'bosh' that people write to the B.B.C. is absolutely disgusting.—*Contented, Bournemouth.*

PORTRAIT OF A CITY

Paris as Charpentier reveals her in 'Louise.'

This week we are to hear Gustave Charpentier's romantic opera *Louise*, of which G. Jean-Aubry, the famous French critic, writes here. *Louise* should prove one of the most successful operatic broadcasts, for it is full of colour and melody.

IT has been believed for a long time—and is perhaps still believed—that the main originality of Gustave Charpentier's opera lies in the fact that all the characters in it are dressed in an ordinary way, and that it shows us everyday life under its most commonplace and apparently least lyrical aspects. It is true that when, in 1900, this 'musical novel,' as its author called it, was first given over to the public, this characteristic made a great impression on the spectators and aroused a violent enthusiasm in some of them and an equally violent dislike in others. The former, thought it would completely renew the lyrical scene; music, they declared, would thenceforth illustrate a thousand aspects of modern life. Others, on the contrary, deplored the creation of a work that, they said, only tended to exalt mediocrity and that, instead of uplifting the spectator by glorifying great thoughts and noble deeds, lowered life to the level of mere journalism.

In reality, both parties were wrong. Charpentier's opera, however great its success has been and still is, has neither lowered music nor given it new possibilities. The so-called new aesthetic of Charpentier has had no disciples; it has not even enabled him to write another opera built on the same principles and showing us life under new aspects or more definite ones; *Louise* stands by itself in the career of its author as well as in the history of music. It is what might be called a fortunate accident; we do not mean by this that the composer created it without knowing what he was doing; but it is one of those works that owe more to the strength of their author's temperament than to their aesthetic meditations. Both the qualities and the faults of the composer of *Louise* have contributed to its birth, and qualities and faults have blended, merged, and have been animated by that great gift which it is impossible to analyse and without which a work of art as well as any kind of organism cannot enjoy a long existence: the gift of life.

For *Louise* is, chiefly, a living piece of work: you may like it or you may not; it is easy to find faults in it, but you cannot resist the powerful movement of its music. It keeps you constantly interested. And when we think that it has been written thirty years ago, this strikes us as very unusual and greatly to the credit of Charpentier. For, as Auber, the once famous author of the *Domino Noir* and *Fra Diavolo*, said: 'Nothing becomes obsolete as quickly as music.' He meant by that, theatre music, which he knew better than anybody else—and he could already detect on his the injuries of time. Although thirty years have elapsed since it was written, Charpentier's music is not old-fashioned; it can no more arouse artistic discussions, but it gives satisfaction to a steady flow of ever-changing auditors. If the first admirers of *Louise*, or at any rate most of them, were greatly mistaken as to its consequences, it is because what they first and foremost admired in it had nothing to do with music. They judged it from a visual, literary, moral, or social standpoint, but gave little thought to the musical

matter itself. And thus they mistook for an accurate portrayal of reality what was already no more than a deformation of it.

One must be very naïve or very ignorant to believe that, in 1900, Montmartre was still inhabited by people who wore flowing ties and broad-brimmed soft hats; Charpentier was practically the last person to wear such a fanciful costume; and the social ideas expressed in *Louise* were also obsolete. Thirty years ago, the atmosphere rendered in the opera was, in real life, no more than a very faint vestige of by-gone times. The Montmartre characters of Charpentier are much closer to those Henry Murger created in *La Bohème* than to those who actually lived in the last years of the nineteenth century; and this so-called 'modern opera,' this mirror of everyday life, is, when all is said and done, a last descendant of romanticism.

But it is this that gives *Louise* such undeniable beauty and strength, and sustains its lyricism. It is this romanticism that enables it to turn reality into a symbol and to give to trivial happenings the glamour of a legend.

It is also the romanticism in *Louise* that helps to balance the scenes in which Charpentier strove to portray the simple truth of everyday life. Such scenes are, in reality, to be found in the first act only, for the second scene of the second act, that of the sewing-room, is merely stuck on, so to speak, and helps in no way to develop the action. From this contrast results a variety that satisfies both the spectator and the auditor; the realistic scenes are the foundation on which the romantic construction is built and which makes it seem more than a mere story, the projection of life itself.

But this contrast alone could not explain the enduring popularity of *Louise*; the work had to have in it an element of novelty strong enough to give its auditors, even after thirty years, the sense of the unexpected. This element

is not to be found in the music; even at the time when it was written, Charpentier's opera brought to the realm of music no startling innovation; it did not upset melodic and harmonic conventions as Debussy's *Pelléas et Mélisande* did, two years

later. It borrowed its most essential characteristics from the Wagnerian drama, to begin with the *leitmotiv* which, in *Louise*, as in the Tetrology serves to evoke either a character, an idea, or a feeling. It has been easy to set apart in *Louise* the themes of *Desire*, of *Work*, of the *Street*, of the *Mother*, of *Freedom*, as it has been easy to recognise in Wagner's works the themes of the sword and of the redeem.

Neither the melody nor the harmony used by Charpentier were strikingly new; his melody, in the most lyrical moments, is obviously inspired by that of his master, Massenet; as to the harmony, it is only that which was used, at the time, by all good pupils in their academy compositions.

One finds in this scoring neither the refinements of a Liszt, a Rimsky, or a Debussy, nor the tremendous imagination of a Ravel. There is nothing new about the rhythm either. Char-



Where Louise and Julien lived their 'love in a cottage'—the heights of Montmartre, overlooking Paris.

pentier is not even above using rhythms that have become very vulgar, such as that of the polkas for instance; and he shows in more than one part of his opera a predilection for the rhythm of the waltz, which he shares with Massenet.

The themes are simple, harmonious, and lend themselves readily to pleasant transformations and colourful arrangements; the harmony is correct without being especially clever. The orchestra is neither thin nor too noisy; its elements are as cautiously balanced as its sound; it is rich and powerful, but it never covers the voice, nor does it interrupt the action.

But all this did not—does not—constitute a new work. The element in *Louise* that makes this opera different from all others gives life to everyone of its pages and gives the whole work its lyrical character, raises this 'novel' flat and insignificant in itself, to the level of a legend, and gives this pretty picture of everyday life the vastness of a fresco, is the fact that the principal character in it is not Louise, nor Julien, nor the Father, nor the Mother, nor the hearth, the soup, the sewing-room or the polka; the principal character in *Louise* is Paris; a romantic, artificial, conventional and obsolete Paris in which I, for one, can hardly recognize the Paris in which I was born and which I know; but this Paris, in *Louise*, is a first-class symphonic and dramatic character; it is the City, with its temptations, its seductions, its pleasures, its dangers; the City, as enticing as Love, as much to be feared as the Dragon of the Wagnerian drama. There is the main character of this opera, and it can express itself admirably by means of music and symphony; it is essentially dramatic, as dramatic as Fate; we hear its tantalizing call; we are entranced by its magic, we might almost say, by its heady, sweet, clinging perfume. This element—all power, colour, and movement—animates the whole action, moves the characters about or stops them for a short while, according to its will. There is the great and fortunate innovation of Charpentier in *Louise*, an innovation that could not be repeated, but that gives fame to a composer and a lasting popularity to his work. And it is in all fairness that the author of the *Apprenti Sorcier*, Paul Dukas, answered to those who criticized *Louise*: 'Should one be so concerned with harmony, counterpoint and originality when the main thing is life, emotion, and dramatic power?' G. JEAN-AUBRY.

5GB Calling!**A CATHEDRAL SERVICE.**

Address by Bishop Hamilton Baynes—Another Chevalier Recital—Coleridge-Taylor and Opera—A Relay from Nottingham.

On Sunday Evening.

THE pealing of Cathedral bells will call listeners on Sunday evening, December 1, to join the 'greater congregation'



Bishop HAMILTON BAYNES.

at a service from the eighteenth-century Cathedral Church of Saint Philip in Birmingham. The service, which is framed to present the expectant spirit of the Advent season, will be conducted by the Rector, the Right Rev. Bishop Hamilton Baynes, D.D., who will also give the address. The Rt. Rev. A. Hamilton Baynes was already well-known in the Midlands before accepting his present appointment. He was Vicar of St. James, Nottingham, previous to becoming Bishop of Natal, and on his return to England was Vicar of St. Mary's in the same city and Assistant Bishop of Southwell.

'My Old Dutch.'

EDGAR LANE tells me that as his next Recital of Chevalier reminiscences on Wednesday, December 4, at 9.30 p.m., will conclude the series of six inaugurated in February last, he will devote himself to performances for which he has received requests from listeners during the past few months. In this connection it is interesting to note that sixty-two per cent. of the writers have been for *My Old Dutch*, with *The Future Mrs. Atkins* and *Wat Cher* a very close second and third respectively.

A Varied Coleridge-Taylor Concert.

Tmost of us who are qualified for inclusion in Sir Walford Davies's category of 'ordinary listeners,' the name of Samuel Coleridge-Taylor is known almost solely on account of the musical setting in which he so brilliantly caught and interpreted the spirit of Longfellow's 'Hiawatha.' Coleridge-Taylor, however, wrote much other music, and the programme of his works which will be broadcast on Thursday evening, December 5, is designed to give listeners an opportunity of hearing samples of each side of the composer's talent. The *Hiawatha* trilogy is represented by *Hiawatha's Vision*, sung as a baritone solo by Frank Powell, with orchestral accompaniment. Three of the Negro Spirituals, including the favourite *Deep River*, will be played, among other numbers, by Maurice Cole, while among the examples of the composer's seldom heard orchestral works are the *Ballad in A Minor* and the Prelude to the incidental music which he wrote for the late Stephen Phillips' play, *Nero*.

An Hour of Opera.

'AN Operatic Hour,' with which the programme for Thursday, December 5, ends, is to consist of the third act of Ponchielli's *La Gioconda*, sung by the Birmingham Grand Opera Society's Chorus, supported by the Birmingham Studio Augmented Orchestra. The principal parts will be taken by Oswald Rogers, Paul Eugene, Charles Gellion, Mabel Cliffe, Doris Harmer, and Eva Tollworthy, and the performance will be conducted by Joseph Lewis.

Toujours la Syncopation.

THE devotees of syncopated music on all occasions are nothing if not thorough in their allegiance. Quite recently a well-known organist who frequently broadcasts recitals on the fine organ of a church in the Midlands, received a letter in which the writer gave him credit for very fine playing, but complained that the music played was 'dreary.' 'Lively selections from comic operas,' the correspondent suggested, would be far preferable, also 'one or two fox-trots.' This gentleman would, I feel sure, cordially share the belief, which I have heard expressed, that one method of ensuring larger congregations in our churches would be by introducing syncopated music into the services, thus making the younger generation feel more at home. King David of Israel, it is pointed out, performed religious dances with no little enthusiasm, and for the matter of that, the origin of all dancing was in the first instance religious. I do not say that I am advocating this experiment, but the arguments in support of it are intelligible.

Nottingham Songsters.

ON Saturday evening, December 7, listeners will be enabled to join the audience at the twenty-fourth annual concert given by William Turner's Ladies' Choir at Nottingham. The music will be relayed from the Albert Hall in that city. Part songs by the choir, which has achieved a wide reputation, open the programme, and will be followed by singing by the Nottingham Philharmonic Society, and the Nottingham Ladies' Vocal Quarter. Leonard Gowings will be heard in tenor solos, Maurice Cole will play the pianoforte, and Ronald Gourley will discourse music and humour.



LEONARD GOWINGS.

From Bournemouth.

SIR DAN GODFREY'S Symphony Concerts with the Bournemouth Municipal Symphony Orchestra on Thursday afternoons have always been distinguished by the generous way in which they make room for music which is otherwise seldom heard, and which has not the same 'box office value' as established favourites. Within the last few weeks Sir Dan has conducted Bruckner's *Seventh Symphony*, Frederic d'Erlanger's *Pianoforte Concerto*, Cyril Scott's *Poems for Cello and Orchestra*, Enesco's *First Roumanian Rhapsody*, Honegger's *Suite L'Imperatrice Aux Rochers*, and Dvorak's Overture *Mein Heim*. Dvorak is represented this week by his third Symphony, not nearly so well known as the fifth or even the fourth; and forthcoming programmes include performances of Herbert Bedford's *Melodie Solennelle* and *Intermezzo to a Chinese Comedy* (Thursday, December 5), conducted by the composer, and a new piece by Emile Dens, *Les Lutins s'amusement* (Thursday, December 19). The Rubinstein Centenary is to be celebrated by performances of such works as the *Triumphal Overture* and the *Ocean Symphony*, on Thursday, December 12.

'MERCIAN.'

Home, Health, and Garden.**TEACHING YOUR CHILD TO TALK.**

By E. C. MacLeod—II.

THIS WEEK we are going to consider cleft-palate speech, adenoid speech, and nasality. To understand these troubles, it is necessary to investigate the conditions which accompany them, and here we have need again of the hand-mirrors. Turn so that you have the light at your back, take your mirror, open your mouth wide, and look inside. Unless you wear an upper dental plate covering part of the roof of your mouth, you will see that the roof is all in one piece, and that it ends at the back with a little tab of flesh which hangs down and perhaps touches the tongue; this little tab is called the Uvula.

If you shut your mouth, and then feel with the tip of the tongue along the roof, from the top front teeth backwards, you will feel that the front part of the roof is hard and rather rough, if you slide the tip of your tongue as far back as it will go, and touch the back part of the roof, you will notice that it is no longer hard and rough, but smooth and fairly soft. The front, hard part is called the hard palate, and the back, smooth part is the soft palate.

Now let us take another look inside the mouth, which must be wide open, and the light behind you. Breathe in through the mouth, and you will see that the soft palate and uvula rise upwards, and perhaps the uvula disappears from view. Now breathe out through the nose, and the soft palate comes down again. You must keep the tongue flat in the bottom of the mouth, out of the way.

From this we see that the soft palate forms a kind of movable door, which, when raised, allows the air to pass out through the mouth, and prevents it going out through the nose. When the palate is down, the air can only go through the nose, and when it is in a half-way position, some air goes one way and some the other, and there is an outlet through both nose and mouth.

We have now some idea of the palate in its normal condition. In cleft palate cases there is a congenital defect, a split in the hard or soft palate, or in both, a gap in the roof of the mouth. This condition is often accompanied by hare lip, that is a split in the upper lip, which may be caught right up to, or split as far as the nostril on one or both sides. Now, obviously, if there is a hole in the roof of the mouth, air will escape through that hole, and so out through the nose, whether the hole is in the hard or soft palate, so that something must be done to fill the hole before we can deal with the speech difficulty. This closure may be made in one or two ways, or sometimes a combination of both; firstly, it may be operated upon, and the cleft closed by sewing the two edges together, if there is sufficient tissue to do this without dragging; or, secondly, the hole may be covered by a plate, made of hard or soft rubber, called an obturator.

Surgeons differ in their opinions as to whether it is better to operate for cleft palate on quite tiny babies, or whether it is better to wait until the child is about three years old, and there is a good deal to be said on both sides.

Now that we have investigated the nature of the defect, let us see how speech is affected by it. In the first place, we see that, owing to the fact that the passage to the nose is always open, all the speech-sounds are accompanied by an escape of breath or voice through the nose, which gives the characteristic nasal sound to the speech. The only sounds which are not affected are the three nasals, 'm,' 'n,' and 'ng'; in addition to this nasality there is often difficulty of articulation of the lip consonants 'p,' 'b,' and 'w,' due to the hare lip, and further, other sounds are also defective if the teeth are very irregular, so that, not infrequently, the whole speech is disorganized, and quite unintelligible. It is very necessary to understand the conditions clearly before being in a position to guide the child's attempt to carry out the exercises, which will be described in next week's *Radio Times*.

(To be continued)

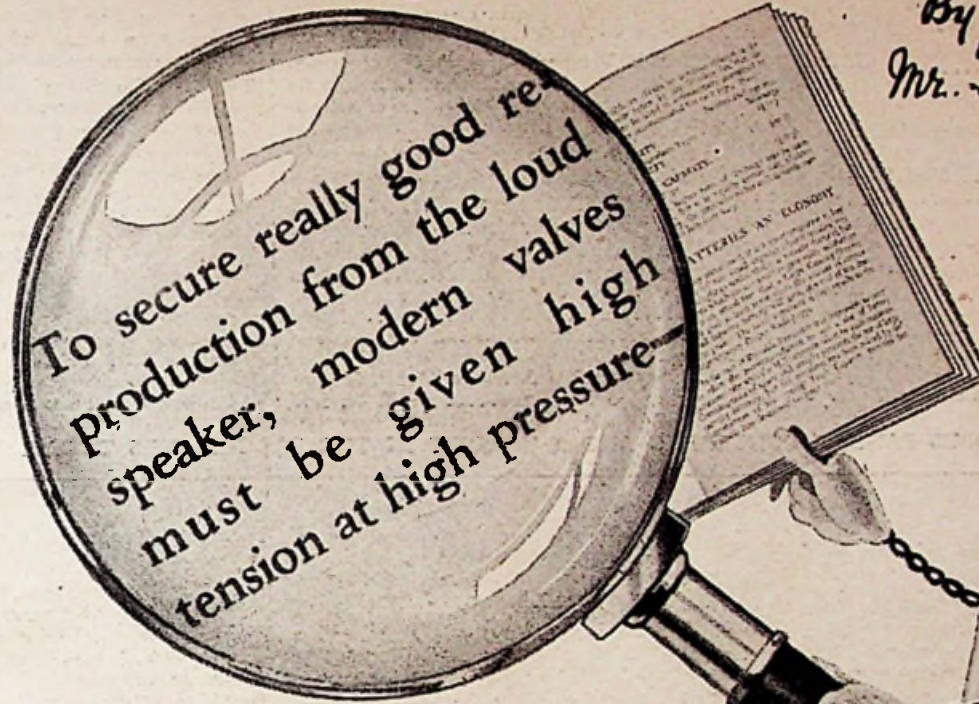
(For 'This Week in the Garden' see page 596.)

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Another Essential Point dealt with

By
Mr. Full O'Power



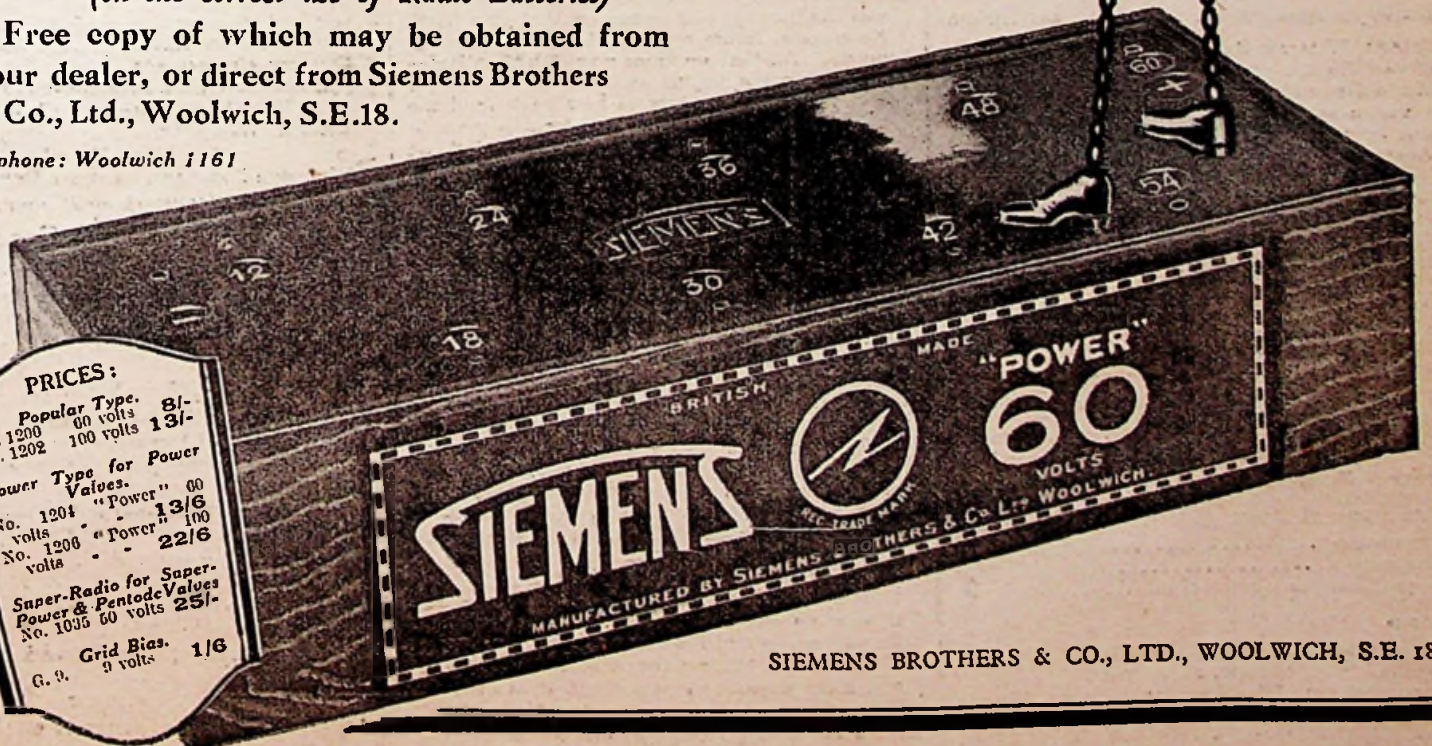
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5.15
A RECITAL
BY
ANTONI SALA

SUNDAY, NOVEMBER 24
2LO LONDON & 5XX DAVENTRY

8.42 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

8.45
HELP THE 'NOT
FORGOTTEN'
ASSOCIATION

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
(For 3.0-3.30 Programme see opposite page)

3.45
A CONCERT
BETSY DE LA PORTE (Contralto)
WALTER GLYNNE (Tenor)
ST. HILDA'S BAND
Overture, 'Rule Britannia' Rimmer
Excerpts from Leslie Stuart's Songs.. Ord Hume
Humoresque, 'Costers' Courtship' Gordon Mackenzie
WALTER GLYNNE
If thou wert blind Noel Johnson
Sigh no more, ladies Aiken
BAND
Cornet Solo, 'Carnival de Venice' Arban
(Soloist, WILLIAM OUGHTON)
Fantasia, 'The Bell Ringers' Rimmer
BETSY DE LA PORTE
Far in the Western Brookland } Eric Grant
Had I a golden pound }
Life and Death Coleridge-Taylor

the world before he came to settle in London. There he made a name for himself as accompanist and as music critic. His first important work was *The Lady of Shalott*, played in London in 1909, and more than one Opera of his has been presented here. One was specially interesting—an opera in such miniature form that it might be only one item in an evening's entertainment. It was included in that way in a programme of the old Tivoli. Along with Hubert Bath, he made a real success with *Young England* to a text by Basil Hood, produced in 1916, and no one needs to be reminded of the happy way in which his *Lilac Time* embodies so much of the charm of Schubert's music.

5.15-5.45 **A VIOLONCELLO RECITAL**
by
ANTONI SALA
Sonata Porpora
Largo; Allegro; Adagio; Allegro
Elegie Fauré
Allegretto Boccherini, arr. Kreisler
Lament of Fanaid Grove
Old Tune, arr. Herbert Hughes
Allegro Spiritoso G. B. Sqaillé

He left a great volume of music for his own instrument, much of which is still deservedly cherished.
(For 5.45 to 8.45 Programmes see opposite page)

8.45
(London only)
The Week's Good Cause
Appeal on behalf of THE 'NOT FORGOTTEN' ASSOCIATION, by the MARCHIONESS OF SALISBURY
THE 'Not Forgotten' Association was founded in 1920 by Miss Marta Cunningham, C.B.E., and has for its object the provision of comfort, cheer, and entertainment for the wounded ex-Service men still in hospital. Further, it maintains a hospital (that of Lonsdale House, Clapham Park) for the treatment of disabled soldiers, sailors, and men of the Royal Air Force. The committee of the Association arrange for personal visit to some 800 to 1,000 cot cases a week, distributing comforts, and professional entertainment parties are provided regularly in the wards. In the last nine summers their Majesties the King and Queen and H.R.H. Princess Mary have entertained several thousand patients in the gardens of Buckingham Palace—a gracious example that

A FAMOUS BAND, A CONTRALTO AND A 'CELLIST IN THE PROGRAMMES TODAY.



BETSY DE LA PORTE—3.45.



THE ST. HILDA'S BAND.



ANTONI SALA—5.15.

BAND
Excerpts from Balie arr. Rimmer
MICHAEL WILLIAM BALFE, though counted as one of our English composers, was really Irish, born in Dublin in 1808. He was a man of many parts—a violin soloist, an operatic singer, a conductor and composer, and his career took him to many countries. He collected honours also from different parts of Europe, being a Chevalier of the Legion of Honour, and a Commander of the Order of Carlos III of Spain. The King of Prussia offered him the Order of the Prussian Eagle, but that he was not allowed to accept.

WALTER GLYNNE
A Thought Woolmer
The Lone Lily Bothwell Thompson
Jenny kissed me Graham Peel

BAND
Trombone Solo, 'Tromboneer' Hawkins
(Soloist, E. BOAM)
Suite, 'Bohemian' Ord Hume

BETSY DE LA PORTE
Requies cat..... Evelyn Sharpe
A Madrigal Herbert Howells
Ships that pass in the night Stephencon

BAND
Euphonium Solo, 'Robin Adair' Hartmann
(Soloist, R. SMITH)
Excerpts from 'Lilac Time' Schubert, arr. Olusam
AN Australian by birth, Clutsam began his career as a concert pianist, playing in many parts of

ONE authority lays it down fearlessly that 'Porpora was the greatest singing-master that ever lived. No singers, before or since, have sung like his pupils.' All that we know now of his method—apart from the singing exercises he left—is the highly improbable story of how he trained the famous Caffarelli, keeping him for five years to one page of vocal gymnastics and then bidding him go, with the valediction 'You are the greatest singer in Europe.' He certainly enjoyed a great renown as a teacher, and held many important posts in the world of music, not only in his native Italy, but throughout Europe. A contemporary of Handel's, he spent two or three years of his erratic career in London, directing an operatic enterprise in opposition to Handel's, in which he had the backing of a good part of influential London. None of his own operas, however, have survived, although he is supposed to have composed no fewer than thirty-three, as well as numerous oratorios, masses, and smaller vocal and instrumental pieces. It is in some of these last that his best qualities are displayed, and this melodious Sonata is a good example of his style.

ONE of the foremost violinists of Franco in the first part of the eighteenth century, who had a big influence on his own and following generations by grafting something of Italian grace and dignity on the French manner, Jean Baptiste Senaillé was a real Parisian. His father was one of the famous 'twenty-four violins of the King,' and after winning successes and distinction in Italy, where he outshone the native artists on their own ground, he settled in his native city as a member of Louis XV's band.

has been followed by many others, so that some hundred thousand wounded men have been entertained at various private houses, gardens, theatres, cinemas, etc.
Donations should be addressed to Mr. Frederick S. Phillips (Hon. Treasurer), 19, Berkeley Street, London, W.

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast

9.5 **An Orchestral Concert**
ROY HENDERSON (Baritone)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by B. WALTON O'DONNELL
THE ORCHESTRA
Symphony No. 102, in B Flat Haydn
ROY HENDERSON and Orchestra
Recit., 'Hai gia vinta' } ('Figaro')
Aria, 'Vedro mentr' io sospiro .. } Mozart
ORCHESTRA
Symphonic Poem, 'Don Juan' Strauss
ROY HENDERSON
None but the weary heart Tchaikovsky
Nocturne Stanley Long
The Hostel Bairstow
ORCHESTRA
'Casee Noisette' ('The Nutcracker') Suite
Tchaikovsky
10.30 **Epilogue**
'LORD, WHAT IS MAN?'
'HUMILIATION'

3.0
THIS WEEK'S
BACH
CANTATA

3.0-3.30 CHURCH CANTATA
(No. 26) BACH
'ACH WIE FLÜCHTIG, ACH WIE
NICHTIG'
(' Ah, how fleeting, ah, how fading ')
Relayed from THE GUILDHALL
SCHOOL OF MUSIC
MARY HAMLIN (Soprano)
DORIS OWENS (Contralto)
FRANK TITTEBTON (Tenor)
WILLIAM BARRAND (Bass)
LESLIE WOODGATE (Organ)
THE WIRELESS CHORUS
THE WIRELESS ORCHESTRA
(Flute, Oboes, Trumpet and Strings)
Conducted by STANFORD ROBINSON

THIS Cantata is based on an old funeral hymn by Michael Franck, one on which Bach had made a chorale prelude some twenty years earlier. The first chorus here is really that prelude in a more elaborate form. In it Bach reproduces the text of the first verse of the old hymn, reserving the last verse for his final chorale. The melody is given, as so often, in its simple form to the soprano voices, while the others and the orchestra build up an impressive musical picture round the image which 'fleeting' suggests, 'like a cloud that quickly rises and as quickly passes.' Scale passages, hurrying upwards and downwards, and merging one into another, and the means Bach uses.

There are splendid arias for tenor and bass, the first very long and difficult, with an accompaniment, where the voice sings of our life hastening like a rushing stream, vividly presenting that idea by imitative passages.

The accompaniment throughout is richly varied, and fine use is made of the contrasting tone of oboes (there are three), flute and strings.

I. Chorus :

Ah, how fleeting,
Ah, how fading
Is the life of mortals !
As a cloud-wreath quickly forming
And as quickly then dissolving,
So is man's brief portion, know ye !

II. Aria (Tenor) :

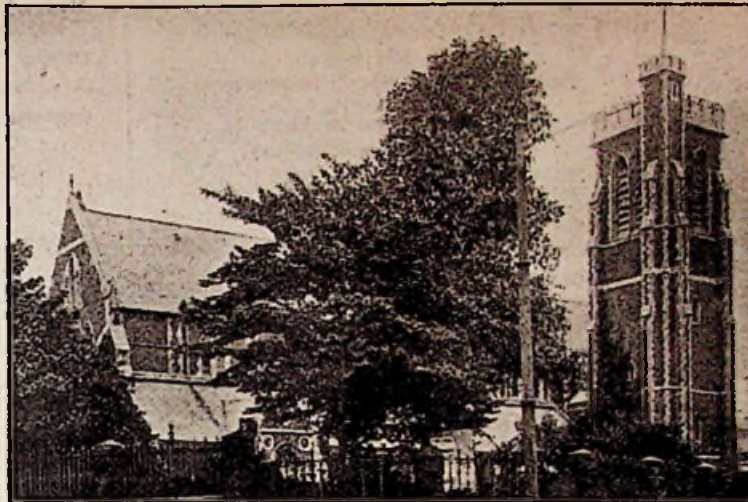
As rapid, rushing rivulets,
So hasten quickly days and
moments.
Our life goes by.
The hours do perish
As drops of water suddenly parted
When streams from cliff to cliff are
dashed.

III. Recitative (Contralto) :

Lo ! Joy soon turns to mourning,
And beauty withers like a flower,
The greatest strength of man fast
obbs
And fortune changes e'en from day
to day ;
Brief as a breath are praise and
honour,
And all man's vaunted knowledge,
All his wisdom will surely in the
gravo disappear.

THE DAY OF REST
Sunday's Special Programmes
From 2LO London and 5XX Daventry.

Broadcast Churches—XXXVI.



ST. MARY'S, SWANSEA,

from which a Service will be relayed by the West Regional Stations tonight at 6.30

FROM an antiquarian point of view, Swansea is not fortunate in its church buildings, as compared with other places. St. Mary's Church, the parish church of the town, is certainly the most interesting. Those who remember the ancient tower and chancel which, from the days of Bishop Gower (1328-1347), had looked down upon the fortunes of the town and parish, must have felt it keenly when in 1898 it was deemed necessary to pull down the old church in order to make way for a larger and worthier building. The church as it now stands was rebuilt and completed in 1898, from the designs of Sir Arthur Blomfield, A.R.A., and will for ever stand as a magnificent memorial to the genius of the builder, the Rev. James Allan Smith, D.D., for upwards of seventeen years vicar of the parish. The total cost of the building, some £28,000, was raised by the vicar during a period of exceptional trade depression, and by December, 1900, the church was entirely free from debt. The church, with seating accommodation for 1,500, is considerably larger and more beautiful in every way than its predecessor.

Fortunately, the destruction of the ancient fabric did not involve the destruction of all that made it interesting, and so there are many features of historic interest.

Over the Holy Table there hangs a picture of the Virgin and Child. It came into the possession of the church under the will of Dr. Thomas Bowdler, who earned some fame by 'bowdlerizing' Shakespeare. In the vestry is affixed a painted board giving a history of the picture. To the left of the Holy Table there is a brass tablet let into the floor, which takes one in a breath back to the Middle Ages. The inscription asks us to 'pray for the soul of Sir Hugh Johnys, Knight, and Dame Maude, his wife, which Sir Hugh was made Knight of the Holy Sepulchre of our Lord Jesu Christ the 14th day of August, 1441.' The brass, in addition, contains a very rare and curious representation of the Resurrection.

In the Herbert Chapel on the north side of the chancel are some features of historic interest. The feature of this chapel, the western arch of which is the original arch built by Bishop Gower, is the tomb of Sir Matthew Cradock (died 1531), with recumbent figures of Sir Matthew in armour and Lady Catherine, his wife. Lady Catherine was of royal descent, being a second cousin to Henry VII, and was given in marriage by James IV of Scotland to the impostor Perkin Warbeck. Sir Matthew was her third husband. She survived him, married again, and died on November 5, at Fyfield, where she was in fact buried ; so that 'Mi Ladie Katerin' lieth not here.

Over the north door, at the entrance to the Herbert Chapel, is a tablet to the memory of Dr. Hugh Gore, Lord Bishop of Waterford and Lismore, who founded the Swansea Grammar School.

The church boasts of a very fine organ, erected at a cost of £2,400, and a peal of eight bells, five of which date back to 1720, and all are suitably inscribed.

Many daughter-churches have gone out into the world with the benediction of the old mother-church, which, however, remains the centre of activity and holds proudly aloft the great evangelical traditions of bygone generations. The church has a long list of vicars, beginning with Thomas Cotyngnam, who resigned the living in 1400. In recent times it has been faithfully served by such incumbents as the Rev. Hon. Talbot Rice, the Most Rev. Harrington Leas, late Archbishop of Melbourne, and Canon Cecil Wilson, now Vicar and Archdeacon of Bradford. Its present vicar, the Rev. W. T. Havard, was instituted in October, 1928.

W. A. D. EDWARDS.

8.0
A SERVICE
FROM THE
STUDIO

IV. Aria (Bass) :

The riches and treasures that men
seek and strive for
Are vain and deceitful, mere
glittering toys.
As when fiery flames are devouring
the stubble,
Or wild rushing torrents sweep all
things before them,
So swiftly is shattered the pelf of
this world.

V. Recitative (Soprano) :

The highest honour, pomp and
might succumb
At last to death's dark night.
Ho who on earthly fame relies full
soon to dust and ashes falls,
And when the mourning bell doth
toll,
Down to the ground his honours
tumble,
And all his dignity is nought,
His very name forgotten.

VI. Chorale :

Ah, how fleeting,
Ah, how fading
Are man's richest treasures.
All things, all things that are-
human
Must like shadows faint and
vanish ;
Who God fears, he lives for ever.

The words are taken from 'Bach's Cantata Texts, Sacred and Secular,' by G. Sandford Terry, by permission of Constable and Co.

Cantatas for the next four Sundays are :

December 1. No. 62—

Nun komm, der Heidin Hoiland.
(Come, Thou Saviour of the
heathen.)

December 8. No. 107—

Was willst du dich betrüben ?
(Why would'st thou grieve ?)

December 15. No. 125—

Mit Fried und Freud fahr' ich
dahin.
(In peace and joy I now depart.)

December 22. No. 1—

Wie schön leuchtet der Morgen-
stern.
(How fair appears the morning
star.)

(For 3.45 to 5.45 Programmes see
opposite page)

5.45-6.0 BIBLE READING
PAUL OF TARSAUS—XV

King Agrippa
Acts XXVI, 1-32

8.0 A RELIGIOUS SERVICE
From the Studio

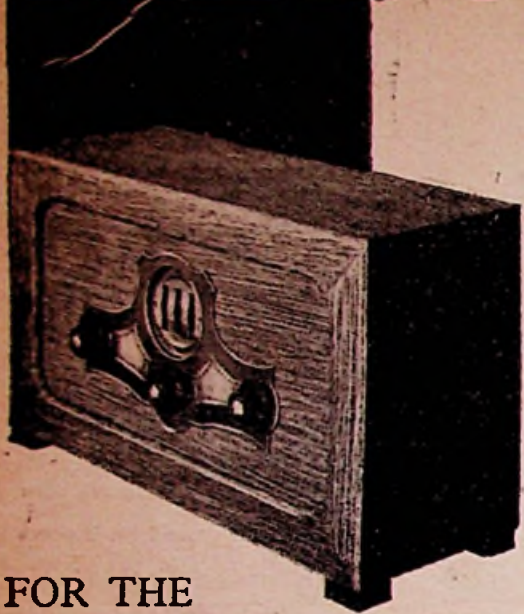
Conducted by the Rev. J. ALFRED
SHARP, D.D., President-Elect of the
National Council of Evangelical
Free Churches

10.30 Epilogue

'LORD, WHAT IS MAN ?'
'HUMILIATION'

(For details of this Week's Epilogue
see page 557).

KB-163



FOR THE KOLSTER-BRANDES CONCERTS FROM TOULOUSE

Kolster-Brandes are broadcasting concerts every other Sunday from Toulouse, to alternate with the well-known Sunday programmes from Hilversum. For fine reception use the K-B163 3-valve screened-grid pentode receiver. Price £10 15s. including valves and royalty. This receiver will also give first-class results when a Power Valve is used in place of the Pentode. Price £10 2s. 6d. including valves and royalty.

PROGRAMME OF CONCERT 24th NOVEMBER, 1929.

From 6-8 p.m. (380 metres.)

1. Marche Italienne *J. Rousseau*
2. La Reine de Saba (Grand Ballet)
Ch. Gounod
3. Dans Les Steppes de L'Asie Centrale
Barodine
4. Sérénade *Ayme Kunc*
5. Le Roi D'Ys *Lalo*

ENTR'ACTE: GRAMOPHONE MUSIC.

- (i) Plenty of Sunshine *De Sylva*
- (ii) Rag Doll *Brown*
- (iii) Laughing Marionettes *Collino*
- (iv) Sugar *Yellen*
- (v) China Boy *Muchacho*
- (vi) Ali Baba *Markush*

6. Fourth Mazurka (Flute Solo M. Dubos),
1st Prix de Paris *Pfeiffer*
7. La Havanaise (Soloist Mr. Fred Muccioli),
1st Prix de Paris *Saint-Saens*
8. Les Lagunes (Grande Valse) *J. Strauss*
9. La Mascotte (Selection) *Audran*
10. Dia de Fiesta (Marche Espagnole)
P. Leduc

N.B.—In future, announcements of K-B Sunday programmes will appear on the double-page K-B advertisement each week.

Kolster-Brandes

SUNDAY, NOVEMBER 24 5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.50
'THE CHURCH AND CIVIC LIFE'

3.45 POETRY READING

4.15 A Symphony Concert (From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by JOSEPH LEWIS
KEITH FALKNER (*Baritone*)
FRANK CANTELL (*Violin*)
ARTHUR KENNEDY (*Viola*)

ORCHESTRA

Overture to a Comedy *Balfour Gardiner*

KEITH FALKNER and Orchestra

Aria, 'Ha! welch' ein Augenblick' ('Ah! the great moment') ('Fidelio')
Beethoven

FRANK CANTELL, ARTHUR KENNEDY, and Orchestra
Symphonic Concertante in E Flat (K. 364) *Mozart*

LESS well known than another Symphonic Concertante, which was written in Paris, although never played there, this one is a more mature work. Mozart was only twenty-three when he composed it, but already he had known something of life's tragedy, as well as of its brighter side. Only a year before his mother had died in his arms far from home amidst strangers, in Paris, and the lady to whom he had lost his heart had married another. He came back from the ill-fated Paris visit to his native Salsburg at the beginning of 1779, and took up the duties of organist and Kapellmeister (Master of the Music) to the Court and the Cathedral. But he had no great pleasure in his duties, and they were by no means generously rewarded.

Nevertheless, he was as industrious as ever in composition and produced much fine work, which includes two masses and other church pieces, three symphonies, and a concerto, besides other instrumental music, and this attractive work for solo violin and viola with orchestra.

Although not quite on the same imposing scale as his later symphonies, it is genuine Mozart, inspired by all his grace and wonderful gift of melody.

5.10-5.45 KEITH FALKNER

The Reiving Ship *arr. Kennedy-Fraser*
I love my God, and He loves me *Bullock*
Richard of Taunton Deno *arr. Molloy*

ORCHESTRA

Symphony No. 8 in B Minor ('The 'Unfinished')
Schubert

Allegro moderato; Andante con moto

7.50 'The Church and Civic Life' A RELIGIOUS SERVICE

Conducted by CANON GUY ROGERS, M.C.

Relayed from ST. MARTIN'S PARISH CHURCH, Birmingham
THE BELLS

Order of Service

Hymn, 'Our Fathers built this City'

Prayers for the City, its Government and Citizens
Psalm 72

Lesson

Hymn, 'When through the whirl of wheels'
(Songs of Praise, No. 399)

Address

Hymn, 'Rise up, O Men of God' (Songs of Praise, No. 350)

Closing Prayer

Benediction

Organist and Master of Choristers, RICHARD WASSELL

8.45 THE WEEK'S GOOD CAUSE
(From Birmingham)

An Appeal on behalf of THE YOUNG HELPERS LEAGUE by Miss NICHOLSON BARTON

Contributions should be forwarded to the Treasurer, Dr. Barnardo's Homes, Stepney Causeway, London, E.1

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Tom Jones
and the
Grand Hotel, Eastbourne,
Orchestra

Relayed from the Grand Hotel, Eastbourne

SILVIO SIDELI (*Baritone*)

ORCHESTRA

Overture, 'Poet and Peasant' *Suppé*
The Voice of the Bells
Luigini

SILVIO SIDELI

Torna (with Violoncello or Violin Obligato)
Denza

Speak to me *Guy d'Hardelot*

ORCHESTRA

Suite, 'Summer Days' *Eric Coates*

TOM JONES (*Violin*)

Midnight Bells *Heuberger, arr. Kreisler*

Mignonetto *Friml*

Tango *Albeniz, arr. Kreisler*

SILVIO SIDELI

Tu ca nun chiagno *De Curtis*

Marechiaro *Tosti*

ORCHESTRA

Fantasy, 'Tannhäuser' *Wagner*

The Lost Chord *Sullivan*

10.30

Epilogue

(From Birmingham)

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

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

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Sunday's Programmes continued (November 24)

5WA CARDIFF. 988 kc/s. (309.9 m.)

- 3.0-3.30 S.B. from London
- 3.45-6.0 S.B. from London
- 6.30-8.0 S.B. from Swansea
- 8.0 S.B. from London
- 8.45 The Week's Good Cause
An Appeal on behalf of THE SOUTH WALES AND MONMOUTHSHIRE COUNTIES ASSOCIATION FOR THE BLIND, by Sir HERBERT LEWIS, K.B.E.
- 8.50 S.B. from London
- 9.0 West Regional News

9.5 A CONCERT

Relayed from THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Two Aubades *Lalo*
Waltz, 'Blue Danube'.... *Johann Strauss*
FRANCIS RUSSELL (Tenor) and Orchestra
Cielo e Mar (Heaven and Ocean) ('La Gioconda') ('The Ballad Singer')..... *Ponchielli*
Questa o Quella (This One or That One) ('Rigoletto') *Verdi*
La Donna e Mobile (Woman is Fickle)..... *Verdi*

BELONGING to *La Gioconda*, the opera from which everybody knows the ballet, 'The Dance of the Hours,' this one aria seems likely also to survive the neglect into which the opera as a whole has fallen. Produced in Milan in 1876, it was first heard in London, at Covent Garden, seven years later. It is full of fine melody in the Italian style, and it is difficult to understand why its popularity did not last. The story is of that blood-thirsty, melodramatic order on which many successful operas are built, and the principal people in the cast come to untimely and unpleasant ends. The libretto is a good one, the work of Boito, known better by the similar work he did for Verdi more than once, than for his own fine music, so that the opera, one would have thought, had every chance of enduring success.

This aria, however, is likely to remain in the repertoire of tenors, offering, as it does, fine opportunities for melodious singing. In the opera it is sung by Enzo, a nobleman now turned mariner. He has just come on deck to take his watch, and sings of the splendour of the scene which meets his eye. The water is calm and moon and stars are shining brightly; he is looking forward, too, to seeing his beloved, so that the beauty of the night seems to him a specially happy omen.

ORCHESTRA

Dreams *Wagner*
Rondo ('Haffner' Serenade) .. *Mozart*
(Solo Violin, LOUIS LEVITUS)

THE CHOIR OF THE CARDIFF UNIVERSITY STUDENTS' MADRIGAL SOCIETY

Conducted by
W. G. WILLIAMS

Now I see thy looks were feigned .. *Ford*
Adieu, sweet Amaryllis
J. Wilbye
Come, Phillis, come into these bowers .. *Ford*

ORCHESTRA

Slav Rhapsody
Friedemann

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship



The Rev. W. T. HAVARD (left) gives the address at this evening's service from St. Mary's Parish Church, Swansea, which Cardiff is also broadcasting. Sir HERBERT LEWIS appeals on behalf of the South Wales and Monmouthshire Counties Association for the Blind tonight at 8.45.

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 3.0-3.30 S.B. from London
- 3.45-6.0 app. S.B. from London
- 6.30 A RELIGIOUS SERVICE
Relayed from
ST. MARY'S PARISH CHURCH, SWANSEA
Hymn, 'Jesu, where'er Thy People meet' (Ancient and Modern, 529; H.C., 386; Tuno, 'Wareham')
Psalms 149 and 150
Anthem, 'Hallelujah' *Beethoven*
Hymn, 'Hail to the Lord's Anointed' (Ancient and Modern, 219; H.C., 130; Tuno, 'Cruger')
Address by The Rev. W. T. HAVARD, M.C., M.A., (Vicar of Swansea)
Hymn, 'Praise my Soul, the King of Heaven' (Ancient and Modern, 298; H.C., 580; Tuno, 'Goss')
- 8.0 S.B. from London
- 8.45 S.B. from Cardiff
- 8.50 S.B. from London
- 9.0 West Regional News. S.B. from Cardiff
- 9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship
S.B. from Cardiff



CARDIFF UNIVERSITY MADRIGAL SOCIETY CHOIR, takes part in the concert which Cardiff is relaying from the Park Hall tonight at 9.5.

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

- 3.0-3.30 S.B. from London
- 3.45-6.0 app. S.B. from London
- 8.0 S.B. from London
- 8.45 The Week's Good Cause
Appeal on behalf of THE ROYAL VICTORIA AND WEST HANTS HOSPITAL LINEN ASSOCIATION by THE COUNTESS OF MALMESBURY
- 8.50 S.B. from London
- 9.0 Local News
- 9.5 S.B. from London

10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 3.0-3.30 S.B. from London
- 3.45-6.0 app. S.B. from London
- 8.0-8.45 S.B. from London
- 8.50 S.B. from London
- 9.0 Local News
- 9.5 S.B. from London

10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 3.0-3.30 S.B. from London
- 3.45 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
HAMILTON HARRIS (Bass)
EDWARD ISAACS (Pianoforte)
- 5.45-6.0 S.B. from London
- 8.0 S.B. from London
- 8.45 The Week's Good Cause
An Appeal on behalf of THE DOMINIES SCHOOL CAMP FUND by ARTHUR HOLLINS, M.P.
All donations should be sent to the Hon. Treasurer, Town Hall, Hanley, Stoke-on-Trent
- 8.50 S.B. from London
- 9.0 North Regional News
- 9.5 S.B. from London
- 10.30 Epilogue

Other Stations.

5SC 752 kc/s. (398.9 m.)
GLASGOW.
3.0-3.30:—S.B. from London.
3.45-6.0:—S.B. from London.
8.0-8.45:—S.B. from London.
8.50:—S.B. from London.
9.0:—Scottish News Bulletin.
9.5:—S.B. from London.
10.30:—Epilogue.

2BD 995 kc/s. (301.6 m.)
ABERDEEN.
3.0-3.30:—S.B. from London.
3.45-6.0:—S.B. from London.
8.0-8.45:—S.B. from London.
8.50:—S.B. from London.
9.0:—Scottish News Bulletin.
S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE 1,238 kc/s. (242.3 m.)
BELFAST.
3.0-3.30:—S.B. from London.
3.45-6.0:—S.B. from London.
8.0-8.45:—S.B. from London.
8.50:—S.B. from London.
9.0:—Regional News. 9.5:—S.B. from London. 10.30:—Epilogue.

MONDAY, NOVEMBER 25 2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (1,554.4 m.)

7.45 MILITARY BAND CONCERT

9.35 THE VIRTUOSO STRING QUARTET

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Miss BARBARA CARLAND: 'Making the Best of Oneself—II, Getting the Right Frame of Mind'

11.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert
MATTIE GIBSON (Soprano)
WILLIAM EVANS (Baritone)

12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from TUSSACD'S
CINEMA

1.0 LIGHT MUSIC
LEONARDO KEMP and his
PICCADILLY HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL

1.0-1.15 (Daventry only) Piano-
forte Interlude

1.15-2.0 (Daventry only)
A CONCERT
By THE NATIONAL ORCHESTRA
OF WALES
S.B. from Cardiff

2.0 FOR THE SCHOOLS
Dr. HERBERT SCHROEDER:
German Reading—'Die Ent-
deckung Eldorados,' from
'Sternstunden der Menschheit,'
by Stefan Zweig

2.20 Interlude
2.30 Miss RHODA POWER: 'Days
of Old—The Middle Ages—X,
A Housewife's Day at Home'

3.0 Interlude
3.5 Miss RHODA POWER:
'Stories for Younger Pupils—
X, The Hunter who Married
a Star-Maiden (Algonquin)'

3.20 Interlude
3.25 (Daventry only) Fishing Bulletin

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

4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
FROM THE HOTEL CECIL

5.15 THE CHILDREN'S HOUR
Folk Songs sung by MOLLIE KEITH
'The Puppet Show as an Ideal Hobby,' by Alice
Marzials
'Dance Conceit' (B. Walton O'Donnell) and other
Piano Solos by CECIL DIXON
'The Spirit of the North' from 'Under Northern
Lights,' written and told by ALAN SULLIVAN

6.0 'Careers for Boys and Girls'—V. Mr. CUT-
BERT LAWS: 'The Merchant Navy'
Mr. CUTBERT LAWS, who is giving tonight's talk
in this helpful series, is general manager of the
Shipping Federation. His advice will be directed
to all who are considering the Merchant Navy as
a career for the boys under their care.

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

RUSSIAN SONGS

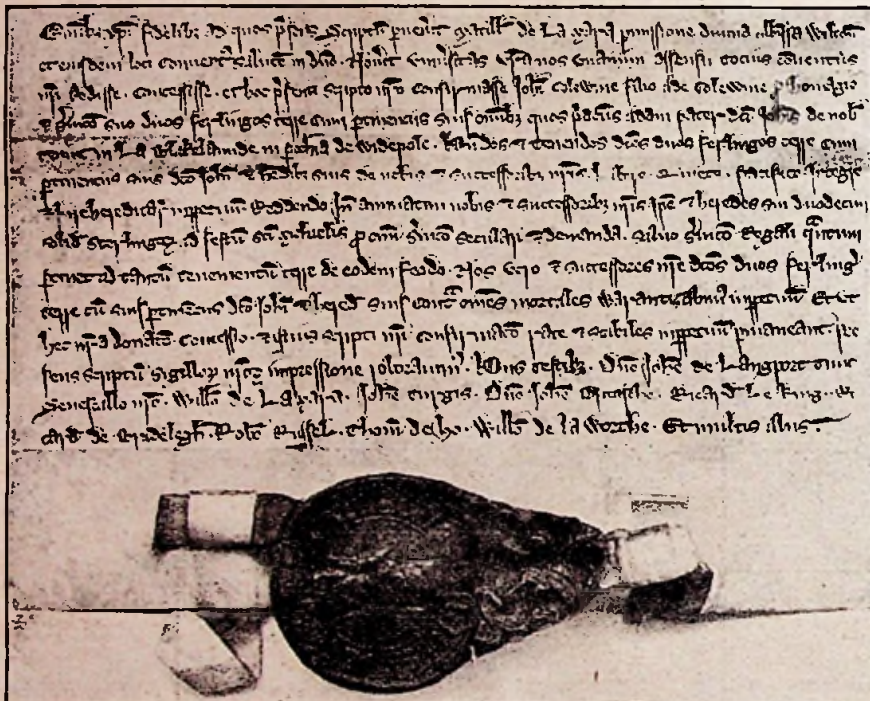
Sung by TATIANA MAKUSHINA

The Sea (Ballad)..... } Borodin
Rich and Poor }
The Sleeping Beauty }
The Rough Sea } Rimsky-
Scene and Aria of Liubava } Korsakov
('Sadko ')

The Sea. A picture of a stormy sea, and a boat
laden with treasures, tossed by the waves.

Rich and Poor. Other people live in plenty and
happiness. Only we are poor and shabby.
How glad we should be if our homes were as good
as others.

The Sleeping Beauty. The princess sleeps



British Museum.

HISTORY—OR FANCY GOODS?

In his talk tonight at 9.15 Mr. Barnard will refer to the practice of using old
parchment documents for binding blotting pads and similar ignoble purposes.
This picture shows a XIII-century deed, now in the British Museum, such as
might easily have been cut up and ruined to bind an engagement-book.

soundly in a gloomy wood, in spite of storms and
tempests and of rumours of the handsome prince
who is to awaken her with a kiss.

The Rough Sea. The stormy sea is akin to my
soul, it stirs me to great deeds and noble thoughts.

Aria of Liubava. Sadko's wife, Liubava, be-
wails the disappearance of her husband, when she
suddenly sees him coming towards her and greets
him gladly.

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude

7.25 M. E. M. Stéphan: French Talk: Reading
from 'Lo Pipe,' by André Theunet. Taken
from 'Petits Chefs d'Œuvres Contemporains.'
From line 12, page 38, Quand la criso fut
passé . . . to the end of the tale, p. 39

7.45 A MILITARY BAND CONCERT

JOHN MOREL (Baritone)

CECIL BAUMER (Pianoforte)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Maritana' Wallace

7.58 JOHN MOREL

Teresita mia (Serenade).... }
Mo Gustan Todas (All things } Traditional Songs of
please me)..... } the Pyrenees
(Accompaniments by S. C. MIDDLEDORE)

Asturiana..... } (Spanish Airs) de Falla
Seguidilla Murciana .. }

8.5 BAND

A Miniature Suite Eric Coates
Children's Dance; Intermezzo; Scène du Bal

8.15 CECIL BAUMER

Etude Mignonno Percy Pitt
Waltz in E Flat Le Normand
Minstrels Debussy
Seguidillas (Spanish Dance) Albeniz

8.30 BAND

Selection, 'Der Bettel Student' ('The Beggar
Student') Millöcker

8.44 JOHN MOREL

My Lodging is on }
the Cold Ground... } Seventeenth
Sally in our Alley } Century

8.50 BAND

Czardas, 'Ungarischer Schüfer-
tanz' (Hungarian Shepherd's
Dance)..... Gung'l
Flight of the Bumble Bee ('The
Legend of the Tsar Sultan')
Rimsky-Korsakov
March, 'Old Panama'.. Alford

9.0 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Mr. E. A. (B. BARNARD):
'Preserving History'

9.30 Local News; (Daventry only)
Shipping Forecast and Fat
Stock Prices

9.35 Chamber Music

BETTY BANNERMAN (Contralto)
THE VIRTUOSO STRING QUARTET

MARJORIE HAYWARD (Violin),
EDWIN VIRGO (Violin), RAY-
MOND JEREMY (Viola), CEDRIC
SHARPE (Violoncello)

QUARTET

Quartet for Strings in C (Op. 59,
No. 3)..... Beethoven
Poco adagio — allegro;
Adagio ma non troppo;
Presto, attacca; Allegretto
con Variazioni

BETTY BANNERMAN

Autunno }
Nell } Faure
Soir }
Clair de Lune }

QUARTET

'Late Swallows.' Slow movement from String
Quartet Delius

BETTY BANNERMAN

Hungarian Folk Songs Zoltan Kodaly
Far across the villago green
Wheelcart barrow
Woo is mo
All the homp lies wasted
Lovely is the forest
Woman, Woman, out of your bed

QUARTET

Quartet for Strings in D..... Mozart
Allegretto; Andante; Monuetto, Allegretto;
Allegretto

11.0-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA,
and THE PICCADILLY GRILL BAND, directed by
JERRY HOEY, from THE PICCADILLY HOTEL

(Monday's Programmes continued on page 553.)

SIR HERBERT AUSTIN'S APPEAL.

Famous Business Leader Advises Readers To Take Up Pelmanism In Order To Fit Themselves For Better Things.



Sir Herbert Austin, K.B.E.

SIR HERBERT AUSTIN, Chairman of the world-famous Austin Motor Co., Ltd., and one of the most enterprising and successful of British industrial leaders, warmly recommends Pelmanism to every reader who wishes to succeed in life.

"I have sometimes thought," he writes, "that Gray had other inspiration for his Elegy than that gained from his contemplation of the moss-grown tombstones in a country churchyard.

"The very best place for soliloquising on 'might-have-beens' would surely be a window looking out on to a big city.

"We may well believe that Gray had found such a window before he sought the shade of the yew tree in God's Acre at Stoke Poges.

"Mute Miltons' indeed! The world is full of them. Our streets are crowded with men and women who will pass through this life and fail to get very much out of it, and depart leaving no legacy to posterity.

Not Fate But Fault.

"The pagan will say 'Such is Fate.' In ninety-nine cases out of a hundred this will not be true; it will not have been 'Fate' but 'Fault.' Most of us start life with just about the same amount of equipment. An infant Einstein possesses no more grey matter than the progeny of Hodge, and both start off scratch.

"Opportunity only knocks at the door of the man who has first gone out to locate the lady and invite her attention.

"To command opportunity and compel success every man must have a full and sure conviction of his inherent right to a place in the sun, and must then train his mind to such vigour that it is capable of grappling with the problems of life as they arrive.

"It is not enough to have a disgruntled feeling about the other fellow's more fortunate lot, nor will it help to envy him his preferment. The job for every one of us is first to fit ourselves for better things and then to go out after them.

Stop That Drifting.

"Here it is that I am sure Pelmanism is proving of immense help to the people of to-day. A study of the science of Pelmanism will enable the student to develop a Will and to make his brain an efficient servant of that Will.

"Too many people are just drifting. Pelmanism can stop that drifting and start the drifter on a useful journey.

"There is no sense in going down to an obscure grave. If it should happen that our ashes prove part of a poet's inspiration, this will be no consolation for a wasted life."

Thousands of men and women are following Sir Herbert Austin's advice and are taking a course of Pelmanism in order to

make their brains efficient servants of their Wills and to develop the other fine and creative qualities developed by scientific Mind-Training.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It enables you to adopt a more cheerful and optimistic attitude towards life. And not only does it increase your Efficiency and your Earning Power, but it enables you to cultivate an appreciation of the finer things of existence.

What Pelmanism Does.

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

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

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

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

and a Reliable Memory

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

Happiness Increased.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you also increase your happiness and develop a keener appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful existence.

Remarkable Reports.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

A Scholar reports that since taking the Pelman Course he has secured the first place in three examinations. (A. 31090.)

A Shop-Assistant writes: "I go to work now full of hope and confidence, and in every way I feel better." (P. 32263.)

A Nurse writes: "I am able to concentrate better; my Memory has improved, also my powers of Observation." (N. 33020.)

A Manufacturer reports the following benefits: "Quicker Perception, better Memory, Concentration powers improved, Will-Power better, more Self-Confidence and Self-Reliance." (W. 32218.)

A Major writes: "Auto-Suggestion has been of the greatest service to me. It has already on many occasions restored peace of mind when before Worry would have won the day." (G. 7046.)

A Clerk writes that he has gained the ability "to concentrate, to work for a desired object instead of wishing for it. I have more energy and can set about things instead of putting them off." (C. 33501.)

A Civil Servant writes: "The system has been of great value to me in mastering detail and memorising instructions. My mental powers have been quickened and improved beyond my greatest hopes." (S. 6160.)

A Shorthand-Typist writes: "Pelmanism has already proved of inestimable value. I am far less Self-Conscious and social life is now a joy instead of a cause for Fear. It is the best investment I have ever made." (M. 34775.)

A Chemist's Assistant writes: "I have gained a more definite aim. I have developed a stronger Will, which enables me to work longer and more easily. My powers of Observation have been quickened to a great extent. I have become more orderly in my thinking and my Memory is more accurate." (L. 35047.)

Thousands of similar letters could be printed did space permit.

If, therefore, you wish to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a free copy of "The Efficient Mind."

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them when travelling or in odd moments during the day.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the Pelman Course on specially convenient terms. Call or write to-day.

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



POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

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

NAME.....

ADDRESS.....

OCCUPATION.....

All correspondence is confidential.

This coupon can be sent in an OPEN envelope for $\frac{1}{2}$ d.

Overseas Branches: PARIS: 35, Rue Boissy d'Anglas.
MELBOURNE: 390, Flinders Lane. DURBAN: Na'at Bank Chambers. DELHI: 10, Alipore Road.

NEW YORK: 71, West 45th Street.

The New Marketing



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for NATIONAL MARK Produce

EVERY ONE LIKES HOME PRODUCE BEST

Those of us who live in the country can grow our own fruit and vegetables and collect our eggs direct from the farm. Now there is a new scheme which will enable those who live in towns and cities to be sure of always finding fresh *home-grown* country produce in the shops.

The National Mark Scheme

The National Mark Scheme ensures that all who buy National Mark Produce are getting the best that our own countryside can supply. Produce bearing the 'National Mark' is home-grown, graded and packed in the most up-to-date way.

You can buy National Mark Eggs and National Mark Flour, and from the 1st December National Mark Malt Products, all the year round; National Mark Apples and Pears, and Tomatoes and Cucumbers in season; and National Mark Beef in London and shortly in Birmingham.

The Scheme is Spreading

There is a growing demand for National Mark Produce. As this demand increases, so will the National Mark Scheme be extended until it covers every form of Home-grown Produce. Every housewife wants to get the best for her family. She can be sure of doing this and of supporting the home farmer by demanding National Mark Produce.

Home-Grown is Best

Write for 'The National Mark'—a leaflet containing full information, which will be sent post free on application to the Empire Marketing Board, Westminster, London, S.W.1

ISSUED BY THE EMPIRE MARKETING BOARD

MONDAY, NOVEMBER 25

5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.25

CHARPENTIER'S OPERA 'LOUISE'

- 3.0 THE GRANGE SUPER CINEMA ORCHESTRA
(From Birmingham)
Conducted by HAYDN HEARD
- Selection, 'Virginia' Waller
- NAT GOULDING (Tenor)
- Serenade Schubert
- La donna e mobile (Woman is Fickle) ('Rigoletto')
Verdi
- ORCHESTRA
- Waltz, 'The Minstrel's Song' Fetras
- March, 'Urville's' Elcheccopar
- Overture, 'The Italian in Algier' Rossini
- NAT GOULDING
- Maire, my Girl Aitken
- Friend o' Mine Sanderson
- ORCHESTRA
- Second Suite, 'La Farandole' Dubois, arr. Mouton

- 7.10 ORCHESTRA
Selection from the Works of Donizetti
arr. Urbach

LIKE more than one other composer who won an enduring name for himself, Donizetti was destined first for a legal career. For several years, too, he was a soldier, so that in *The Daughter of the Regiment*, for which he made the Italian version himself, he had a subject with one side of which he was familiar. It was while he was still serving in the army that his first four operas were successfully produced, the fourth of them—long ago forgotten—winning him not only great personal triumph, but release from further army service.

Endowed with a wonderful facility for melodic invention and possessed of unusual energy, Donizetti produced, one after another, a series of operas which achieved real success at Rome, at Naples, and elsewhere. Not until 1830, however, in his thirty-third year, did his fame spread beyond the borders of his native land. It was the opera *Anna Bolena*, produced in that year, which laid the foundation of his world-wide fame; it was in it that Lablache, as Henry the Eighth, scored one of his most brilliant successes here in London.

It is sad to have to record that, in his last years, the composer of so much bright and sparkling music, bubbling over with mirth and brave good spirits as it often is, became a prey to melancholy. In 1845, in his forty-eighth year, he had a stroke of paralysis from which he never recovered, dying three years later.



GUSTAVE CHARPENTIER,
the composer of *Louise*, the opera which
will be broadcast from 5GB tonight and
from London on Wednesday night.

7.25 'Louise'

A Musical Romance in
Four Acts and Five
Tableaux

Words and Music by GUSTAVE CHARPENTIER
English Translation by EDWIN EVANS

THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)

Conducted by
PERCY PITT

Relayed from the Parlophone Studio by the courtesy
of the Parlophone Company

Acts I and II (Scene 1)
(See page 562.)

8.40 INTERVAL

8.50 'Louise'
Act II (Scene 2) and Act III

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

10.15 'Louise'
Act IV

10.55-11.15 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA,
and THE PICCADILLY GRILL BAND, directed by
JERRY HOEY, from THE PICCADILLY HOTEL

(Monday's Programmes continued on page 534.)

- 4.0 A Ballad Concert
MARY MADDOCK
(Soprano)

LOUGH GILL TRADI-
TIONAL IRISH TRIO

TRIO

Double Jig, 'The Lark in
the Morning'; Horn-
pipe, 'The High Level';
Air, 'The Dear Irish
Boy'; Reel, 'The Mov-
ing Bog'.. Traditional

MARY MADDOCK

Nightfall at Sea... Phillips
Full Moon

Margaret Woolmer

A Brown bird singing

Haydn Wood

Spring tapped at my

window

Maude Craske Day

TRIO

Slip Jig, 'The Rocky Road
to Dublin'; Hornpipe,
'The Kildare Fancy';
Air, 'The Old Bohreen';
Reel, 'The Bucks of
Oranmore'; Single Jig,
'Stack the Rags'

Traditional

- 4.30 DANCE MUSIC

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

- 5.30 The Children's Hour
(From Birmingham)

'The Peace Offering,' by Elizabeth Stanmore
Songs by CUTHBERT FORD (Baritone)

WINIFRED COCKERILL (Harp)

'What is your name?' by Margaret Kennedy

- 6.15 'The First News'

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

- 6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Athalie'..... Mendelssohn

BARBARA FREWING (Contralto)

Music, when soft voices die Quiller

A Blackbird Singing Head

The Unforeseen..... Cyril Scott

ORCHESTRA

Romance and Two Dances ('The Conqueror')

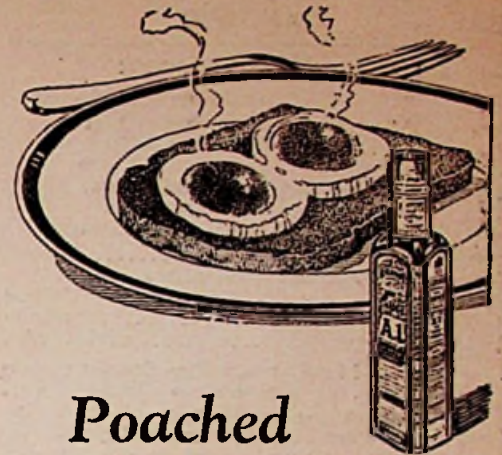
German

GEORGE BONE (Pianoforte)

Toccata in A Paradies

Sonata Pastoral Scarlatti, arr. Tausig

Organ Fugue in D Bach, arr. Busoni



Poached Eggs on

HOVIS Toast

Keen appetites can ask for nothing more. Health itself demands nothing less, for HOVIS gives you the essential proteids, rich in nourishing and life-giving elements which your body calls for and must have.

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Monday's Programmes continued (November 25)

5WA CARDIFF. 985 kc/s. (309.9 m.)

1.15-2.0 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(Relayed to Daventry 5XX)
NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
(Leader, **LOUIS LEVITUS**)
Conducted by **WARWICK BRAITHWAITE**
Overture, 'Carnival' *Dvorak*
Serenade for Strings (First Performance)
Reginald Redman
Siegfried Idyll *Wagner*
Mephisto Waltz *Liszt*

THE 'Siegfried Idyll' was written first for private performance, as a present to Wagner's wife. It belongs to the period when *Siegfried*, the third of the four big music dramas of the 'Ring,' was almost completed. Wagner and his wife were living at Tribschen, near Lucerne, and there, in 1869, the son Siegfried was born. It was that auspicious event which inspired his Idyll. Its composition and the rehearsals were kept a secret from Frau Wagner, and performed as a surprise to her outside the villa. Wagner himself conducted, and the faithful Haus Richter took the trumpet part. Scored for a comparatively small orchestra, the little piece is based on themes which are with one exception taken from the music-drama of *Siegfried*. The one exception is an old German Cradle Song which Wagner introduced with the happiest effect.

2.0 London Programme relayed from Daventry
4.45 The Rev. F. W. POTTO HICKS: 'Old Churches of the West—Tewkesbury Abbey, The Queen of Norman Parish Churches'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from THE CARLTON RESTAURANT

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

7-45 Phantomime
A GHOSTLY PROGRAMME
by
DOROTHY EAVES
Artists.
GLYN EASTMAN **MARY CARDEW**
RICHARD BARRON **ELSIE EAVES**
SIDNEY EVANS **MARY ROMANS**
JOHN RORKE
THE STATION TRIO

A winter's evening, a log fire and a family party gathered in an old country house—could any circumstances be more conducive to a ghostly visitation? But fear not, gentle listener, the headless corpse, the clanking chain are not for us—rather the friendly, gentle ghosts of the past.

9.0 S.B. from London
9.30 West Regional News
9.35-11.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

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

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

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

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.0 London Programme relayed from Daventry
5.15 The Children's Hour
Today's anniversary (Death of Sir Francis Chantrey, 1840) gives us an opportunity of peeping into the Nation's Picture Gallery
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Local News)

DORIS GAMBELL and **HARRY HOPEWELL** will sing 'Little Brown Owl' (*Sanderson*), 'The Big Brown Bee' (*Lee*), 'Brownio' (*Fraser Simson*), and other songs

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

7-45 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Bronzo Horso' *Auber*
Petite Suite de Concert *Coleridge-Taylor*
La Caprice de Nanetto (Nanetto's Caprice);
Demande et Réponse (Question and Answer);
Un Sonnet D'Amour (A Sonnet of Love);
La Tarantalle Frétillo (The lively Tarantello)

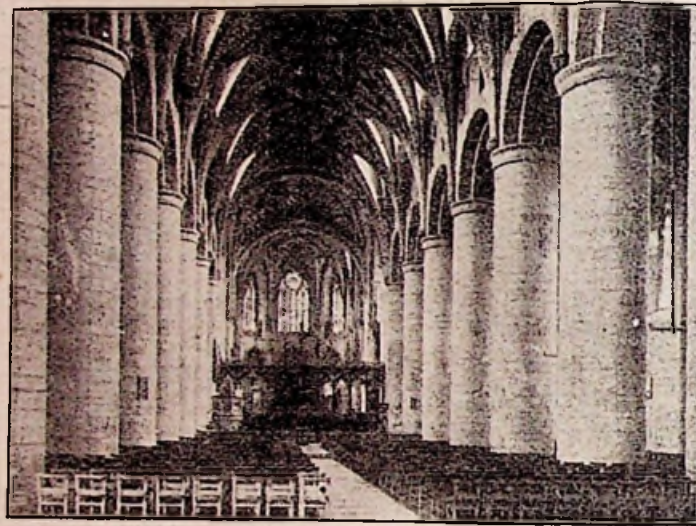
'The Bridge'
A Dramatic Episodo in Ono Act
by
SETON MALCOLM and **PHILIP O'FARRELL**

Characters:
Olga Werther
Ivan
Max

The scene takes place early on a winter evening in Olga Werther's Cottage in a forest near Petersdorf, the capital of Valesia, a country in South Eastern Europe.

ORCHESTRA
Waltz, 'Venus on Earth' *Lincke*
Selection, 'The Quaker Girl' *Monckton*
March, 'The Light Horso' von *Blon*

9.0 S.B. from London
9.30 North Regional News
9.35-11.0 S.B. from London



TEWKESBURY ABBEY
is the old church of the West of which the Rev. F. W. Potto Hicks speaks from Cardiff tonight.

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

2.0 London Programme relayed from Daventry
3-25 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Plymouth Hoo' *John Ansell*
Mazurka, 'The Gipsy' *Ganne*
PARKER and MARSHALL (The Versatile Duo)
ORCHESTRA
Pastoral Sketches *Mayerl*
A Legend; Lover's Lane; A Village Festival
WILFRED BENTLEY (Syncopated Pianoforte Solos)
Whistlets } *Wilfred Bentley*
Looking all around }

ORCHESTRA
Suite, 'Four Ways' *Eric Coates*
The Coquette *Haines*
PARKER and MARSHALL
ORCHESTRA
Ballet, 'The Rake' *Quilter*
WILFRED BENTLEY
Mavis } *Wilfred Bentley*
Hotpot }

ORCHESTRA
Selection, 'The Passing Show' *Finck*

5.15 The Children's Hour
IN A BROWN STUDY
or a Still Room

5SC GLASGOW. 752 kc/s. (399.9 m.)

2.40—For the Schools. Dr. R. Stewart MacDougall: 'Natural History round the Year—IX, The Resting Condition in the Plant' S.B. from Edinburgh. **3.0**—A Concert. S.B. from Edinburgh. The McNulty Trio. Mary Baker (Soprano). Jessie Cromble (Soprano). **4.0**—Milestones of Musical Comedy. The Octet. Pat Sandeman (Baritone). **4.45**—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. **5.15**—The Children's Hour. **5.57**—Weather Forecast for Farmers. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Bulletin of Juvenile Organizations. **6.45**—S.B. from London. **9.30**—Scottish News Bulletin. **9.35-11.0**—S.B. from London.

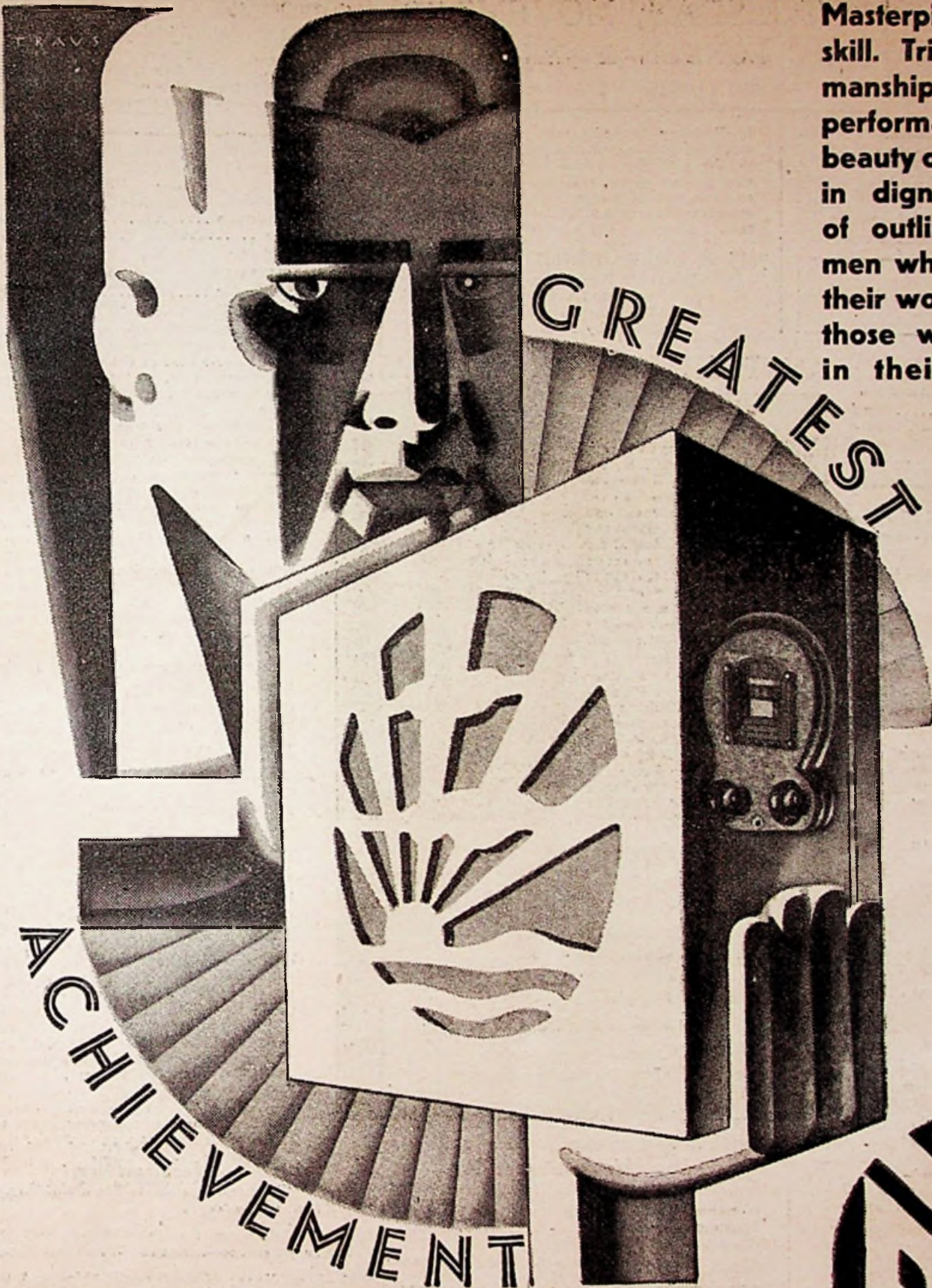
2BD ABERDEEN. 995 kc/s. (301.5 m.)
2.40—For the Schools. Dr. R. Stewart MacDougall: 'Natural History round the Year—IX, The Resting Condition in the Plant' S.B. from Edinburgh. **3.0**—A Concert: S.B. from Edinburgh. Jessie Cromble (Soprano). Mary Baker (Soprano). The McNulty Trio. **4.0**—Milestones of Musical Comedy. S.B. from Glasgow. Pat Sandeman (Baritone). The Octet **4.45**—Dance Music. S.B. from Glasgow. **5.15**—The Children's Hour. S.B. from Glasgow. **5.57**—Weather Forecast for Farmers. S.B. from Glasgow. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Bulletin of Juvenile Organizations. **6.45**—S.B. from London. **9.30**—Scottish News Bulletin. S.B. from Glasgow. **9.35-11.0**—S.B. from London.

2BE BELFAST. 1,239 kc/s. (242.3 m.)
12.0-1.0—Light Music. The Radio Quartet. May Latimer (Contralto). **2.0**—London Programme relayed from Daventry. **3.30**—The Orchestra. Isobel Kirkwood (Soprano). **4.45**—Organ Music: Played by George Nowell, 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**—A Symphony Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. Overture, 'Sakuntala' (Goldmark). **7.55**—Orchestra: In a Summer Garden (Debussy). **8.8**—Percy Whitehead (Baritone) and Orchestra: Gazing around ('Tannhäuser') (Wagner); La Belle Dame sans Merci (Stanford). **8.20**—Rhoda Coghill (Pianoforte) and Orchestra. Concerto in C Minor, Op. 18 for Pianoforte and Orchestra (Rachmaninov). **8.45**—Orchestra: Rumanian Rhapsody, No. 1, in A (Enesco). **9.0**—S.B. from London. **9.15**—S.B. from London. **9.30**—Regional News. **9.35**—Symphony Concert (continued). Orchestra: Symphony in G ('Jena') (Beethoven). **10.0**—Percy Whitehead: As Joseph was a-walking, and I saw three Ships (Eric Thiman); An Epitaph (Bealy); Dream Song (Hutchinson); Milkmaids (Warlock). **10.12**—Rhoda Coghill: Two Studies and Polonaise (Chopin). **10.24**—Orchestra: Dance of the Hours ('La Gioconda') (Ponchelli). **10.30-11.0**—Dance Music: Jan Ralfini's Regal Band relayed from the Plaza, Belfast.

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9.40
AN HOUR
OF
VAUDEVILLE

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 More Vegetarian Recipes for Dishes
- 11.0 (*Daventry only*) Gramophone Records

11.0-11.30 (*London only*)
Experimental Television Transmission
by the Baird Process

- 12.0 ORGAN MUSIC
- Played by RUSSELL W. K. TAYLOR
Relayed from SOUTHWARK CATHEDRAL
- Fantasia in C Byrd
 - Adagio espressivo Schumann, arr. Stainer
- REGINALD E. HOLTON (*Bass*)
Is not His Word like a Fire? ('Elijah')
Mendelssohn
- RUSSELL W. K. TAYLOR
Four Fancies Noel Ponsonby
Fugue from 94th Psalm Reubka
- REGINALD E. HOLTON
It is enough ('Elijah') Mendelssohn
- RUSSELL W. K. TAYLOR
Choral Preludes Tertius Noble
Dundee; Stracathro; Ton-y-botel

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

- 2.25 (*Daventry only*) Fishing Bulletin

- 2.30 FOR THE SCHOOLS
- Sir WALFORD DAVIES—Music
- (a) A Beginner's Course
 - (b) A Miniature Concert
 - (c) An Advanced Course

- 3.30 Interlude
- 3.35 Monsieur E. M. STÉPHAN: Elementary French

- 4.0 LIGHT MUSIC
- FRED KITCHEN and THE BRIXTON ASTORIA ORCHESTRA
Relayed from THE BRIXTON ASTORIA

- 4.15 Special Talk for Secondary Schools:
Mr. VERNON BARTLETT, 'Current Affairs—V, Danger Spots'

- 4.30 PATTMAN at the ORGAN
Followed by FRED KITCHEN and THE BRIXTON ASTORIA ORCHESTRA
Relayed from THE BRIXTON ASTORIA

- 5.15 THE CHILDREN'S HOUR
- 'The Story of 'The Sappers'
(H. Mortimer Batten)
- 'The Funny Side of the Zoo'—more
Zoo News by LESLIE G. MAINLAND
Selections by THE OLOF SEXTET

- 6.0 Poems by Edward Shanks read by RONALD WATKINS

- 6.15 'The First News'
- TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

- 6.30 LADY TREE'S and HENRY AINLEY'S CONCERT
in aid of
The League of Mercy

- 7.0 'While London Sleeps'—IV, 'A River Policeman'

- 7.15 Musical Interlude

- 7.25 Professor A. C. SEWARD: 'The Origins of Life—IV, Fossils as Evidence of Past Climates and Conditions'

That fossil plants are more satisfactory than fossil animals as indicative of former changes in climate and conditions, is one of the main points

in Professor Seward's talk tonight. The atmosphere and the distribution of climatic zones in the coal period, the warm or temperate climates in the polar regions in later periods, and the particular case of Greenland are other aspects of the origins of life dealt with in tonight's talk.

- 7.45 A Light Orchestral Concert
- CONSTANCE WENTWORTH (*Soprano*)
FREDERIC LAKE (*Tenor*)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

- 8.6 CONSTANCE WENTWORTH and FREDERIC LAKE (in Old English Folk-lore Duets), with Orchestra
The Keys of Canterbury
Traditional, arr. Cecil Sharp
- Sweet Nightingale *Traditional*
The Keeper *Traditional, arr. Cecil Sharp*
Morley Fair

- 8.14 ORCHESTRA
Suite for Orchestra *Kalinnikov*
- THE story of Kalinnikov's short life is one of heroic struggle, first against bitterly unkind circumstances, and afterwards against failing health. He died at the early age of 35, of consumption, which was largely a result of the privations he had endured as a boy and in his student days. In spite of the tragedy which thus cut short a career of great promise, his work, on the whole, escapes that note of gloom and pessimism which can be heard in so much of the modern Russian music. It is for the most part characterized by a robust sanity, and a wholesome vigour, which are of themselves eloquent of his own brave spirit. Comparatively unknown, as yet, in this country, his music is gradually gaining wider recognition, as worthy of a distinguished place beside that of his more famous compatriots.

'WHILE LONDON SLEEPS.'



The fourth in this unusual series of talks is to be given this evening at 7.0.

- Overture, 'Dame Valentin' *Svppé*
Tambourin Dance *Dunhill*
Selection, 'The Rival Poets'
German, arr. Hely-Hutchinson

- 8.0-8.30 (*Daventry only*)
- Dr. WILLIAM BROWN: 'Mind and Body—IV,
The New Psychology'

It is not long ago since all illnesses were assumed to have their roots in the physical body. We now know, however, that no small proportion of the ills of the present generation have their roots in the nervous system. An intelligent understanding, therefore, of the 'new psychology' cannot but be of great interest to everyone. Dr. Brown's talk will give a brief outline of what this new science means.

- 8.35 FREDERIC LAKE
Come into the garden, Maud *Balfe*
- CONSTANCE WENTWORTH
Who is Sylvia? *Eric Coates*
Roses and Rue *Foulds*

- 8.43 ORCHESTRA
Intermezzo Romantico *Glaucounov*
Ballet Suite, 'Cinq Mars' *Gounod*

CINQ MARS, the 5th of March, was one of the first things Gounod wrote for the Paris stage after his return home in 1875. For some years before that, he had been in this country, conducting at the Crystal Palace, the Royal Philharmonic Society's Concerts, and founding the choir which originally bore his own name. It afterwards became the Albert Hall Choral Society, and still later the Royal Choral Society. Gounod had, in the meantime, been elected a member of the Institut, and no doubt felt that that called him home to a position in the French capital. *Cinq Mars* was produced at the Opéra-Comique in April, 1877, and though it is suspected of having been composed in some haste, contains much melodious music of the order which we expect from the composer of *Faust*.

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

- 9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener—Series IX, Words and Music'

- 9.35 Local News; (*Daventry only*) Shipping Forecast and Fat Stock Prices

- 9.40 Vaudeville
- CLAPHAM and DWYER (In another Spot of Bother)
THE MASKS (Vocal Trio)
- BETTY HARDY (Character Monologues)
- JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
and
A RELAY from
THE PALLADIUM

- 10.45-12.0 DANCE MUSIC
- THE CAFÉ DE PARIS BLUE LYRES BAND, from
THE CAFÉ DE PARIS

TUESDAY, NOVEMBER 26

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

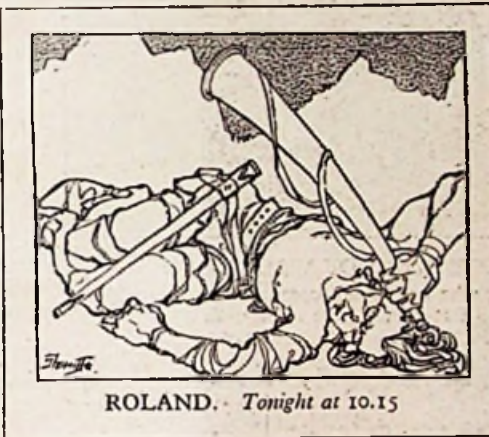
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9.0 A MILITARY BAND CONCERT

- 3.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 4.0 From the Light Classics
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Pearl of Brazil' David
LILIAN COOPER (Soprano) and Orchestra
Aria, 'Ah! Perfido' ('Ah! traitor') Beethoven
ORCHESTRA
Preludo, Cortège, and Danco Air ('The Prodigal Son') Debussy, arr. Mou'ou
- 4.35 MURIEL TOOKEY (Violin)
First Movement, Sonata in F Grieg
ORCHESTRA
Three Pieces Elgar
Mazurka; Serenade Mauresquo; Contrasts
LILIAN COOPER
Whore shall the }
Lover rest? } Parry
The Maiden .. }
- 5.0 ORCHESTRA
Suite, 'Chelsea China' Besly
MURIEL TOOKEY
Melody Dawes
Spanish Dance
de Falla, arr. Kreisler
ORCHESTRA
March, 'Pomp and Circumstance, No. 1, in D Elgar
- 5.30 The Children's Hour
(From Birmingham)
A Fanciful Play—'Sing a Song of—?' by Gladys Taylor
SYDNEY HEARD (Flute and Piccolo)
Songs by MARJORIE PALMER (Soprano) and HAROLD CASEY (Baritone)
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 7.0 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, Corporation Street
Overture, 'Euryanthe' Weber
Waltz, 'Solche Augen wie die doinen' ('Such Eyes as thine') Lincke
NORRIS STANLEY (Violin)
Fugue in A Tartini, arr. Kreisler
Gipsy Dance Nachez
ORCHESTRA
Fantasy on Scottish Airs arr. Mulder
Canzonetta Mendelssohn
Fantasy, 'Tannhäuser' .. Wagner, arr. Alder
- 8.0 ROGER JALOWICZ and his GRANDE TANGO BAND
- 8.30 A RECITAL
by
MAGGIE TEYTE

- 9.0 A MILITARY BAND CONCERT
CATHERINE STEWART (Contralto)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Symphonic Poem, 'Vyselhrad' Smetana
- 9.18 CATHERINE STEWART
When all was young Gounod
If I had a-knew Hughes
Morning Hymn Henschel
- 9.26 BAND
The Apprentice Magician Dukas
- 9.38 CATHERINE STEWART
Touch not the nettle arr. Lawson
The Nightingale has a lyre of gold.... Whelpley
All through the night..... arr. Scmervell
- 9.46 BAND
Morceau Symphonique ('The Redemption')
Franck

'REDEMPTION,' the second of César Franck's oratorios, had a very unlucky introduction to the world. At the first rehearsals it was clear that the parts had been very badly copied, and although only two days remained before the second rehearsal, Franck's devoted pupil d'Indy, along with two others, carried out the big task of going over all the parts and having them put right. Even so, the performance was not a satisfactory one, singers and players failing to understand the work, and by the end of the performance all but some fifty of the audience had drifted away. Franck himself was far less concerned than his pupils, and it was only after repeated pleadings on their part that he agreed to make some changes in the work. The most important of these was in this Symphonic Piece which he began by altering and ended by practically rewriting. In its original form it set forth first of all the world's joy in its redemption, and the triumph of faith over persecution and trials. And it went on to describe in music a later day when belief had faded and mankind had once more turned to pagan joys. In the new form of the interlude which we now know it depicts only the joy of the world which has been transformed by the coming of the Saviour. Its poetic meaning is thus much simpler and more easily followed; it is certainly set forth with all César Franck's eloquence and melodic beauty.



- 10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15-11.15 'Roland'
A Drama derived from TUROLD's story by E. A. HARDING
With effects composed by HALEY SIMPSON
Produced by PETER CRESWELL
(See page 584)
(Tuesday's Programmes continued on page 558.)

This Week's Epilogue:
'LORD, WHAT IS MAN?'
'HUMILIATION'
Hymn, 'Come, let us to the Lord our God'
Isaiah ii, 10-22
Hymn, 'Rock of Ages'
Malachi iv, 4

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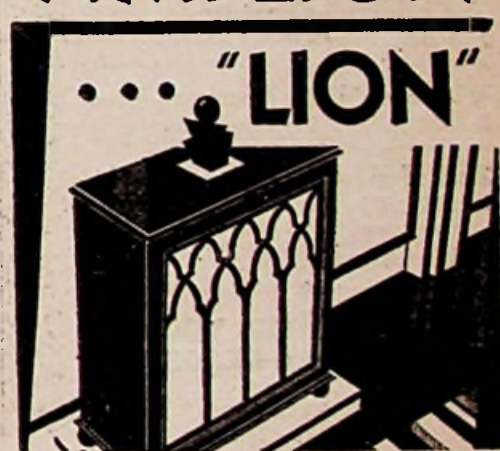
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Light Cavalry Overture (Suppe)

Orpheus in Hades (Offenbach)

Semiramide Overture (Rossini)

E.10589, E.10833 & E.10911. Three magnificent examples of mighty Orchestral recordings.

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E.10912. A splendid record of a British masterpiece full of familiar favourites—often broadcast.

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E.10900 & E.10913. A superb selection of all the most popular waltzes played by **DAJOS BELA**.

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AIDA—Finale, Act 1 and Act 2.

E.10746/7. *Meta Seinemeyer, Ivar Andr sen, Emanuel List and full chorus.*

Una voce poco fa (Rossini)

E.10669. *Margherita Salci.*

Ave Maria (Schubert) Largo (Handel)

E.10902. *Emmy Bellendorf.*

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ELECTRIC RECORDS



Tuesday's Programmes continued (November 26)

5WA CARDIFF. 968 kc/s. (309.9 m.)

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. F. O. MILLS: 'Y Mabinogion as Modern Film Producers Might see it—The Story of Taliesin, as seen by a Talkie Producer'
- 6.15 S.B. from London
- 7.0 Egwyl Gymraeg
A WELSH INTERLUDE
Fy Marddoniaeth (Darllen Ac Egluro)
My Poetry (Comments and Readings)
WELSH AND ENGLISH
by
DAVID EMRYS JAMES
(Chaired Bard of Wales, 1929)



THE CHAIRED BARD OF WALES, David Emrys James (left), who broadcasts comments and readings from his poems from Cardiff at 7.0, is here seen with Mr. Lloyd George at the National Eistedfodd of 1929.

- 7.25 S.B. from London
- 7.45 S.B. from Swansea
- 9.0 S.B. from London
- 9.35 West Regional News
- 9.40-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.25 S.B. from London

7.45 A CONCERT
Relayed from
THE PATTI PAVILION, SWANSEA
THE NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITES
Conducted by WARWICK BRAITHWAITE
Overture, 'Der Freischutz' ('The Marksman')
Weber

WATCYN WATCYN'S (Bass-Baritone) and Orchestra
Madamina ('Don Giovanni') } *Mozart*
Non Piu Andrai (So, Sir Page) ('Figaro') }

In the first act of Mozart's sparkling opera *Don Giovanni*, the pathetic figure of Donna Elvira has the stage for a little while to herself. She sings of her grief at her betrayal by the Don and her hatred of him. Ho, as it happens, is not

far off, and, hearing the voice of a lady in distress, hurries forward to offer consolation. Recognizing her at once, however, he makes his escape, and sends his servant Leporello, to take his place and calm the fair one's agitation. The servant seeks to distract the lady by recounting the list of his master's many conquests over the fair sex, telling her that he has made a catalogue of them, from which he proceeds to read. The numbers which he has recorded in different lands reach a truly startling total. The song is often spoken of as 'the Catalogue aria.'

In Mozart's opera *Figaro*, the page Cherubino, dancing attendance on the Countess, is rather more attentive to her than his master the Count thinks at all desirable, and it is decided that the lad must embark on a more manly career. The Count arranges for him to join the Army, and in this merry song, Figaro, the Count's major-domo, chaffs him unmercifully; 'Now no more,' he tells him, 'shall you spend your days amid ladies' smiles, surrounded by laces and ribbons, but among the roar of cannons and the clash of arms must you take your way.'

- ORCHESTRA
Dances ('Prince Igor')
Borodin
- DAISY KENNEDY (Violin) and Orchestra
Concerto in E for Violin and Orchestra *Mendelssohn*
- 9.0 S.B. from London
- 9.35 West Regional News.
S.B. from Cardiff
- 9.40-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 The Rev. F. C. R. JOURDAIN, M.B.O.U., F.Z.S.: 'Some Characteristic Birds of Southern England'—II

- 7.15 S.B. from London
- 9.35 Local News
- 9.40-12.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
Most of you will be interested to hear 'HOW THE WIRELESS CAME TO TOYTOWN.' This information will be given to you in the form of a Dialogue Story written by S. B. HULME BEAMAN
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Miss MARGARET E. RILEY: 'Cornwall and the Pyrenees: Common Customs which Suggest a Link Between Them'
- 7.15-12.0 S.B. from London (0.35 Local News)

(Tuesday's Programmes continued on page 501.)



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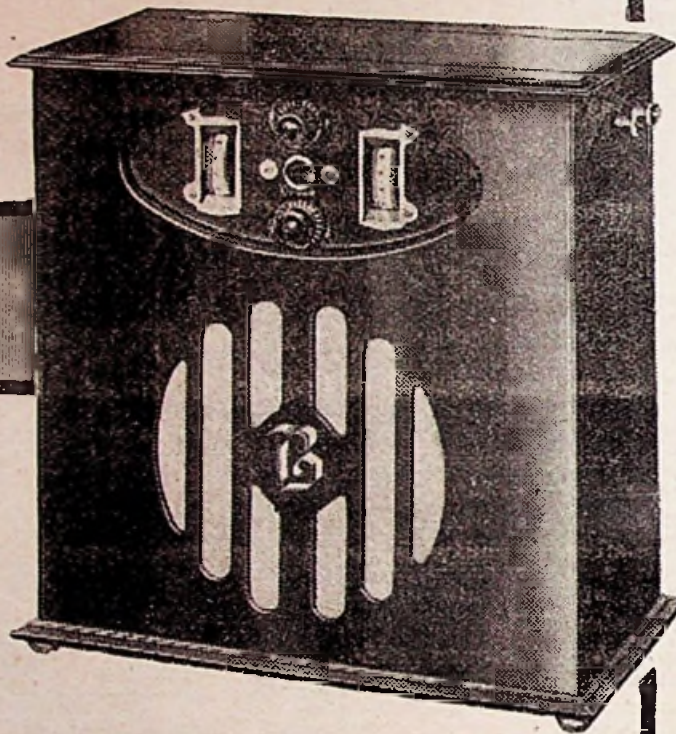
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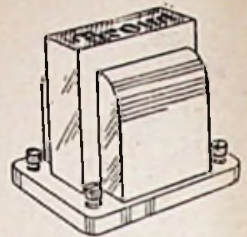
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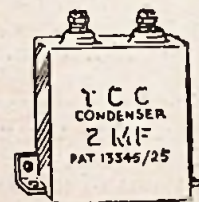
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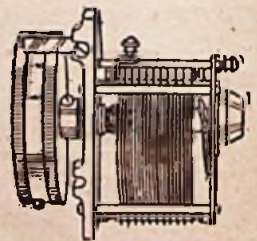
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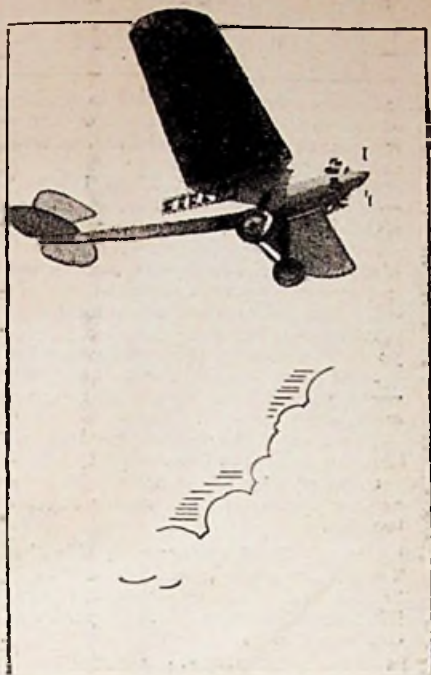
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Programmes for Tuesday.

(Tuesday's Programmes continued from page 559.)

2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
12.0	A Gramophone Lecture Recital by MOSES BARITZ	
1.0	Gramophone Records	
1.15-2.0	THE MANCHESTER TUESDAY MIDDAY SOCIETY'S CONCERT Relayed from the HOULDSWORTH HALL.	
2.30	London Programme relayed from Daventry	
4.30	An Afternoon Concert THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON	
5.15	The Children's Hour	
6.0	'The Approach of Christmas—II, Home-made Christmas Presents,' by MRS. HAMMOND	
6.15	S.B. from London	
7.0	Professor C. H. REILLY: 'Architecture and Town Planning in the Industrial North—II, Some Post-War Manchester Buildings.' S.B. from Liverpool	
7.15	S.B. from London	
7.45	'Caprice Espagnole' A SOUTHERN IMPRESSION Written by THE SMILES MITH S.B. from Leeds	
9.0	S.B. from London	
9.35	North Regional News	
9.40-12.0	S.B. from London	

Other Stations.

55C	GLASGOW.	752 kc/s. (398.9 m.)
10.45	—Mrs. Gunston: 'Egg and Cheese Dishes.' 11.0-12.0:—A Recital of Gramophone Records. 2.40:—For the Schools. M. Jean-Jacques Oberlin: 'Elementary French'—IX, Prose Reading, 'La Derrière Classe'—Dictation. 3.5:—Musical Interlude. 3.10:—Mr. P. H. B. Lyon: 'The Discovery of Poetry'—IX, 'Simile and Metaphor.' S.B. from Edinburgh. 3.30:—A Concert. The Octet. Muriel Childie (Contralto). Evelyn Shirley. 5.0:—Organ Music by Edith M. Buckley, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Alexander Polson. S.B. from Aberdeen. 6.15:—S.B. from London. 7.0:—'What is Wrong with Scotland?'—IX, Mr. Robert Boothby, M.P. 7.15:—S.B. from London. 7.45:—J. H. N. Craigen in another One-Man Revue. 8.0:—The Choral and Orchestral Union of Glasgow. Orchestral Concert. Relayed from the St. Andrew's Hall. The Scottish Orchestra, conducted by Albert Van Haalte. Alma Moodie (Violin). Overture, 'Land of the Mountain and the Flood' (Hamish McCunn); Cmaraesiana (Mallipero); Concerto for Violin and Orchestra in D (Op. 77) (Brahms). 9.0:—London. 9.35:—Scottish News Bulletin. 9.40-12.0:—London.	
2BD	ABERDEEN.	995 kc/s. (301.5 m.)
11.0-12.0	—Relayed from Daventry. For the Schools. 2.40:—S.B. from Glasgow. 3.10:—Mr. P. H. B. Lyon: 'The Discovery of Poetry'—IX, 'Simile and Metaphor.' S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 6.0:—Mr. Alexander Polson: 'Highland Fairies.' 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.	
2BE	BELFAST.	1,238 kc/s. (242.3 m.)
2.30	—London Programme relayed from Daventry. 4.30:—Light Music. Orchestra. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Dr. R. W. Irvingstone, Vice-Chancellor of Queen's University, Belfast: 'The Work of the University.' 7.15:—Musical Interlude. 7.25:—S.B. from London. 7.45:—Giovanni Morelli (The Accordion Wizard). 8.0:—Belfast Post Office. Sixteenth Concert. Relayed from the Ulster Hall. Ethel Bartlett and Rao Robertson (Pianoforte). Dale Smith (Baritone). Philip Whiteway (Violin). Ina Souez (Soprano). 9.0:—London. 9.35:—Regional News. 9.40-12.0:—London.	

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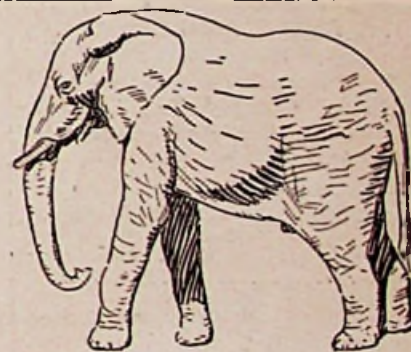


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WEDNESDAY, NOVEMBER 27
2LO LONDON & 5XX DAVENTRY

8.42 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

7.45
CHARPENTIER'S
OPERA,
'LOUISE'

9.15
THE POET
LAUREATE'S
NEW POEM

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Mrs. M. A. HAMILTON, M.P.: 'The Week in Parliament'
- 11.0 (Daventry only) Gramophone Records

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

- 12.0 A Ballad Concert
VIOLET PEARSON (Soprano)
HENRY LUSCOMBE (Baritone)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From the RESTAURANT FRASCATI
- 2.25 (Daventry only) Fishing Bulletin
- 2.30 FOR THE SCHOOLS
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—IX, Winter Sleep'
- 2.55 Interlude
- 3.0 Miss MARJORIE BARBER: 'Stories and Story-telling in Prose and Verse—Epic (Homer—The Odyssey)'
- 3.25 Interlude
- 3.30 Mrs. C. D. RACKHAM: 'How we Manage our Affairs—IV, How the Council works outside our homes'
- 3.45 A Light Classical Concert
MARY MORRIS (Contralto)
THE PHYLLIS MACDONALD TRIO
Divertimento in E Flat, No. 97...Mocart
Allegro; Adagio-Minuetto; Andante-Minuetto; Allegro
- 4.20 MARY MORRIS
Exultate Deo D. M. Stewart
Onco Kennedy Scott
Créole Song Arnold Baz
Sleeping Eric Thiman
Dawn shall over Lethe break
Colin Macleod
- 4.35 TRIO
First Movement of Trio No. 2 Beethoven
- 4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from DAVIS' THEATRE, CROYDON
- 5.15 THE CHILDREN'S HOUR
'SOUTHWARD HO!' (No. IV)—according to FRANKLYN KELSEY—in which the crew of the *Jane Welsh* finds a Treasure
- 6.0 Musical Interlude
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 The Foundations of Music
RUSSIAN SONGS
Sung by TATIANA MAKUSHINA
The Dreary Steppe } Gretchaninov
Over the Mountain }
In the Early Morning }
(Two Folk Songs) }
All Things Depart }
Lilac } Rachmaninov
O, never sing to me again.. }



7.45

'LOUISE'

A Musical Romance in Four Acts
and Five Tableaux

Words and Music by GUSTAVE CHARPENTIER
English Translation by EDWIN EVANS
THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT

(Relayed from the Parlophone Studio by the courtesy of the Parlophone Company)

- Louise MIRIAM LICETTE
 - Julien TUDOR DAVIES
 - Father ROBERT BRADFORD
 - Mother GLADYS PALMER
 - Street Sweeper..... }
Forewoman..... }
Irma..... } JOAN COXON
 - Watercress..... }
Green Peas..... }
Camille..... } EVELYN HANSON
 - Chickweed..... }
Street Urchin..... } WYNNE AJELLO
 - Errand Girl..... }
Elise..... } DORIS OWENS
 - Potatoes..... }
Blanche..... }
Coal-Woman..... } THERESA AMBROSE
 - Artichokes..... }
Suzanne..... } RUBY BOUGHTON
 - Newspaper-Woman..... }
Marguerite..... } MARY HAMLIN
 - Young Ragpicker..... }
Madeleine..... } GLADYS WINMILL
 - Milk-Woman..... }
Gertrude..... } LILA BODDAM
 - Chair-Mender..... }
Noctambule..... }
King of the Fools..... } LEONARD GOWINGS
 - Carrot-Seller..... }
Song-Writer..... } HARDY WILLIAMSON
 - Green Peas..... }
Painter..... } JOHN COLLETT
 - Potatoes..... }
Poet..... } MOUNTFORD SCOTT
 - Sculptor..... } GRAHAM SMART
 - Cooper..... }
Student..... }
An Old Clothes Man..... } TOM PURVIS
 - Chickweed..... }
First Philosopher..... } STANLEY RILEY
 - First Policeman..... }
Second Philosopher..... }
Second Policeman..... } SAMUEL DYSON
 - Broom-Seller..... }
Junkman..... } FRANK POWELL
 - Old Bohemian..... }
Old Ragpicker..... } FRANK PHILLIPS
 - Ragman..... } FOSTER RICHARDSON
 - Street Pedlars, Housekeepers, Workmen and Work-women, Bohemians, Grisettes, Prowlers, Beggars, etc.
- Scene: PARIS
Time: The Present
Narrator, FILSON YOUNG

The Dreary Steppe. As I walk in the lonely steppe in the darkness I think of thee, and it seems that all grows brighter and lovelier around me.

Over the Mountain. When I hear the cock crow on the hill, when I see the water ripple on the lake—sad is my heart.

In the Early Morning. When the first birds sing in the morning a maiden weeps, imprisoned on a rock in the middle of the sea. Neither her father nor mother have pity for her, but there comes a handsome youth who sees her plight and saves her.

All Things Depart. I cannot sing merry songs, when I think of how all things pass and vanish for ever.

Lilac. I will go and seek my luck in the lilac, for I am sure I shall find it there.

O, never sing to me again. Thy songs awaken memories that are too sweet and too sad.

7.0 Mr. T. M. AINSCOUGH, H.M.'s Senior Trade Commissioner in India and Ceylon: 'India, our Greatest Export Market?' (Under the auspices of the Department of Overseas Trade)

7.15 Musical Interlude

7.25 Sir RICHARD REDMAYNE: 'Coal-Mines: Past, Present and Future—IV, Post-War Legislation'

7.45 'Louise'
Act I and Act II, Scene 1
(See centre of page)

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

9.15 'THE TESTAMENT OF BEAUTY'
A Reading by Miss SACKVILLE WEST from

Dr. ROBERT BRIDGE'S Poem
ON his eighty-fifth birthday, the Poet Laureate published a poem longer and finer than anything he had ever written before. 'It is'—to quote the *Times*—'the outpouring of the accumulated wisdom, experience, scholarship, and poetic craftsmanship of one of the richest and mellowest spirits of our time.' 'The Testament of Beauty,' which is dedicated to the King, is a philosophical poem of more than 4,000 lines; it is the good fruit of a long life; it should serve to remind the pessimists that, even today, 'mighty spirits are abroad.' Though philosophical, the poem is starred throughout with beautiful passages of natural description such as we expect from this master-painter's hand: for the rest, it ranges over the whole gamut of life—not omitting, incidentally, a tribute to broadcasting. Unthinking critics have not been slow to complain of our Poet Laureate's 'inactivity': but Dr Bridges, from the dignified isolation of a great mind and heart, has bided his time and now, at the conclusions of his long life, he has given to the world a poem calculated to restore our faith in the power of poetry and our belief that the age of Titans is not dead.

9.35 Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.40 'Louise'
Act II, Scene 2, Act III

10.50 Interval
11.0 'Louise'
Act IV

11.35—12.0 DANCE MUSIC
ALAN GREEN and his BAND and ART GREGORY and his ST. LOUIS BAND, from THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN (Wednesday's Programmes continued on page 565.)



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D.A.9



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

- Sunday:** LILAC TIME—Selection (Theatra Orchestra) (No. 9298—4s. 6d.). *Day. Exp.*
UNFINISHED SYMPHONY (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9513-9515—4s. 6d. each). *Day. Exp.*
- Monday:** LILAC TIME (See Particulars Above) *Lon. & Day.*
- Tuesday:** POMP AND CIRCUMSTANCE—March (H.M. Grenadier Guards Band) (No. 9386—4s. 6d.). *Day. Exp.*
- L'APPRENTI SORCIER** (Conservatoire Orchestra) (Nos. L1974-L1975—6s. 6d. each). *Day. Exp.*
- Wednesday:** BARBER OF SEVILLE—Overture (Percy Pitt and B.B.C. Orchestra) (No. 9166—4s. 6d.). *Day. Exp.*
- FAUST—Ballad Music** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nov. L1794-L1795—6s. 6d. each). *Day. Exp.*
- ON THE QUARTER DECK—March** (H.M. Grenadier Guards Band) (No. 744—4s. 6d.). *Day. Exp.*
- IBERIA—Images pour Orchestra** (Kleiman and Royal Philharmonic Orchestra) (Nos. L1999-L2001—6s. 6d. each). *Day. Exp.*
- Thursday:** MERRIE ENGLAND—Selection (H.M. Grenadier Guards Band) (No. 9607—4s. 6d.). *Day. Exp.*
- SOLEMN MELODY** (Sir Hamilton Harty and Hallé Orchestra) (No. L1986—6s. 6d.). *Day. Exp.*
- BOHEMIAN GIRL—Overture** (Percy Pitt and B.B.C. Orchestra) (No. 9160—4s. 6d.). *Day. Exp.*
- HUNGARIAN RHAPSODY No. 2** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9765-9766—4s. 6d. each). *Day. Exp.*
- Friday:** PEARL O' MINE (Plaza Theatre Orchestra) (No. 5403—3s.). *Day. Exp.*
- DOCTRINES—Waltz** (Johann Strauss and Symphony Orchestra) (No. 9243—4s. 6d.). *Day. Exp.*
- PAYSAGE** (Jean Lusen's Orchestra) (No. 4011—3s.). *Day. Exp.*
- Saturday:** MIDSUMMER NIGHT'S DREAM—Scherzo (Sir Thomas Beecham and London Symphony Orchestra) (No. L1812—6s. 6d.). *Day. Exp.*
- WILLIAM TELL—Overture** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059—3s. each). *Day. Exp.*
- NUCKRACKER (CASSE-NOISETTE) Suite** (Osar Fried and Royal Philharmonic Orchestra) (Nos. L2318-L2320—6s. 6d. each). *Day. Exp.*

Instrumental.

- Sunday:** LESLIE STUART'S POPULAR SONGS (the late Leslie Stuart—Piano) (No. 9093—4s. 6d.). *Day. Exp.*
- ROBIN ADAIR** (Alwyn Peasdale—Cornet) (No. 287—3s.). *Day. Exp.*
- Monday:** MINSTRELS (William Murdoch—Piano) (No. 5167—3s.). *Lon. & Day.*
- FLIGHT OF BUMBLE BEE** (London Flute Quartet) (No. 4215—3s.). *Lon. & Day.*
- SCHUBERT'S SERENADE** (Viola, Flute and Harp) (No. 127—4s. 6d.). *Day. Exp.*
- Tuesday:** MELODY (Dances) (Rudy Wiedockt—Saxophone) (No. 4508—3s.). *Day. Exp.*
- Wednesday:** DRIGO'S SERENADE (Zimbalist—Violin) (No. 9674—4s. 6d.). *Day. Exp.*
- Thursday:** EINE KLEINE NACHTMUSIK (Léner String Quartet) (Nos. L1729-L1730—6s. 6d. each). *Day. Exp.*
- BALLET EGYPTIEN** (Quentin Maclean—Orem) (Nos. 4769-4770—3s. each). *Day. Exp.*
- GRASSHOPPERS' DANCE** (J. H. Squire Celeste Octet) (No. 3600—3s.). *Day. Exp.*
- CLASSICA—Selection** (J. H. Squire Celeste Octet) (No. 9440—4s. 6d.). *Day. Exp.*
- LONDON BERRY AIR** (J. H. Squire Celeste Octet) (No. 5158—3s.). *Day. Exp.*
- Friday:** ROMANCE IN F SHARP (William Murdoch—Piano) (No. L2159—6s. 6d.). *Day. Exp.*
- Saturday:** LIEBESTRAUM No. 3 (Evelyn Howard-Jones—Piano) (No. 9651—4s. 6d.). *Lon. & Day.*

Vocal.

- Sunday:** SHIPS THAT PASS IN THE NIGHT (Clara Serena) (No. 5316—3s.). *Day. Exp.*
- Monday:** RIGOLETTO—La donna e mobile (Loinant) (No. 5060—3s.). *Day. Exp.*
- MAIRE, MY GIRL** (Rex Palmer) (No. 5278—3s.). *Day. Exp.*
- FRIEND O' MINE** (Edgar Coyle) (No. 2520—3s.). *Day. Exp.*
- Tuesday:** COME INTO THE GARDEN, MAUD (William Heseltine) (No. 9587—4s. 6d.). *Lon. & Day.*
- WHO IS SYLVIA?** (Dora Labbette) (No. 4805—3s.). *Lon. & Day.*
- FAUST—When All Was Young** (Muriel Brunskill) (No. 3449—3s.). *Day. Exp.*
- TOUCH NOT THE NETTLE** (Alexander Carrichael) (No. 5567—3s.). *Day. Exp.*
- Wednesday:** DANNY BOY (Dora Labbette) (No. 9479—4s. 6d.). *Day. Exp.*
- FATHER O'LYNN** (Norman Allio) (No. 5356—3s.). *Day. Exp.*
- TALES OF HOFFMANN—Bacchante** (Isobel Ballie and Nellie Walker) (No. 9654—4s. 6d.). *Day. Exp.*
- MOLLY BRANNIGAN** (W. F. Watt) (No. 3799—3s.). *Day. Exp.*
- Saturday:** CAN'T REMEMBER (Harold Williams) (No. 5399—3s.). *Lon. & Day.*
- TOM JONES—Waltz Song** (Doris Vane) (No. 3879—3s.). *Day. Exp.*
- DRINK TO ME ONLY** (Celebrity Quartette) (No. 5579—3s.). *Day. Exp.*

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READ THE BOOK THAT
COMES WITH THE BOTTLE

Some Descriptive Notes on the Music of Tonight's (5GB) SYMPHONY CONCERT

'Signor Crescendo.'

ROSSINI was only twenty-one when his opera-buffa, *L'Italiana in Algeri*, appeared in Venice. But his position as one of the most popular composers of the day was already well established, by the charm of his own personality almost as much as by his genius for music, and in the previous year, 1812, he had produced no fewer than six operas. It was in one of them that he first made notable use of a device which was afterwards recognized as peculiarly his own, although he could make no claim to its invention—a long crescendo, rising gradually from quite soft tone to the fullest volume of sound which could be drawn from the orchestra of that simpler age. He made use of it so frequently that for years he was known to a very wide circle of admirers as 'Signor Crescendo.'

Earlier in 1813, he had scored a tremendous success—his greatest so far—with *Tancredi*, an opera whose overture is still popular. To say that Venice went mad over it is more nearly a literal statement of fact than that phrase generally is: Rossini was himself so well aware of the irresponsible gaiety of his music that he laughingly prophesied his early removal to an asylum on the strength of it. 'But on the contrary,' he said afterwards, 'it was the Venetians who were mad, madder than I was.'

L'Italiana in Algeri was hardly less gay and sparkling; full of Rossini's irresistible melody it, too, was a great popular success. The opera, as a whole, has long ago vanished from the boards, but the overture retains its hold on the popular affections, and deservedly so: it is a characteristic example of Rossini's wonderful gift for sparkling melody, and it makes full use of his favourite device—crescendo.

An Image of Spain.

THREE sets of Debussy's pieces, each consisting of three movements, are called *Images*. The first two are for pianoforte solo, and the third for orchestra—the last purely orchestral music he wrote. The name is a difficult one to translate satisfactorily into English; neither 'image' nor 'picture' is of itself quite sufficient, a blend of the two being nearer the mark. But of all the composers who ever lived, Debussy is obviously the one who has the best right to give his music such a name. It can evoke what, for want of a better name, we must call an 'atmosphere,' can set before us dreamy pictures, as no other has yet been able to do in the same way, or in so marked a degree—and it is all done by the most delicate and subtle means. He is regarded by his own countrymen as having embodied in his work the subtle qualities which go to make up the French spirit, more fully and more naturally than any other man.

The three *Images* for Orchestra appeared in 1909, and the movements are—'Gigues,' 'Iberia,' and 'Rondes de Printemps.' The second, though its name suggests an excursion from Debussy's native idiom, is no spurious Spanish music, such as others have produced, by superficial use of characteristic turns of phrase or melody. It is genuine Debussy, and any suggestion of vivid Spanish light and colour in the music is treated very much in his own characteristic way. Spain as Debussy dreamed of it, not as he saw it and pictured it in music,—so we are to understand this piece. It is in three distinct sections, which he calls—'Through the Streets and Through the Roads,' 'Fragrances of the Night,' and 'Morning of a Festival Day.'

Figaro's Next-door Neighbour.

MOZART'S first Concerto was written while he was still the merest child, and yet the work was so difficult that no one in the family's circle of acquaintance could be found to play it. The youthful composer insisted that that was why it was called a Concerto and that it simply had to be practised until it could be played.

Without counting that precocious effort, there are some forty-five concertos from his hand, of which no fewer than twenty-five are for pianoforte. The one in C Minor belongs to the year 1786—when Mozart was thirty—the year which saw the wonderful success of the opera *Figaro*. It stands next to *Figaro*, indeed, in the great-catalogue of Mozart's music which we owe to the devotion of Dr. Ludwig von Köchel, botanist, mineralogist, and Mozart enthusiast; this is No. 491, and *Figaro* is No. 492, figures which of themselves tell us something of the immense industry of the composer.

This Concerto, one of his very finest, is in the customary three movements. The first has the usual two principal tunes, and begins, according to tradition, with an orchestral introduction. There is a thought of grave and weighty things in the first tune, but there is nothing solemn about the gracious melody of the second.

There are three tunes in the slow movement, one which begins and closes it, with a minor and a major melody forming the middle section of it, and the Allegretto which brings the Concerto to an end is an Air with Variations.

A Symphony, 'From the Old World.'

WHEN Dvorak's most popular symphony—No. 5, *From the New World*—appeared, it soon found itself in the midst of a heated dispute. The good people of the United States claimed it as inspired by American and Negro melodies, pointing to the interest Dvorak had shown in them during his short stay over there. His own countrymen, on the other hand, would have none of it, insisting that all the tunes in the Symphony were as Bohemian as the rest of Dvorak's music, and that homesickness was its real inspiration. The quarrel is long ago forgotten and nobody cares very much nowadays about the origin of the tunes; both sides of the Atlantic are content to admire and enjoy them for themselves.

But listeners who know Dvorak's fifth symphony—and who does not?—may lend this fourth an added interest by asking themselves as they hear it, whether its tunes could possibly have been claimed as American, had the symphony appeared after Dvorak's stay in the States. It was actually written some years before that, in one of the happiest times in Dvorak's life. He had settled down in a little country place of his own, staying there whenever his duties in Prague or elsewhere allowed him to, revelling in the peace and quiet of Nature. He loved the country—his own country best of all, and was never quite happy anywhere else. No wonder, then, that the music written in those quiet years from 1884 till about 1890, is eloquent of his beloved land.

This Symphony was published in 1889. The first movement is built up on three splendid tunes; the second, with something of elegiac melancholy, is as beautiful as any slow movement he ever wrote, and the third is a delicate Allegretto of great charm. The last movement, almost more than the others, is instinct with Slavonic verve and energy.

WEDNESDAY, NOVEMBER 27

5GB DAVENTRY EXPERIMENTAL

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TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

- March (Suite in F) *Holst*
- Overture, 'The Barber of Seville' *Rossini*
- EVELYN CREES (Contralto)
- The Sandman } *Brahms*
- Sapphic Ode }
- In Summer Fields }

3.25 BAND

Italian Capriccio *Tchaikovsky*

ERNEST ELLIOTT

In Original Humour at the Piano

BAND

Two Hungarian Dances *Brahms*
No. 1 in G Minor; No. 2 in B Flat

3.55 EVELYN CREES

Danny Boy *Irish Air, arr. Weatherly*
Down Here *Brahe*
You did not know *Stanley Eaton*

BAND

Cornet Solo, 'I'll sing thee songs of Araby' *Clay*
(Soloist, P.C. COOK)

ERNEST ELLIOTT

In Original Skits and Sketches

BAND

Ballet Music, 'Faust' *Gounod, arr. Godfrey*

4.30 DANCE MUSIC

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

5.30 The Children's Hour

(From Birmingham)

- 'The Land of Sugar Candy,' by Robert B. Tredinnick
- RITA SHARPE (Violoncello)
- 'Pinnacle Climbers—The Finder of PI,' by Nicolina Twigg
- JACKO and TONY in Duets

6.15 'The First News'

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

- March, 'On the Quarter Dock' *Alfred Seronade*
- RITA SHARPE (Violoncello)
- Nina *Pergolesi, arr. W. H. Squire*
- The Bells *Debussy*
- Chardas (Hungarian Dance) *Fischer*
- ORCHESTRA
- Fantasy, 'A Midsummer Night's Dream' *Mendelssohn, arr. Finck*

7.5 SAMUEL SAUL (Baritone)

Birds in the High Hall Garden } *Somervell*
Go not, happy day }

RITA SHARPE

Wiegenlied (Cradle Song) *Schubert*
Arab Melody *Glazunov*
Minuet *Monterio, arr. Van Lier*
Father O'Flynn *Irish Air, arr. Cedric Sharpe*



MARCELLE MEYER

is the pianist in tonight's Symphony Concert relayed from the Queen's Hall.

8.0 THE B.B.C. SYMPHONY CONCERT

ORCHESTRA

Barcarollo, 'The Tales of Hoffmann' *Offenbach*
Turkish March *Mozart*

7.35 SAMUEL SAUL

Molly Brannigan *Stanford*
A Love Song *arr. Corder*
Life and Death *Coleridge-Taylor*

ORCHESTRA

Dance Airs from Ballet des Cour *Pierré*

8.0 Symphony Concert

(Sixth Season—1929-30)

MARCELLE MEYER (Piano-forte)

THE B.B.C. SYMPHONY ORCHESTRA
(Principal Violin, CHARLES WOODHOUSE)

Conducted by SIR THOMAS BEECHAM
Relayed from the Queen's Hall, London

(Sole Lessces: Messrs. Chappell and Co., Ltd.)
Overture, 'L'Italiana in Algieri' *Rossini*

8.10 Iberia (Images, No. 2)

Debussy

Par les rucs et par les chemins; Les parfums de la nuit; Le matin d'un jour de fête

8.30 MARCELLE MEYER and Orchestra

Concerto in C Minor (K. 491) for Pianoforte and Orchestra *Mozart*
Allegro; Larghetto; Allegretto

9.5 READING

'Poems from the Chinese,' translated by Arthur Waley,
Read by RONALD WATKINS

9.20 Symphony Concert

(continued)

Symphony, No. 4, in G *Dvorak*
Allegro con brio; Adagio; Allegretto grazioso;
Allegro ma non troppo
(For Notes on this Concert see page 564)

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

TEDDY BROWN and his BAND,
From CIRO'S CLUB

11.0-11.15 ALAN GREEN and his BAND and ART GREGORY and his ST. LOUIS BAND, from THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN

(Wednesday's Programmes continued on page 566.)

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OCCUPATION..... EXACT DATE OF BIRTH.....
R.T. 22/11/29

A POET LOOKS AT BROOKMAN'S PARK.

(Continued from page 539.)

more quickly persuaded to return to the warmth of the great building, after a hasty glance at the pond and screens by which the engines were cooled.

We entered the Hall of the Cabinets. These sombre, glass-walled cages contained the valves, long intricacies of glass larger than a chemist's condenser. Here, surely, were the altars of the temple, to which the god descended, showing his Mercurial genius in spirals of light as though his own caduceus were become incandescent, and multiplied for a sign of his omnipresence.

Along the end of the Hall was a panel, about thirty feet by ten, full of such a bewilderment of levers and coloured lamps that even the High Priest could not explain it to the layman. He made several attempts, and we all looked profound. But really we were deeply humiliated—for such is the crushing effect of an accumulation of details. What made us even more abased was the discovery that this was only one of three such panels, the others being in the Transmission Room and the Engine Room.

The Transmission Room contained the dynamos. They lay there side by side, each slumbering in a steel-railed enclosure. In half an hour they were to be awakened, and one felt that they were rather sulky about it. They looked so hunched up and morose. Again we paid obeisance to the Panel, and passed into the Engine Room. Here were four giants, even more grey and sluglike than the dynamos, and much bigger. They waited there in austere silence, their flanks gleaming smoothly, and the four great flywheels shining. All was spotless, except for one tiny speck of white dust between the paws of the farthest monster. Curiosity made me go nearer, and the speck proved to be a cup and saucer! Some Chestertonian and irreverent imp must have placed it there. As I looked, a minor priest removed it discreetly, but not soon enough, for the monster began to shake; the shake became a rumble, and the rumble became a roar. It was going to tell the whole world about this indignity!

Soon the building was trembling, for not even the eight-foot-deep air-cushions on which these giants slept could deaden the violence of their labourings. Then from the neighbouring room there rose a whine and a cry: the dynamos were awake. All was life. We no longer stood in a temple of silence, which was mislaid in a country field, to be the perching-place of robins. Here was the whole modern world, and we were in its centre, discovering at last the medium by which the nervous, happy, tragic, and incredibly sensitive Spirit of Today is able to express its personality, that something which makes it different from the pre-War world, and cuts us off from the generation of our parents as though they had lived in the centuries of the Scholastics. 'Surely,' I thought, 'ours is the Age of the Messenger, of swifter and swifter transmission, with no object but change and motion; an Age lovely as light, as gnats' wings, as running water; but unstable, quick, and fickle, refusing to be burdened under the pack of utility or moral weight. And the Nietzschean Spirit of the Age is to be found here in the Temple of Hermes, the Transmitter!'

RICHARD CHURCHILL

Wednesday's Programmes continued (November 27).

5WA CARDIFF. 968 kc/s (309.9 m.)

- 1.15-2.0 AN ORCHESTRAL CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Symphony, No. 36, in C.....Mozart
Suite, 'Children's Corner'.....Debussy
- 2.30 London Programme relayed from Daventry
- 3.45 Mozart Trios, No. IV
THE STATION TRIO
FRANK THOMAS (Violin)
RONALD HARDING (Violoncello)
HUBERT PENGELLY (Pianoforte)
Trio in C
Allegro; Andante cantabile; Allegro
- 4.5 WILLIAM LOMAS (Tenor)
Come Away, Death.....Quilter
O Mistress Mine.....Quilter
Blow, Blow Thou Winter Wind.....Quilter
- TRIO
Gipsy Rondo ('Trio in G').....Haydn
- WINIFRED BELLINGHAM (Pianoforte)
Mazurka in A Flat, Op. 50, No. 2.....Chopin
Scherzo in B Flat Minor, Op. 31.....Chopin
- WILLIAM LOMAS
When the World of the Eyes.....Brewer
Linden Lea.....Vaughan Williams
Go, Lovely Rose...Quilter
- TRIO
Minuet Antique.....Robert Elkin
Waltz No. 2..Cyril Scott
- 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
- 9.35 West Regional News
- 9.40-11.35 S.B. from London



WINIFRED BELLINGHAM (pianist) plays during this afternoon's programme from Cardiff.

5SX SWANSEA. 1,040 kc/s (288.5 m.)

- 1.15-2.0 S.B. from Cardiff
- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.35 West Regional News. S.B. from Cardiff
- 9.40-11.35 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.35 Local News
- 9.40-11.35 S.B. from London

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
'Buzz-Buzz' (F. Cameron Sellar)
'Songs of a Wayside Inn' (Mullen) will be sung by GEORGE STRATHON (Baritone)

- 6.0 London Programme relayed from Daventry
- 6.15-11.35 S.B. from London (9.35 Mid-Week Sports Bulletin; Local News)

2ZY MANCHESTER. 797 kc/s (376.4 m.)

- 2.30 London Programme relayed from Daventry
- 3.45 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Masaniello'.....Auber
Suite, 'The King's Masked Ball'.....Bendix
The Dervishes; Blue Beard and Fatima;
Hindoo Priests; The Cossacks
- BERYL CRANE (Pianoforte)
Filligran.....Karg-Elert
Waltz in C Sharp Minor.....Chopin
Impromptu in F Sharp.....Chopin
- ORCHESTRA
An April Legend.....Ashworth
Celtic Waltz.....O'Donnell
The Dicky-bird Hop.....Gourley
- BERYL CRANE
'Rigoletto' Paraphrase.....Liszt
Minstrels.....Debussy
- ORCHESTRA
Selection, 'By Jingo'.....Finck
Three Famous Pictures.....Haydn Wood
The Villago Wedding;
The Doctor; The Laughing Cavalier
- 5.15 The Children's Hour
INVITATIONS AND ADVENTURES
Songs, including 'The Two Magicians' (Sharp), 'Charabanc Joo' (Charles), 'Disobedience' (Fraser-Simson), by BEATRICE COLEMAN and HARRY HOWEVELL
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

9.35 North Regional News

9.40-11.35 S.B. from London

Other Stations.

5SC GLASGOW. 752 kc/s (398.9 m.)

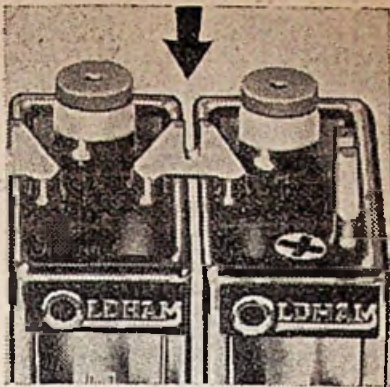
2.40:—For the Schools. Mr. Robert L. Mackie—'The Men of Old—Figures from Scotland's Past—IX, Bishop William of St. Andrews.' S.B. from Dundee. 3.0:—Dance Music by Charles Watson's Orchestra. Relayed from the Playhouse Ballroom. 3.30:—London Programme relayed from Daventry. 3.45:—A Concert (See Aberdeen). Janet MacFarlane (Soprano), and James D. Johnston (Bass) (S.B. from Aberdeen), The Octet 5.0:—Organ Music by Edith M. Buckley. Relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Colonel K. H. M. Connal, 'Animals' Week, 1929.' 6.15:—S.B. from London. 6.30:—Mr. J. S. Clisholm—'Manuring' and Topical Gardening Notes. S.B. from Edinburgh. 6.45:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-11.35:—S.B. from London.

2BD ABERDEEN. 995 kc/s (301.5 m.)

2.40:—S.B. from Dundee. 3.0:—S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—S.B. from Glasgow. 4.0:—Janet MacFarlane (Soprano) 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: 'Horticulture' 6.45:—S.B. from London. 9.35:—Scottish News Bulletin. S.B. from Glasgow. 9.40-11.35:—S.B. from London.

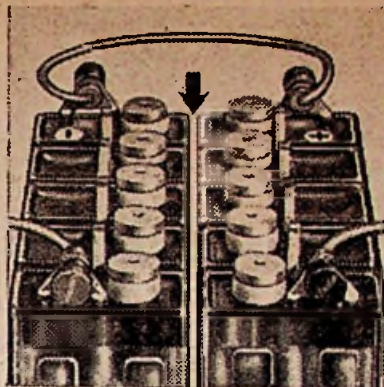
2BE BELFAST. 1,238 kc/s (242.3 m.)

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—An Afternoon Concert. The Orchestra: Overture in a Spanish Theme (Balakirev). 3.55:—Symphony No. 2 in C Minor, Op. 17 (Tchaikovsky). 4.25:—Mary Johnston (Soprano): Bird Songs at Eventide (Eric Coates); When'er a snowflake leaves the sky (Liza Lehmann); An Old Violin (Fisher). 4.37:—Harold Harper (Violin): Romance (Svendsen); Tempo di Menuetto (Pugnani, arr. Kreisler); On Wings of Song (Mendelssohn, arr. Achron); Liebesfreud (Kreisler); Poem (Fibich, arr. Kubelick). 4.50:—Orchestra: Concert Waltz, Op. 47 (Glazounov). 5.0:—Gramophone Records. 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London. 9.35:—Regional News. 9.40-11.35:—S.B. from London.



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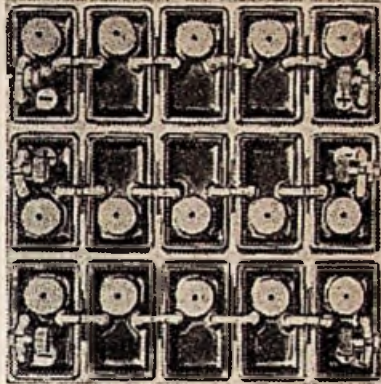


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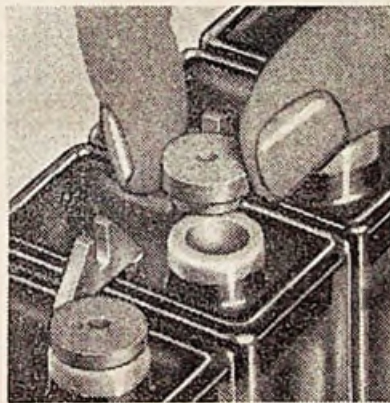
3. Air gaps throughout

You can assemble Oldham H.T. Accumulator Units to any voltage but always every cell and every unit will be air-spaced from its neighbour.



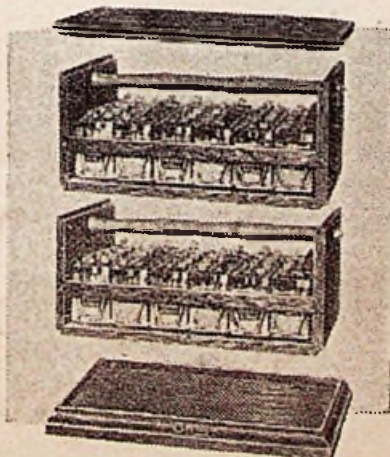
4. Screwed Cell-connectors

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7-45
THE
HALLÉ
CONCERT

THURSDAY, NOVEMBER 28
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.20
DANCE MUSIC
AND
NEGRO SPIRITUALS



By courtesy of Messrs. Kegan Paul.

MUSSORGSKY,
the Russian composer whose songs are being sung by Tatiana Makushina in the Foundations of Music tonight.

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'Parents and Children'—XIII. The Hon. Mrs. ST. AUBYN: 'Keeping up with your children'
- 11.0 (Daventry only) Gramophone Records

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

- 12.0 A CONCERT
FRIDA LENDRUM (Soprano)
MARGOT MCGIBBON (Violin)
HAYWEL HUGHES (Pianoforte)
- 1.15-2.0 A LUNCH HOUR CONCERT
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Relayed from the Town Hall, Birmingham
Overture, 'Euryanthe' Weber
Lady Rudnor's Suite Parry
Allegretto, Symphony No. 2 in D Brahms
Tone Poem, 'Finlandia' Sibelius
- 2.25 (Daventry only) Fishing Bulletin
- 2.30 FOR THE SCHOOLS
Mr. A LLOYD JAMES: 'Speech and Language'
- 2.50 Interlude
- 3.0 EVENSONG
From Westminster Abbey
- 3.45 Mr. J. W. ROBERTSON SCOTT: 'Our Great Grandfathers' Countryside—III, How the Farmer Lived'
- 4.0 Shoreditch Schools' Musical Association
Annual Festival Concert
Relayed from Shoreditch Town Hall
In Derry Vale (With Descant by G. Shaw)
Londonderry Air
The Ride of the Witch (Two Part) C. Wood
Greeting (Two Part) Mendelssohn
The Boy's Song (Two Part) A. J. Silver
The Call of the Morning (Three Part) A. J. Silver
The Invitation (Unison) Stanford
Lobby Shaftoe (Unison) Folk Song

- 4.30 A Concert
LEONARD ASHDOWNE (Baritone)
JACQUES SERRES (Violoncello)
ELSIE WOOD, VERA TOWSEY (Two Pianofortes)
- 5.15 THE CHILDREN'S HOUR
MY PROGRAMME
by
LADY TREE
Musical Interlude
- 6.0 'The First News'
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN
- 6.30 Market Prices for Farmers
- 6.35 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
RUSSIAN SONGS
Sung by
TATIANA MAKUSHINA
Parassia's Song ('The Fair of Sorochintsi') Mussorgsky
Ballade Mussorgsky
Gathering Mushrooms Mussorgsky
Trepak Mussorgsky
Field-marshal Death Mussorgsky

Parassia's Song. Parassia sings sadly about her lover and her misfortunes, but gradually she grows happier and her feet cannot refrain from dancing.
Ballade. He is lying dead and forgotten on the battlefield, and whilst ravens make a feast of his blood, far away his wife sits awaiting him. She rocks her child and sings to it: 'Soon thy father will be back, and we will all rejoice.' But he is lying dead and forgotten.
Mushrooms. I am going a-mushrooming, a full basket I shall bring to my parents-in-law. But to my old man I will bring a toadstool, and when he is poisoned, I shall find a magic herb which will induce my fair love to come to me.
Trepak. On a dark night a snowstorm falls upon a poor, lonely drunkard and dances around him a wild trepak, until he is covered with snow for ever.
Field-marshal Death. The battle raves all day fiercely and when it closes at night Field-marshal Death appears and proudly surveys his victory.

- 7.0 Miss V. SACKVILLE-WEST: 'New Novels'
- 7.15 Musical Interlude
- 7.25 Mr. A. V. JUDGES: 'Life and Labour in England from Elizabeth to Anne—IV, Trade with Europe and Beyond'
- 7.45 Hallé Concert
S.B. from Manchester
Relayed from the Free Trade Hall
THE HALLÉ ORCHESTRA
Conducted by
SIR HAMILTON HARTY
ORLOFF (Pianoforte)

ORCHESTRA
Serenade, 'Eine Kleine Nacht-Musik' .. Mozart
8.0 Concerto in A (K.488) for Pianoforte .. Mozart (Solo Pianoforte, ORLOFF)
8.25 Symphony No. 4 in D Schumann
8.55 INTERVAL
'Ears' from 'The Essays of Elia,' by Charles Lamb, read by RONALD WATKINS

- 9.5 Hallé Concert (continued)
The Garden of Fand Baz

In the old Irish mythology the lovely Fand was the daughter of Manannan, the Keltic Neptune. Cuchulain, mightiest of legendary heroes, was lured by her away from his country and from Emer his wife till she made her way to Fand's enchanted island in the sea, and prevailed on the goddess to give her back her hero.
Baz' music, though inspired by that picturesque story, does not follow it closely. His Tone Poem falls into three closely-connected sections. In the first we are to imagine the wide, untroubled sweep of the Atlantic, with the sunset lighting its waste of waters. Cuchulain's

little ship is faring westwards, and the lapping water round it, and the long surging swell, are vividly presented. At the end of this section the ship grounds on the sand of the island.
The second scene shows us the unearthly and never-ending revelry, the dancing and feasting, into which the hero and his men are caught up. Through it there breaks the song of Fand herself—a song of immortal love that enchains for ever the hearts of all who hear it. The dance begins again, but from the beginning of the third section, the sea gradually rises in might and at last overwhelms the island, to leave the faery people riding joyously upon the waves. Evening falls, the sea grows calm once more, and the magic garden has vanished from sight.

- 9.20 ORLOFF
Pianoforte Solos:
Nocturne Chopin
Study Chopin
Prelude in G Minor Rachmaninov
 - 9.30 ORCHESTRA
Dance Rhapsody Delius
- MAKING its first appearance at the Festival at Hereford in 1909, this Dance Rhapsody has always been among the most popular of his purely orchestral works. There is a short introduction, in which the oboe, the flute, and the horns have shares. There follows a section in quicker tempo, where a new tune is heard, while, soon afterwards the violins give us still another new theme. These are all worked out at some length; the music rises to a climax and then makes way for a slow section. But the bustling mood of the first part returns and the Rhapsody comes to an end with great strength and vigour.

- 9.45 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News (Daventry only) Shipping Forecast
- 10.5 Mr. VERNON BARTLETT: 'The Way of the World'

10.20-12.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
MARIA SANDRA (Negro Spirituals)
(Thursday's Programmes continued on page 579.)



MARIA SANDRA
will sing Negro Spirituals during the intervals of the dance music between 10.20 and 12.0 tonight.



The beard normally grows downwards on the cheek and the chin, and under the chin, and upwards on the neck. Stroke with the growth, the first time over; against, the second.

Do you know how to shave?

These five simple rules mean a smooth shave every time:

1 Lather well, using hot water, for at least two minutes—the longer the better.

2 Hold the razor still against the temple, and draw the skin, with your other hand, upwards and away from the razor.

3 In shaving the rest of the face, let the razor edge meet the beard diagonally.

4 The first time you go over the face, stroke *with* the growth of the beard, the second time *against* it.

5 Always remove the blade from the razor to clean it. Run hot water over it, and dry it without going against the edge.

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GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

SYMPHONY No. 8 in D MINOR—"Unfinished"—(Schubert)—Royal Opera Orchestra, Covent Garden—conducted by Eugene Goossens—C1294 to C1296, 4/6 each. Daventry Ex., Sun. 5.25

LILAC TIME—Selection—New Mayfair Orchestra—C1457, 4/6. London and Daventry, Monday, 8.30.

FLIGHT OF THE BUMBLE BEE—Chicago Symphony Orchestra—conducted by Frederick Stock—D1284, 6/6. London and Daventry, Monday, 8.53.

SERENADE (Schubert)—Elsie Suddaby—B2746, 3/-. Daventry Ex., Monday, 3.3.

VIRGINIA—Selection—New Mayfair Orchestra—C1588, 4/6. Daventry Ex., Monday, 3.0.

DONNA È MOBILE—"Rigoletto"—Martinelli—DA817, 6/-. Daventry Ex., Monday, 3.10.

POP AND CIRCUMSTANCE MARCHES, Nos. 1 and 2—Royal Albert Hall Orchestra—conducted by Sir Edward Elgar—D1102, 6/6. Daventry Ex., Tuesday, 5.15.

BARBER OF SEVILLE—Overture—State Opera Orchestra, Berlin—conducted by Dr. Leo Blech—D1294, 6/6. Daventry Ex., Wednesday, 3.10.

DANNY BOY—Margaret Sheridan—DA332, 6/-. Daventry Ex., Wednesday, 3.55.

DOWN HERE—Elsie Ackland—B2740, 3/-. Daventry Ex., Wednesday, 4.0.

FAUST—Ballet Music—Royal Opera Orchestra, Covent Garden—conducted by G. W. Byng. C1463, 4/6. Daventry Ex., Wednesday, 4.20.

WIEGENLIED—Ellisabeth Schumann—DB1065, 8/6. Daventry Ex., Wednesday, 7.15.

BARCAROLLE—"Tales of Hoffman"—New Light Symphony Orchestra—B2377, 3/-. Daventry Ex., Wed., 7.25.

TURKISH MARCH (Mozart)—Wanda Landowska—DA869, 6/-. Daventry Ex., Wednesday, 7.30.

EGYPTIAN BALET MUSIC—New Light Symphony Orchestra—C1254 and C1255, 4/6 each. Daventry Ex., Thursday, 4.30.

CANZONA (Guilmant)—W. G. Alcock—B2466, 3/-. Daventry Ex., Thursday, 6.45.

STÄNDCHEN—Ellisabeth Schumann—DB1010, 8/6. Daventry Ex., Thursday, 10.35.

HUNGARIAN RHAPSODY No. 2—Alfred Cortot—DB1042, 8/6. Daventry Ex., Thursday, 10.38.

LULLABY (Scott)—Cedric Sharpe—B2729, 3/-. Daventry Ex., Thursday, 10.42.

SCHERZO, Op. 31 (Chopin)—Moisewitsch—D1063, 6/6. Daventry Ex., Friday, 7.10.

SARABANDE (Bach)—Rachmaninoff—DB1016, 8/6. Daventry Ex., Friday, 8.0.

MANDOLINE (Debussy)—Anne Thursfield—E428, 4/6. Daventry Ex., Friday, 8.20.

SONGS WITHOUT WORDS (Mendelssohn)—Mark Hambourg—E2433, 3/-. London & Daventry, Saturday, 3.56.

LIEBESTRAUME No. 3 (Liszt)—Tito Schipa—DB373, 8/6. London & Daventry, Saturday, 4.16.

SCHERZO from 4th SYMPHONY in E MINOR (Tchaikovsky)—Royal Albert Hall Orchestra—conducted by Sir Landon Ronald—D1049, 6/6. Daventry Ex., Saturday, 2.35.

SCHERZO—A Midsummer Night's Dream (Mendelssohn)—Philharmonic Symphony Orchestra of New York—conducted by Arturo Toscanini—D1671, 6/6. Daventry Ex., Saturday, 2.50.

ALBUMBLATT (Wagner)—De Groot and Piccadilly Orchestra—C1460, 4/6. Daventry Ex., Saturday, 5.5.

HEBREW MELODY—Heifetz—DB1048, 8/6. Daventry Ex., Saturday, 5.15.

DRINK TO ME ONLY—Lawrence Tibbett—DA868, 6/-. Daventry Ex., Saturday, 8.22.

WHERE THE BEE SUCKS—Evelyn Scotney—E494, 4/6. Daventry Ex., Saturday, 8.32.

THE NUTCRACKER SUITE—Philadelphia Symphony Orchestra—conducted by Leopold Stokowski—D1214 to D1216, 6/6 each. Daventry Ex., Saturday, 11.0.

THE APPRENTICE MAGICIAN—Philharmonic Symphony Orchestra of New York—conducted by Arturo Toscanini—D 1689, 6/6. Daventry Ex., Tuesday, 9.26.

FRIEND O' MINE—Hemingway—B2373, 3/-. Daventry Ex., Monday 3.30.

ITALIAN CAPRICE—Berlin State Opera Orchestra—conducted by Dr. Leo Blech—D1592, 6/6. Daventry Ex., Wednesday, 3.25.

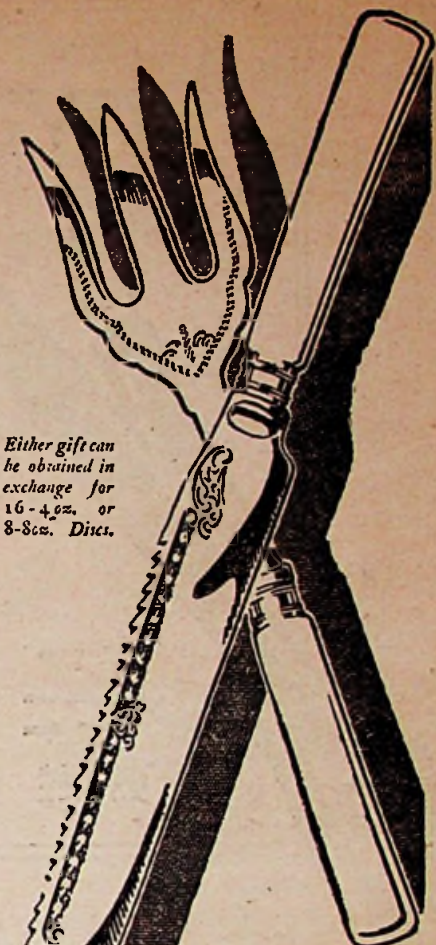
EINE KLEINE NACHTMUSIK—Barbirolli's Chamber Orchestra—C1655 and C1656, 4/6 each. London and Daventry, Thursday, 7.45.

I'LL SING THE SONGS OF ARABY—Derek Oldham—B2593, 3/-. Daventry Ex., Thursday, 5.10.

SOLEMN MELODY—Reginald Goss-Custard—C1305, 4/6. Daventry Ex., Thursday, 6.35.

TOCCATA (Symphony No. 5) (Widor)—Reginald Goss-Custard—E416, 4/6. Daventry Ex., Thursday, 6.50.

DEDICATION—Backhaus—DA944, 6/-. Daventry Ex., Friday.



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Either or both of the gifts illustrated above are offered in exchange for the paper Discs from tins of Andrews Liver Salt.

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(R.T.12)

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THURSDAY, NOVEMBER 28

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert
(No. VIII of the 35th Winter Series)
Relayed from THE PAVILION, BOURNEMOUTH
THE BOURNEMOUTH MUNICIPAL SYMPHONY ORCHESTRA
Conducted by Sir DAN GODFREY
Overture, 'The Uninhabited Island' *Haydn*
Scherzo, 'A Night by Dalegarth Bridge' *S. H. Braithwaite*
Pianoforte Concerto in E Minor *Chopin*
Allegro maestoso; Romanzo (Larghetto); Rondo (Vivace)
Symphony (No. 3) in F *Dvorak*
Allegro ma non troppo; Andante con moto; Allegro Scherzando; Finale—Allegro molto
The Uninhabited Island is the Overture to a little Opera written by Haydn in honour of the name day of his patron, Prince Esterhazy. It begins with the traditional slow introduction, and the main section is in a lively measure. It is interrupted by a quieter movement, taken from one of the scenes in the opera which represent the Desert Island of the title.

4.30 ORGAN MUSIC
Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASHWOOD HEATH, BIRMINGHAM
Egyptian Ballet Music *Luigini*
La Siesta *Norton*
Descriptive Piece, 'The Grasshopper's Dance' *Bucalossi*
ALLAN JOHN HILL (Tenor)
Music, when soft voices die
Wilkinson
Love's Omnipresence *Stephenson*
REGINALD NEW
Selection, 'Merric England' *German*
Flourette, I shall never forget *Haydn Wood*
ALLAN JOHN HILL
I pitch my lonely caravan at night *Eric Coates*
I'll sing thee songs of Araby *Clay*
REGINALD NEW
Classica (a Pot-Pourri of Classical Items) *arr. Ewing*

5.30 The Children's Hour
(From Birmingham)
'The Merry-go-Round'—a Play by Gaydon Oliver
FREDERICK CHESTER in West Country Songs and Stories
HARLEY and BARKER will Entertain

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 ORGAN RECITAL
by Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Overture, 'Samson' *Handel*
Solemn Melody *Walford Davies*
Toccata in F *Bach*
Canzona in A Minor *Guilmant*
Toccata (Symphony No. 5) *Widor*

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

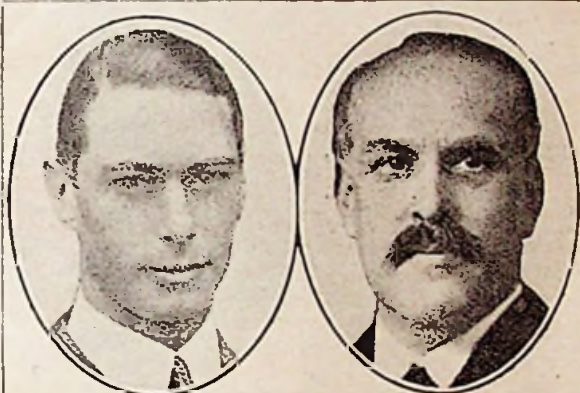
7.45 Vaudeville
(From Birmingham)

HARLEY and BARKER in Light Songs and Harmony

7.45 VAUDEVILLE
FROM
BIRMINGHAM

OLIVE HIBBERT (Mimic)
BILLY THORBURN (Syncopated Pianisms)
TOMMY HANDLEY (The Wireless Comedian)
ARTHUR ACKERMAN and JENNY WYNNE in Old-Time Songs
FREDERICK CHESTER in West Country Songs and Stories
PHILIP BROWN'S DOMINOES BAND

9.0
Speeches following
The Annual Dinner of
The National Institute of Industrial Psychology
Relayed from The Hotel Victoria
H.R.H. THE DUKE OF YORK and the Prime Minister, The Right Hon. J. RAMSAY MACDONALD, will propose the Health of the Institute
The Right Hon. Viscount D'ABERNON, G.C.B., and Mr. H. J. WELCH will respond
Sir JOSIAH STAMP, G.B.E., will propose the Health of the Guests



The DUKE of YORK and Sir JOSIAH STAMP (right) are two of the speakers at the dinner of the National Institute of Industrial Psychology, which will be relayed from 5GB tonight at 9.0.

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

10.15 A CONCERT
NORAH DAHL (Soprano)
THE GERSHOM PAR-KINGTON QUINTET
Selections:
'The Bohemian Girl' *Balfe*
'Maritana' *Wallace*
Warum? (Why?) *Schumann*

10.30 NORAH DAHL
Allerseelen (All Souls' Day) } *Strauss*
Ständchen (Serenade) }

10.38 QUINTET
Hungarian Rhapsody, No. 2 *Liszt*
Lullaby *E. Scott*

10.52 NORAH DAHL
Nightingales *Bryson*
The Tryst *Sibelius*

ROBERT ERNEST BRYSON, although actively engaged in another career, has yet found time to win for himself a distinguished place among present-day composers, and there is nothing in his music to suggest the amateur. The fact, however, that he is not dependant on it for a livelihood may account for the comparative neglect with which a good deal of it has been treated. Modern in outlook and tendencies, his music is for the most part deeply earnest, and shows fine workmanship and finish. He inclines to the classical forms, though he uses them with a distinct personal freedom.

The best-known of his bigger works is as yet the opera *The Leper's Flute*, which the B.N.O.C. included in their repertoire; but at least two of his symphonies, as well as a good many other smaller works, have been performed, and one symphony gained a Carnegie award.

11.0-11.15 QUINTET
Bourrée and Gigue *German*
Londonderry Air *arr. O'Connor Morris*
(Thursday's Programmes continued on page 580.)

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NEW ZEALAND 'Imperial Bee' HONEY

Ogden's

Thursday's Programmes continued (November 28)



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5WA CARDIFF. 988 kc/s. (309.9 m.)

- 2.30 London Programme relayed from Daventry
- 3.45 Mr. RICHARD BARRON: A Reading of English Translations from Welsh Poems
- 4.0 London Programme relayed from Daventry
- 4.45 Light Music
BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, Clifton, Bristol
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London
- 7.45 S.B. from Manchester
- 8.55 S.B. from London
- 9.5 S.B. from Manchester
- 9.45 S.B. from London
- 10.0 West Regional News
- 10.5-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 7.45 S.B. from Manchester
- 8.55 S.B. from London
- 9.5 S.B. from Manchester
- 9.45 S.B. from London
- 10.0 S.B. from Cardiff
- 10.5-12.0 S.B. from London

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

- 1.15-2.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 The Rev. ERIC SOUTHAM: 'Motoring on the Roof of Europe'
- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for South of England Farmers
- 6.35 S.B. from London
- 7.45 S.B. from Manchester
- 8.55 S.B. from London
- 9.5 S.B. from Manchester
- 9.45-12.0 S.B. from London (10.0 Local News)

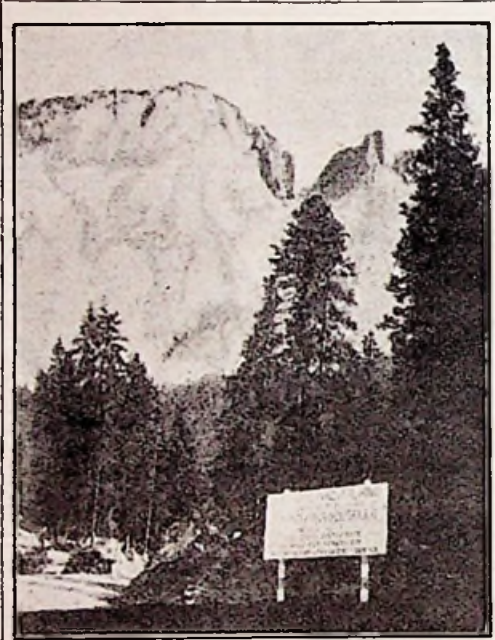
5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry

- 5.15 The Children's Hour
Have you ever played 'HUNTING THE GOBLIN'? If not, come with us in 'THE FAIRY MOTOR CAR' (H. A. King), and see if we can catch him
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 S.B. from Manchester
- 8.55 S.B. from London
- 9.5 S.B. from Manchester
- 9.45-12.0 S.B. from London (10.0 Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 12.0-1.0 A BALLAD CONCERT
THE SILVERDALE APOLLO MALE VOICE QUARTET
Comrades' Song of Hope Adam
Alexander Brewer



IN THE DOLOMITES.
A view of the Sella group from the road leading up to the Pordoi Pass. The Rev. ERIC SOUTHAM talks on 'Motoring on the Roof of Europe' from Bournemouth this afternoon.

- GLADYS BILLINGTON (Pianoforte)
Humoresque
York Bowen
Scherzo in B Flat Minor
Sydney Roscblom
- NORAH WINSTANLEY (Violin)
Melodie } Tchaikovsky
Scherzo }
- THE SILVERDALE APOLLO MALE VOICE QUARTET
On the Sea Buck
Little Tommy went a-fishing Macy
- GLADYS BILLINGTON
Waltz in E Minor, No. 14 Chopin
Prelude No. 1 ... Beethoven
Sonata in E Minor (First Movement) Grieg
- NORAH WINSTANLEY
Rondino
Beethoven, arr. Kreisler
Liebesleid (Love's Grief); Liebesfreud (Love's Joy); Kreisler
- THE SILVERDALE APOLLO MALE VOICE QUARTET
A Stream of Silver Moonshine A. Geibel

They kissed—I saw them do it S. T. Hawley
Sweet and Low Barnby

- 4.30 An Orchestral Concert
Relayed from PARKER'S RESTAURANT
PARKER'S RESTAURANT ORCHESTRA (Musical Director, LADDIE CLARKE)
Fantasy, 'Coppelia' Delibes, arr. Tavan
Intermezzo 'Love's Dance' ('Madame Sherry') Hoschna
- L. HEYWOOD COLLIER (Contralto)
Melisande in the Wood Alma Goltz
Beloved Michael Wood
- ORCHESTRA
Waltz, 'Chimères' Fopy
Czardas (Hungarian Dance) Michaels
Selection, 'The Happy Day' Jones and Rubens

- 5.15 The Children's Hour
THE PERSIAN CARPET SPEAKS
THE POOR SCHOLAR OF BAGDAD
Adapted from 'The Arabian Nights' by MURIEL LEVY
Eastern Songs by DORIS CANDELL and HARRY HOPEWELL

(Manchester Programme continued on page 583.)

such **VERSATILITY** is new to **Radio**

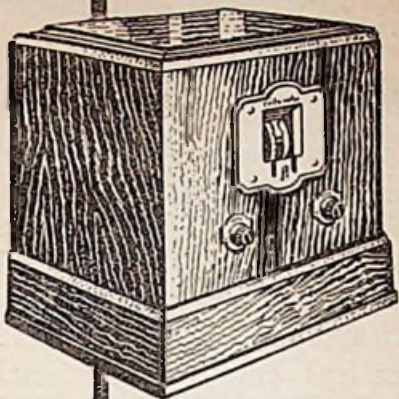


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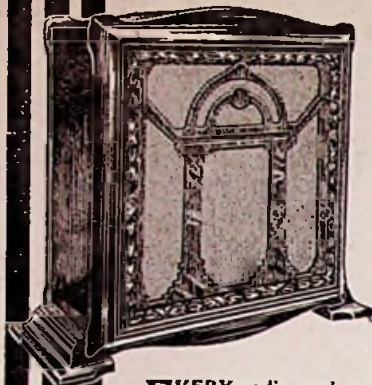
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Programmes for Thursday.

(Manchester Programme continued from page 580.)

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Northern English Farmers
- 6.45 S.B. from London
- 7.45 **Hallé Concert**
Relayed from THE FREE TRADE HALL
Relayed to London and Daventry
THE HALLÉ ORCHESTRA
Conducted by
SIR HAMILTON HARTY
ORLOFF (Pianoforte)
- 8.55 S.B. from London
- 9.5 **Hallé Concert**
(Continued)
- .45 S.B. from London
- 10.0 North Regional News
- 10.5-12.0 S.B. from London

Other Stations.

- 5SC **GLASGOW.** 752 kc/s. (398.9 m.)
10.45:—Mrs. C. F. Hughes Hallett: 'Household Repairs and Renovations—IV, Repairing Household Linen.' S.B. from Edinburgh. 11.0-12.0:—A Recital of Gramophone Records. 2.30:—For the Schools. Mr. Robert McLeod: 'Music Making (Term IV)—IX, November's Blanket.' S.B. from Edinburgh. 3.0:—Dance Music by Charles Watson's Orchestra, relayed from The Playhouse Ballroom. 3.15:—Miss Marion Angus: 'Happy Journeys—I, A Cumberland Valley.' S.B. from Aberdeen. 3.30:—Musical Interlude. 3.40:—Mid-Week Service, conducted by the Rev. Foster Franklin, M.A. (Kilmacolm). 4.0:—A Concert. The Octet. Kathleen Garscadden (Soprano); Kathleen Anderson Robertson (Reciter). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.30:—Special Talk for Farmers—S.B. from Edinburgh. 6.45:—London. 7.45:—Manchester (See London). 8.55:—London. 9.5:—S.B. from Manchester (See London). 9.45:—London. 10.0:—Scottish News Bulletin. 10.5-12.0:—London.
- 2BD **ABERDEEN.** 995 kc/s. (301.5 m.)
11.0-12.0:—Relayed from Daventry. 2.30:—For the Schools. S.B. from Edinburgh. 3.0:—Dance Music. S.B. from Glasgow. 3.15:—Miss Marion Angus: 'Happy Journeys—I, A Cumberland Valley' Musical Interlude. S.B. from Glasgow. 3.40:—Mid-Week Service. S.B. from Glasgow. 4.0:—A Concert. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Musical Interlude. S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Special Talk for Farmers—S.B. from Edinburgh. 6.45:—London. 7.45:—Manchester (See London). 8.55:—London. 9.5:—Manchester (See London). 9.45:—London. 10.0:—S.B. from Glasgow. 10.5-12.0:—S.B. from London.
- 2BE **BELFAST.** 1,238 kc/s. (242.3 m.)
2.30:—London Programme relayed from Daventry. 4.0:—Dance Music. Jan Raffill's Regal Band. Relayed from the Plaza, Belfast. 5.0:—A. V. C. Fenner (Pianoforte): Scherzo in B Flat Minor (Chopin). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—'Twelve Thousand.' A Play by Bruno Frank. 9.15:—A Programme of Ballet Music. The Orchestra. 9.45:—London. 10.0:—Regional News. 10.5-12.0:—London.

Just read this List

It represents only a fourth of the contents of the "Best Shillingsworth in Radio," the WIRELESS MAGAZINE for December, on sale to-day, 1'.

Inside Your Loud-speaker, by W. JAMES
How various types of instruments actually work.

Tests of the New Season's Best Sets, complete sets, kits and chassis, as well as mains units, reviewed after test in the new "W.M." Laboratory.

Why Signals Fade, by J. H. REYNER, B.Sc., A.M.I.E.E.

"W.M." Set Buyer's Guide—more than 170 sets listed in convenient price groups for easy reference. Free help on final choice available for all readers.

Everybody's Guide to Loud-speakers for 1930 Moving-coil loud-speakers, cone loud-speakers, chassis and units listed for quick reference. Over 70 illustrated and many actually tested by the "W. M." Technical Staff.

Are Radio Critics Justified? by ANDREW SOUTAR, the eminent novelist.

Use a Mains Operated Set—If you have electric light in the house.

Gramo-Radio Supplement including:—
Notable Dance Records for Christmas—Realism from Your Records, by N. W. McLachlan, D.Sc., M.I.E.E., F.Inst.P.—New Records Listed and Reviewed for Your Choice—both sides of more than 120 records dealt with.

Sets, etc., which, from the full instructions given, you can build at home.

THE 1930 FIVE A worthy successor to the "1927 Five," "1928 Five," "Exhibition Five," etc.

THE NEW "Q" THREE
By J. H. Reyner. Revolutionary use of pentode as detector without increase in current consumption.

AN IMPROVED LINEN LOUD-SPEAKER
Simple to construct: gives superb results.

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THE CONCENTRATOR—
Simple H.F. Unit with ordinary three-electrode valve for adding range and volume, and increasing selectivity.

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It's on sale TO-DAY, 1'.

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by Dr. WILLIAM BROWN

DOROTHY WORDSWORTH

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7.45
A SPECIAL
VAUDEVILLE
PROGRAMME

FRIDAY, NOVEMBER 29
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
THE DRAMA
OF
'ROLAND'



7.45 VAUDEVILLE

with
LESLIE WESTON
(Comedian)

BETTY WARREN
(In Impersonations)

TOMMY HANDLEY
(Comedian)

The
HUNGARIAN GIPSY BAND

THE BAYAN VOCAL SEXTET (in Russian Songs)

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

and

ANGELA BADDELEY in a Sketch, 'SHADOWS'

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. WILLIAMS: 'Keeping Back the Years'

This morning's talk will consist of some useful advice on diet and methods of life for those of us who have reached middle age. Mrs. Williams has been for many years connected with the London Press as Editor of the Woman's Page for several newspapers, including *The Guardian* and the *Pall Mall Gazette*.

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)

Experimental Television Transmission by the Baird Process

12.0 A Sonata Recital
VYVYAN LEWIS (Violoncello)
NORMAN FRASER (Pianoforte)

Sonata No. 2 in F, Op. 99, for Pianoforte and Violoncello *Brahms*
Allegro Vivace; Adagio offetuoso; Allegro appassionato; Allegro molto

12.30 Organ Music

Played by LEONARD H. WARNER
Relayed from St. BOTOLPH'S, Bishopsgate
Sonata No. 6 in E Minor *Merkel*
Grave; Moderato
Larghetto in A Flat *Jongen*
Sonata in C Sharp Minor *Harwood*
Andante; Finale

1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.25 (Daventry only) Fishing Bulletin

2.30 FOR THE SCHOOLS

Dr. B. A. KEEN: 'Farming—V, Horses, Pigs, Poultry'

2.55 Interlude

3.0 'Peoples of the World and their Homes'—X.
Mr. C. F. REY, 'Abyssinia'

3.25 Hints on Athletics and Games—X, 'Athletics—Learning to Run,' Lieut.-Col. W. K. DUCKETT

3.40 Interlude

3.45 Concert to Schools

THE SYBIL EATON STRING QUARTET:
SYBIL EATON (1st Violin), PIERRE TAS (2nd Violin), RAYMOND JEREMY (Viola), ALLAN FORD, (Violoncello)

4.30 LIGHT MUSIC

MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR

'HOW WIRELESS CAME TO TOY-TOWN'
(S. G. Hulme Beaman)

Arranged as a Dialogue Story, with incidental music by THE GERSHOM PARKINGTON QUINTET

6.0 Miss MARJORIE GUY: 'Some New Ways of Cooking Haddocks'

6.15 'The First News'

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

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC

RUSSIAN SONGS
Sung by
TATIANA MAKUSHINA

I have no regret
Thou Youthful Diviner
I love Woodland Flowers
Evening Twilight
Come into the Kingdom of Roses
and Wine
Tilimbom
Alexandrov
Stravinsky

I have no Regret. I know all will pass, and that one should take life as it is. Blessed be our life.
Thou Youthful Diviner. Thou seemest to read my heart, but no great wisdom is needed to interpret what is in it—only love for thee.

I love Woodland Flowers, and all things beautiful and fascinating that make life like a fairy tale.
Evening Twilight. A beautiful description of some distant legendary city.

Come into the Kingdom of Roses and Wine. I await thee, so do not be long, or my love will burn my heart to ashes.

Tilimbom. A children's humorous song about a fire in a goat-shed.

7.0 Mr. ERNEST BETTS: Film Criticism

7.15 Musical Interlude

7.25 The Rev. M. R. RIDLEY: 'Poetry and the Ordinary Reader'—IV

It is not often that a poet, writing under the stress of some such partial emotion as patriotism, achieves poetry. There are, of course, great exceptions: Shakespeare himself is probably the most patriotic of all our poets. But then Shakespeare's patriotism was not merely local; it transcended the locality and voiced all men's love, everywhere, for the country that gave them birth. Patriotic poetry is one of the aspects of his subject that Mr. Ridley will talk upon tonight.

7.45 Vaudeville
(See top of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local News (Daventry only); Shipping Forecast and Fat Stock Prices

9.35 'Roland'
(See foot of page)

10.35 SURPRISE ITEM

10.50 DANCE MUSIC

TEDDY BROWN and his BAND, from CIRO'S CLUB

11.0-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND, relayed from GROSVENOR HOUSE, PARK LANE

9.35. 'ROLAND' A Drama derived from Turol'd's story
by E. A. HARDING.

Effects composed by Haley Simpson. Produced by Peter Creswell.

Time: A.D. 778. Place: The North of Spain, culminating in the passes of the Pyrenees at Roncesvaux, the Vale of Briars.

These circumstances form the setting for a tragedy which, universal in its range, develops inevitably out of the relationships between four men:—

CHARLEMAGNE, Prophet, Priest and King, an old man.

GANELON, his brother-in-law, a rich man.

OLIVER, the companion-in-arms and friend of ROLAND, a young man, Ganelon's stepson, Charlemagne's nephew.

'What gifts hath fate for all his chivalry?
Even such as hearts heroic oftener win:
Honour, a friend, anguish, untimely death.'



FRIDAY, NOVEMBER 29
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.0
A VISIT TO
COLOGNE
OPERA HOUSE

- 3.0 **ORGAN MUSIC**
Played by **LEONARD H. WARNER**
Relayed from St. BOTOLPH'S, Bishopsgate
Concert Toccata in B Flat *Hollins*
MARY OGDEN (Contralto)
Songs
LEONARD H. WARNER
Pastorale (To a Wild Rose), Op. 51
Edward Macdowell, arr. C. P. Scott
Legend (A Deserted Farm), Op. 51
Edward Macdowell, arr. F. N. Shackley
Maestosa, Op. 55
Edward Macdowell, arr. F. N. Shackley
Andante, Symphony in G Minor
Mozart, arr. Froggatt
MARY OGDEN
Songs
LEONARD H. WARNER
Overture, 'Athalie' *Mendelssohn, arr. Best*

The dreadful story of Salome has attracted artists of almost every order throughout the ages, but none has realized the grim horror of the tragedy with the intensity with which Strauss's music sets it before us. His one-act Music-drama was written to a German version of Oscar Wilde's French play, and appeared in Dresden at the end of 1905. Its first German performance in Paris was in 1907, although before that it had been given in French in Brussels. New York also heard it in 1907 at the Metropolitan Opera House, and three years later it was given in London at Covent Garden.

Strauss himself calls the work not an Opera, but a Drama, and one of the severest criticisms hurled at it when it appeared was that it gave the performers no real chance of singing, but only of shrieking their emotions of fear and horror. The singers must be thought of in the first instance as actors, and it is the orchestra, rather than



- 4.0 **DANCE MUSIC**
JACK PAYNE and THE B.B.C
DANCE ORCHESTRA
HARLEY and BARKER (Syncopated Harmony)
5.30 **The Children's Hour**
(From Birmingham)
'Mounting Snaps for Christmas Cards,' by Hugo Van Wadenoyen
Soprano Songs by **HILDA ABBOTT**
'The Locomotive Engine,' by E. W. Anderson
BRIAN VICTOR will Entertain
6.15 **'The First News'**
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 **Light Music**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**
Overture, 'The Siege of Rochello' *Balfe*
MARY POLLOCK (Soprano)
The Abbess } *D'Erlanger*
Dream }
Alone }
ETHEL COBBAN (Pianoforte)
Schërzo in B Flat Minor *Chopin*
ORCHESTRA
Lyrical Melody, 'Pearl o' Mine' *Fletcher*
7.0 **'SALOME'**
An Opera by
RICHARD STRAUSS
relayed from
THE COLOGNE OPERA HOUSE
S.B. from Cologne

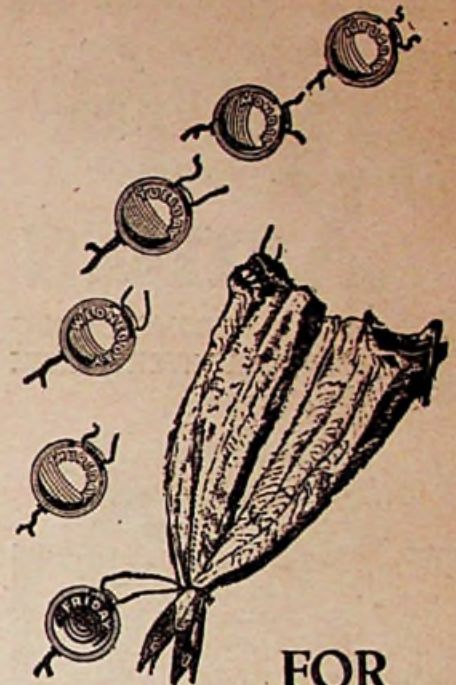
their voices, which describes and accentuates the emotions and incidents set before us on the stage.

The central point of the whole work is a purely orchestral passage, the Dance of the Seven Veils, and even those who disliked the work as a whole have always agreed that this is as fine a piece of orchestral tone-painting as even Strauss has ever given us. But several of the other scenes are hardly less eloquently described in the music; in particular, the crowd of quarrelling Jews in the early part is as clever as it is effective, and Salome's raptures on her first sight of John—called in the German version, Jokannan—is a wonderful setting of barbaric, passionate desire.

The characters are Herod and his wife, Herodias, her daughter Salome, Jokannan, who is John the Baptist, and the young soldier, Narraboth, whose duty it is to guard Jokannan in his prison. There are minor parts, too, but the action is mainly in the hands of these five, and all takes place on the great terrace in Herod's palace, at Tiberias.

- 8.45 **An Hour of Requests**
(From Birmingham)
THE BIRMINGHAM STUDIO CHORUS
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, **FRANK CANTELL**)
Conducted by **JOSEPH LEWIS**
WALTER GLYNNE (Tenor)
10.0 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.15 **DANCE MUSIC**
TEDDY BROWN and his BAND, from CIRO'S CLUB
11.0-11.15 **JACK HARRIS'S GROSVENOR HOUSE BAND**
FROM GROSVENOR HOUSE, Park Lane
(Friday's Programmes continued on page 586.)

TO-DAY'S
HADDOCK



FOR
TO-MORROW'S
BREAKFAST

If you buy a smoked haddock and keep it a day or two before you cook it, people will take a dislike to haddock before they come down to breakfast.

But it becomes a popular favourite if you serve to-day's haddock for to-morrow's breakfast. That is the way to enjoy a haddock, for they are smoked for added flavour, not for preservation. Kiltie Haddocks are the only haddocks which carry a seal showing the day of curing. Look for to-day's seal on your Kiltie Haddock and enjoy it for breakfast to-morrow.

KILTIE
HADDOCKS

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Friday's Programmes continued (November 29)

5WA CARDIFF. 968 kc/s. (309.9 m.)

12.0-1.0 London Programme relayed from Daventry.
 2.30 London Programme relayed from Daventry
 5.0 Light Music
 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
 Relayed from
 THE CARLTON RESTAURANT

5.15 The Children's Hour
 6.0 Mr. IORWERTH PEATE: 'Bardsey, the Isle of the Blest'
 6.15 S.B. from London
 9.30 West Regional News

9.35 A Welsh Programme

THE OGMOR GLEEMEN
 Conducted by JOHN REES
 Godiad yr Hedydd Roland Rogers
 The Derbyshire Ram Dr. Callcot
 Fiarwel iti, Gymru fad Mendelssohn, arr
 Awain Alaw
 ANNIE REES (Soprano)
 Beloved, it is Morn Florence Aylward
 Love is meant to make us glad German
 Provence Carnic

OGMOR GLEEMEN
 Good-Night..... Buck
 Llawnnydd John Price
 'Those Who Wait'
 A Play in One Act by
 ERNEST GEORGE COVE
 Characters:
 Dafydd Jones, an elderly Welsh collier
 Mari Jones, his wife
 Doctor Rees, physician and friend

Dafydd and Mari, in the colliery village of Cwmyllwyd, have waited three weeks for a letter. It is now Monday morning and Dafydd, in his anxiety, has gone down the hillside to meet the postman, but is returning without a letter. He tries to act as if he had not gone out on a definite errand, but Mari is determined to get the truth out of him.

ANNIE REES
 Y Gwew Fach } Old Welsh Folk Songs,
 Robin Ddiog } arr.
 Dacw Nghariad I } W. Hubert Davies
 OGMOR GLEEMEN
 A Hush Song Arthur J. Baynon
 Good-Night, Good-Night, Beloved..... Pinsuti

10.35-10.50 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.30 West Regional News (S.B. from Cardiff)
 9.35-10.50 S.B. from London

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

2.30 London Programme relayed from Daventry
 6.15 S.B. from London
 9.30 Local News
 9.35-10.50 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry
 5.15 The Children's Hour
 A 'Greenwood' Play, by UNA BROADBEST, entitled 'THE HARTLEAF HORNS,' will be performed today

6.0 London Programme relayed from Daventry

6.15-10.50 S.B. from London (9.30 Forthcoming Events; Local News)

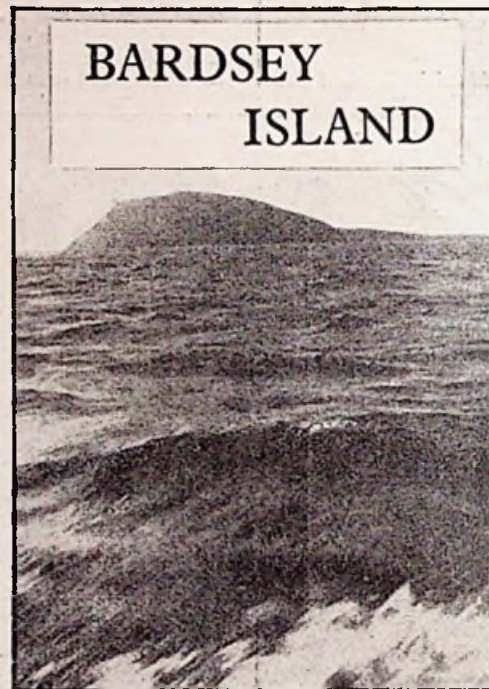
2ZY MANCHESTER. 797 kc/s. (376.4 m.)

2.30 London Programme relayed from Daventry
 4.30 THE NORTHERN WIRELESS ORCHESTRA
 5.15 The Children's Hour
 6.0 Mrs. W. L. BRAGO: 'What's in America?'
 6.15 S.B. from London
 9.30 North Regional News

9.35 A Light Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 PETER HOWARD (Bari- tone)

10.35-10.50 S.B. from London



BARDSEY ISLAND

The 'Isle of the Blest,' about which Mr. Iorwerth Peate will talk this evening at 6.0.

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

2.30:—For the Schools: From Edinburgh. 2.50:—Musical Interlude. 2.55:—My Day's Work.—IX. 3.10:—Musical Interlude. 3.15:—Scenes from 'The Old Curiosity Shop,' by Charles Dickens. Played by The Station Players. 4.0:—Dance Music. 4.30:—The Octet: James Macphie (Tenor): 5.15:—The Children's Hour. 5.57:—Weather Forecast. 6.0:—London. 6.30:—Bulletin of Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—London. 9.30:—Scottish News Bulletin. 9.35-10.50:—London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

2.30:—For the Schools. From Edinburgh. 2.50:—Glasgow. 6.0:—London. 6.45:—London. 9.30:—Glasgow. 9.35-10.50:—London.

2BE BELFAST. 1,238 kc/s. (242.5 m.)

12.0:—Organ Music played by Herbert Westerby, relayed from the Grosvenor Hall. 12.30-1.0:—Gramophone Records. 2.30:—London. 4.30:—Dance Music. 5.0:—John Vibe (Tenor). 5.15:—The Children's Hour. 6.0:—Miss Florence Irwin: Household Talk. 6.15:—S.B. from London. 9.30:—Regional News. 9.35:—A Light Orchestral Concert. Henry Crowther (Baritone). The Orchestra, conducted by E. Godfrey Brown. Orchestra: Overture, 'Carnival,' Op. 45 (Glazounov); Minuet in A (Boccherini). 9.50:—Henry Crowther: Prayer (Kallinnikov); A soft day (Stanford); Revengo. Timotheus cries (Handel). 10.2:—Orchestra: Characteristic Suite (Glazounov); Introduction; Rustic Dance; Intermezzo Scherzando; Oriental Dance; Lyric Poem, Op. 20 (Akimenko). 10.20:—Henry Crowther: When dull care (arr. Lane Wilson); To Anthea (Hutton); Afterday (Cyril Scott); The Wanderer's Song (Julius Harrison). 10.32:—Orchestra: Characteristic Polka. Op. 3 (Artiboucher). 10.35-10.50:—S.B. from London.

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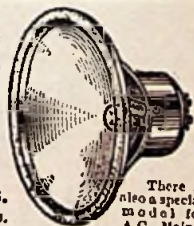
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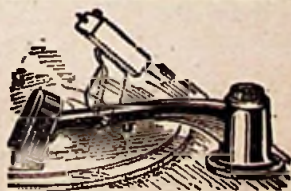
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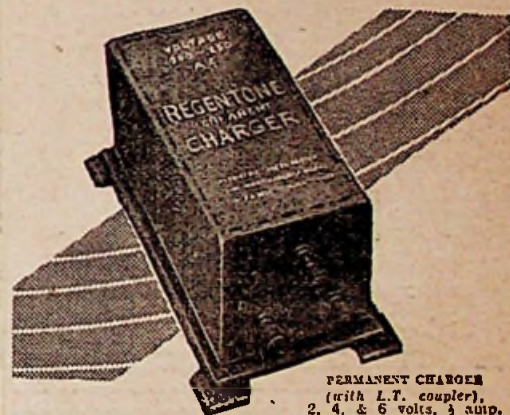
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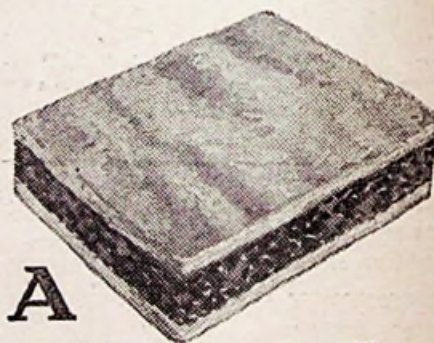
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A jolly good Fruit Cake

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1. Grease tin and then line with flaky paste.
2. Fill with good thick layer of Robertson's Mincemeat ("Golden Shred" Brand), cover with remaining paste.
3. Mark into squares and prick with fork.
4. Now brush over lightly with water.
5. Bake in moderately hot oven twenty-five to thirty minutes.
6. Cut into squares and dredge well with castor sugar.

Serve fruit cakes hot or re-heat as required:

Robertson's Mincemeat

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Both Sides of the Bristol Channel.**THE TRIAL FOR THE FLITCH.**

Porthcawl Proceedings to be Broadcast—A Critic on Welsh Music—Choirs of the Rhondda—Cardiff Musical Society Concert—Readings and Poetry.

A Year and a Day.

THE Porthcawl Flitch Trial is modelled on the lines of the famous Dunmow Flitch, which has, of course, a very ancient history. The Dunmow flitch of bacon is a prize which was instituted in 1244 by Robert Fitzwalter, the condition of the award being 'that whatever married people will go to the Priory, and kneeling on two sharp-pointed stones will swear that they have not quarrelled nor repented of their marriage within a year and a day after its celebration, shall receive a flitch of bacon.' The first award of which there is a record was in 1445, two hundred years after it had been instituted. Only five successful claimants can be traced between that time and 1751, after which date no more is heard of the award until 1855. Since then many claimants have come forward.

The Porthcawl Flitch.

LISTENERS will be pleased to learn that arrangements have been made to broadcast the proceedings of the Porthcawl Flitch Trial between 7.45 and 8.25 p.m. on Wednesday, December 4. The proceedings begin at 7.15, and a lively time can be anticipated at the Coney Beach Pavilion, where the trial takes place. Both man and wife have to appear in every case, and they must answer questions. It is not considered prudent at this date to give away the names of the competitors, still less of the judge or the jury, but I think there can be no harm in revealing the fact that the flitch will be defended by the same able counsel as last year. Five minutes will be allotted to the opening of the trial, ten for examination by counsel for the applicant, fifteen minutes for cross-examination by the counsel for the flitch, and ten minutes for the judge to sum up. Many prominent people will take part, and listeners who have heard music from the Coney Beach Pavilion, Porthcawl, will realize that the acoustics are exceedingly good.

The Bath Anthology.

DR. CHARLES WHITBY gives a reading from the "Bath Anthology" on Friday, December 6, at 6.30 p.m. For the past twenty-seven years he has been engaged in private practice in Bath, having previously held appointments at Clifton, Matlock, and other health resorts. He is president of the Bath Poetry Circle, and papers read by him to the society have appeared in *The Poetry Review*, and other journals. In addition to 'The Bath Anthology,' his published works include five volumes of verse, the last a poem entitled 'Concerto in A Minor,' also 'Makers of Man, a Study of Human Initiative,' 'The Wisdom of Plotinus,' etc. 'The Bath Anthology' was dedicated to the late Cedric Chivers (six times Mayor of Bath) and to Madame Sarah Grand.

Eighteenth Century Plague-Ships.

ON Friday, December 6, Mr. A. R. Dawson gives a talk on the result of some more research into old documents. This time he is going to speak of 'Eighteenth-century Plague Ships.' Fortunately, these are things of the past, and Defoe's 'History of the Plague' is not widely read. But two centuries ago this dreadful disease was constant in the Mediterranean and added increased danger to sailors' lives. A vessel with plague victims aboard became an outcast that no port would receive, and the inhumanity of the period is vividly illustrated in such vessels being fired upon and kept at open sea until all had perished. From old records Mr. Dawson is to give us interesting historical matter which has never been published.

A Home of Song.

THE Mid-Rhondda Co-operative Juvenile Choir has had a short history and a notable one. It was formed three years ago, and competed at the National Eisteddfod, Treorchy, in 1928. In this competition, for which seventeen choirs entered, it won the third prize. This year it competed at the Liverpool National Eisteddfod and carried off the first prize in the face of keen competition. This choir also won the prize for folk songs at Liverpool, and the adjudicators commended its performance very highly. This sudden leap to the top would be astounding were it not that the choir comes from the Rhondda, from whence most of the well-known Welsh opera singers also come. There must be something in the air of the valleys, or else a strong musical tradition! Listeners will have an opportunity of hearing this Juvenile Choir on Sunday, December 1, at 3 p.m., when it will perform under the conductorship of Mr. Ardwyn James.

Test Pieces.

THE programme will include groups of songs used as test pieces at this year's Eisteddfod, and also other songs by Sir Walford Davies and Dr. Hopkin Evans. Two harp solos will be played by Miss Sylvia Walters, who won the first prize for pedal harp solos for competitors under eighteen years of age Treorchy and also at Liverpool this year. Miss Walters is particularly proud of the fact that she has had annual engagements at St. David's Day celebrations since she was nine!

Poetry Readings.

A WELSH listener in Kent who read in *The Radio Times* of Mr. Richard Barron's Poetry Readings sent him a most interesting collection of verse. 'I am Welsh on both sides for generations,' he writes proudly to his compatriot. Many of the verses are translations from well-known Welsh poems which have not been translated before, and Mr. Barron tells me that he hopes to read one of the poems before the microphone on a future occasion.

A Sea Symphony.

THE first concert of the season of the Cardiff Musical Society will take place on Sunday, December 1, at 8.15 p.m. The National Orchestra of Wales will play and two important works will be performed—Elgar's *The Music Makers* and *A Sea Symphony*, by Vaughan Williams. The latter work was given at one of the City Hall Symphony Concerts on December 20 last year, when the singers were May Blyth and Arthur Fear. Arthur Fear comes on this occasion also, and the soprano will be May Busby. Only *A Sea Symphony* will be broadcast, and this will be heard at 9.5 p.m. The concert will, as usual, take place in the Park Hall.

'STEEP HOLM.'



WHERE THE PORTHCRAWL FLITCH WILL BE CONTESTED ON DECEMBER 4.

Talk on Welsh Music.

THE next talk in the series on the Music of Wales is entitled 'A Critic's View,' and will be given by Mr. C. Burwyn Rees on Saturday, December 7. Mr. Rees was one of the first to recognize what the founding of the National Orchestra meant for Wales. Very shortly after the opening concert he wrote: 'This has been a great occasion for Wales. Our lack of orchestral music in the past has been deplorable. No amount of choral work can adequately compensate for such a lack.' Mr. Rees is a faithful son of Wales, and points out national shortcomings and shows the cure. 'We have laboured under the delusion that great art can be obtained without hard work, and that, in some vague way, there is a conflict between art and morality. The orchestra will help to dissipate the twin fallacies.' Mr. Rees can speak with authority, for he is a Welsh-speaking Welshman, and though he is now a literary editor and music critic in London, he had his early journalistic experience in Newport, Cardiff, and Swansea. He has written extensively on Welsh subjects, especially those affecting the Eisteddfod, and he has urged reform on broader musical and literary lines.

7.30
**EXAMPLES OF
 AMERICAN
 DANCE MUSIC**

SATURDAY, NOVEMBER 30
2LO LONDON & 5XX DAVENTRY
 842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

8.0
**IN HONOUR
 OF
 ST. ANDREW**

- 10.15 a.m. **THE DAILY SERVICE**
 - 10.20 **TIME SIGNAL, GREENWICH: WEATHER FORECAST**
 - 10.45-11.0 **Miss ETHEL R. HANBRIDGE: 'Dress Designing and Decoration'**
 - 1.0-2.0 **LIGHT MUSIC**
 MOSCHETTO and his ORCHESTRA
 From THE MAY FAIR HOTEL
 - 3.5 (*Darenty only*) **Fishing Bulletin**
 - 3.10 **ARSENAL v. NEWCASTLE UNITED**
 A Running Commentary on the Second Half of the First League Football Match
 Commentators: Mr. GEORGE F. ALLISON and Mr. DEREK McCULLOCH
 Relayed from the Arsenal F.C. Ground, Highbury
 - 4.15 **ROSEMARY WALDRON (Soprano)**
WALTER KINSEY (Baritone)
 - 4.45 **ORGAN MUSIC**
 Played by ALEX TAYLOR
 Relayed from DAVIS' THEATRE, Croydon
 - 5.15 **THE CHILDREN'S HOUR**
SAINT ANDREW'S DAY PROGRAMME
 - 6.0 Col. J. T. C. MOORE-BRADAZON: **An Eye-witness Account of the Cycle and Motor-Cycle Show at Olympia**
 - 6.15 **'The First News'**
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin
 - 6.40 **Musical Interlude**
 - 6.45 **THE FOUNDATIONS OF MUSIC**
RUSSIAN SONGS
 Sung by
TATIANA MAKUSHINA
- | | | |
|---|---|---------|
| <ul style="list-style-type: none"> Sleepless Nights Life's Waggon..... Waltz, Op. 37..... The Muse..... | } | Medtner |
|---|---|---------|

Sleepless Nights. In the middle of a sleepless night the striking of the clock seems to enhance our loneliness, and in the dark, visions of the past arise.

Life's Waggon. Life is like a waggon, rumbling along and driven by grey-haired Time. We board it in the morning, full of strength and hope. At midday we are shaken and frightened by the dangers of the road. We beseech Time to drive slowly, and at nightfall, tired and weary, we continue our journey indifferently unto the grave.

Waltz. Was it so long ago that we both circled around in a dance? We were so young and happy, yet last night I saw her pale and dead and heard a funereal chant. Nought is left but the memory of that sweet waltz.

The Muse. Even in my childhood she was my beloved. She taught me my first songs and listened smilingly to my weak attempts at interpreting old rhymes. All day I would sit and listen to my beautiful muse.



HARRIET COHEN
 is the pianist in the Violin and Pianoforte Sonata recital to be broadcast tonight at 9.35.

- 7.0 Mr. BASIL MAINE: **'Next Week's Broadcast Music'**
- 7.15 **The Week's Work in the Garden, by the Royal Horticultural Society**
- 7.30 **AMERICAN DANCE RECORDS**
 Arranged by CHRISTOPHER STONE

8.0 **A St. Andrew's Night Programme**
S.B. from Edinburgh
St. Andrew for Scotland!

ON St. Andrew's Night each year the world is ringed round with gatherings of Scotsmen. North, South, East and West—wherever the Scot has gone—they meet on the day dedicated to their patron Saint to remember their country and their kin. To one such gathering of Scotsmen—typical of all the rest—we introduce you this evening.

- 9.0 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Mr. GERALD BARRY: **'The Week in London'**
- 9.30 **Local News; (Darenty only) Shipping Forecast and Fat Stock Prices**
- 9.35 **A Sonata Recital**
 by
JOSEPH SZIGETI and HARRIET COHEN
 Second Sonata for Violin and Pianoforte .. *Bax*
 Fantasy; The Grey Dancer in the Twilight;
 Very Broad; Allegro feroce
 Sonata in G for Violin and Pianoforte .. *Brahms*
 Vivace ma non troppo; Adagio; Allegro molto moderato

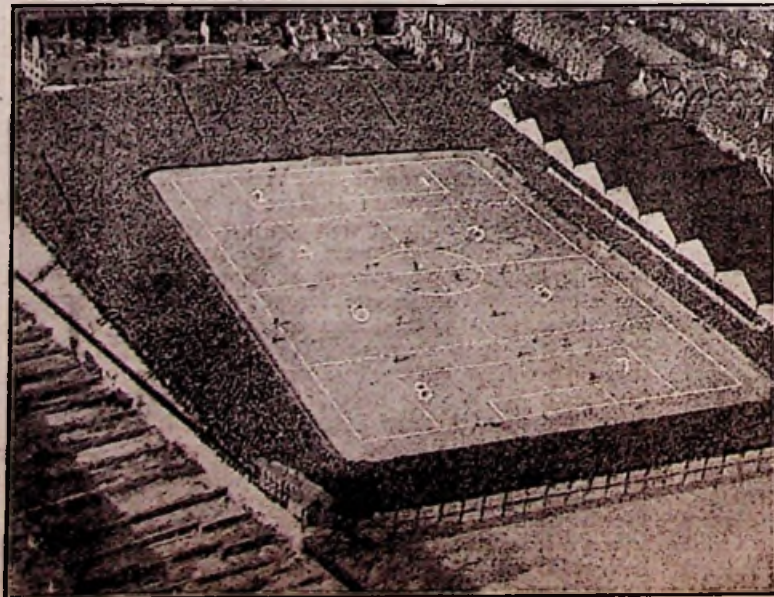
THIS fairly recent work of Bax is for the most part in rather stern mood, and the first movement, which he calls 'Fantasy,' begins with an introduction which is marked 'slow and gloomy.' Beginning with two *forte* bars, it is afterwards made up of rising and falling figures to close on a long-held very soft pause. It is followed by a section with the indication 'rough and fierce,' built up largely on a strenuous scale figure, and out of it grows a more flowing theme which the composer has marked 'very passionate.' The mood becomes more tranquil for a moment, but then rises to exuberance before returning to the 'fierce and rough' tune. The movement closes with a reminder of the opening, and leads straight into the second, which is called 'The Grey Dancer in the Twilight.' It is in a fast waltz measure, with a graceful swaying tune for the violin; the middle section of the movement, marked 'mysterious and remote,' as well as 'very rhythmical,' is shared in a very interesting way between the two instruments. The waltz dies away very softly and slowly at the end, to sink almost to silence, and after a long pause, there is a 'slow and serious' section with a rippling figure in the pianoforte and a broad melody for the violin. It leads us directly to the third movement—'very broad and concentrated, but extremely expressive.' Violin and pianoforte have counter melodies, and for a time it is the pianoforte which sings out most prominently. Soon, however, the violin has a new melody marked 'wistful and languid,' and a little later, 'very languid.' But a passionate mood follows on that, to sink down again to very quiet tone.

The composer has marked this last section 'drowsily.'

Again there is no actual silent break before the fourth movement, which begins with real ferocity. At the outset the time changes between 11-8 and 3-2, but soon the theme so given out emerges in a four-in-the-bar shape, to make way almost at once for a more vigorous movement. After a few bars *vivace*, there is a little return of the interlude which came at the end of the waltz, and then we come back to the ferocity of the opening. An echo of the first movement follows that, leading to a very quiet and serene section, in the expressive mood of which the movement reaches its rather solemn and very quiet end.

10.35-12.0 **DANCE MUSIC**

THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL



The Ground of the Arsenal F.C. from which the play will be described this afternoon.

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A NEW REVUE
FROM
BIRMINGHAM

2.30 A Children's Concert

Relayed from THE TOWN HALL, BIRMINGHAM
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Suite, 'Water Music' *Handel, arr. Harty*
Schorzo, Fourth Symphony in F Minor
Tchaikovsky
Rondino in E Flat (for Wind Instruments)
Bethoven
'Macbeth' Music *Bantock*
Scherzo ('A Midsummer Night's Dream')
Mendelssohn
Overture, 'William Tell' *Rossini*

3.45 Dance Music
(From Birmingham)

BILLIE FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL
THE CATHEDRAL QUARTET

5.0 A VIOLIN RECITAL
by PAUL BEARD (Violin)
(From Birmingham)

5.30 The Children's Hour
(From Birmingham)

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN; Announcements
and Sports Bulletin

6.40 Sports Bulletin (From Birmingham)

6.45 A CONCERT
THE GERSHOM PARKINGTON QUINTET
Two Entr'actes, 'The Jewels of the Madonna'
Wolf-Ferrari
FRANK WARD (Baritone)
The Vagrant *Mullinar*
Listenin' *Haydn Wood*
In youth is pleasure *Armstrong Gibbs*
See where my love *Lidgey*
QUINTET
Selection of Mendelssohn's Songs Without Words
CONSTANCE HOPE (Soprano)
Can't Remember *Alma Goatley*
Cuckoo *Martin Shaw*
An Old-time Mother Song *Mary Nightingale*
Love is meant to make us glad *German*
QUINTET
Liebestraume (Dreams of Love) Nos. 1, 2 and 3 *Liszt*
FRANK WARD and CONSTANCE HOPE
Still as the Night *Gotze*
Shepherd's Roundelay *Walthew*
QUINTET
Lotus Land *Cyril Scott*
Witchery *Poldini*
Wind in the Trees *Goring Thomas*

8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Calm Sea and Prosperous Voyage,'
Mendelssohn

8.15 GERTRUDE JOHNSON (Soprano)
A Funny Follow *Head*
Waltz Song ('Tom Jones') *German*

8.22 BAND
Two Norwegian Dances, Nos. 2 and 3 *Grieg*

8.28 GERTRUDE JOHNSON
Snowflakes *Mallinson*
The Dove *Landon Ronald*
Where the bee sucks *Brearly*

8.35 BAND
Poetical Scenes *Godard*

9.0 'You're Through'
(From Birmingham)
(See foot of page)

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

10.15 Sports Bulletin (from Birmingham)

10.20-11.15 A Light
Orchestral Concert
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CASTELL)
Conducted by JOSEPH LEWIS
Overture, 'Preciosa' *Weber*
VIVienne CHATTERTON (Soprano) and Orchestra
Aria, 'Softly sighs' ('The Marksman') *Weber*
ORCHESTRA
Suite in D Minor (The 'Leeds') *German*
VIVienne CHATTERTON
You who have left me }
Forest Whispers } *Reynolds*
A Song in Winter }
The Kitten }
March }
ORCHESTRA
Excerpts from 'The Nutcracker' Suite
Tchaikovsky

(Saturday's Programmes continued on page 593.)



The Very Latest Invention for the
DEAF

Even the VERY DEAF
hear everything, everywhere
Easy to use—Perfect Articulation & Tone!
No Buzzing—No Crackling!
Almost invisible in wear!

Many who have been deaf 10, 25, 50 years have found new interest and joy in life through this marvellous invention, which is the result of 25 years' research by three eminent scientists.

The new "Universal" FORTIPHONE responds equally to every note in the scale, every tone of the voice. You hear voices and music from any angle, at any normal hearing distance, as clearly as the whisper of the person sitting by you. It is not necessary to face the speaker, you have nothing to hold. The whole world of sound is restored to you—even the song of birds and the ticking of the clock.

The new "Universal" FORTIPHONE is entirely free from atmospheric, the "crackling" and "buzzing" noises which make ordinary hearing aids so distressing to use. No head-band is necessary.

Invisible on a woman, and far less conspicuous than eyeglasses on a man, the new "Universal" FORTIPHONE nevertheless surpasses the most cumbersome box devices in its power to make the Deaf hear. Undoubtedly one of the greatest scientific marvels of modern times.

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in your own home 15-30 days
without obligation to purchase!

The Fortiphone Home Trial Plan has given back the joy of perfect hearing to thousands of deaf people, very many of whom had given up all hope. All who apply within ten days will be entitled to take advantage of our Special Christmas REDUCED PRICE OFFER which, in conjunction with our EASY PAYMENT TERMS, enables deaf people of even the most moderate means to possess a new "Universal" FORTIPHONE. Our offices are at Langham House, 308 REGENT Street, opposite the Polytechnic. Nearest Station, Oxford Circus.

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LANGHAM HO., 308 REGENT ST., LONDON, W.1.

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Address

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Tonight at 9.0.



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Sketches by FRED ROME and DION TITHERADGE

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CLAPHAM and DWYER

At the Pianos: JACK VENABLES and WALTER RANDALL

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- 2nd Call—A Trunk to Somerset
- 3rd Call—John Citizen's Home
- 4th Call—A Patrol Box on the Brighton Road
- 5th Call—Universal Providers Ltd.

- 6th Call—The Switchboard
- 7th Call—Trans Siberia to Manchuria
- 8th Call—Please dial correctly
- 9th Call—The Club
- 10th Call—Clear the Line, please

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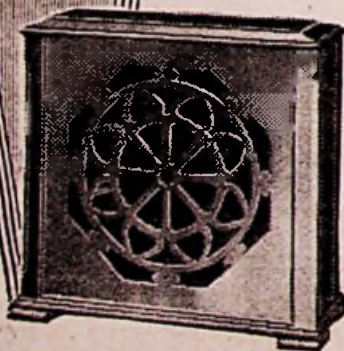
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"Renowned for brilliancy and quality... speech and music particularly good ... a handsome instrument."
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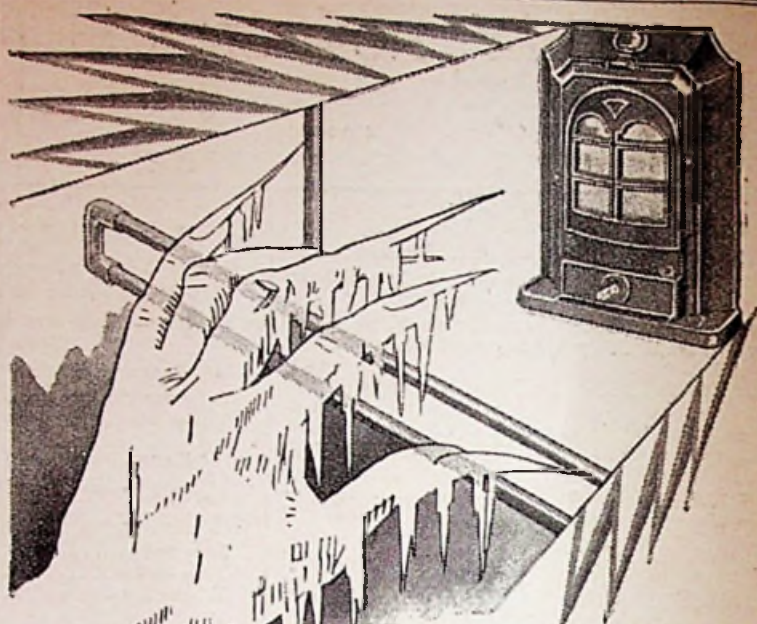
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KEEP ON BOVRIL AND KEEP FIT

Saturday's Programmes continued (November 30)

5WA CARDIFF. 988 kc/s. (309.9 m.)


- 12.0-12.45 A POPULAR CONCERT
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
Overture, 'The Devil as Hydraulicus' . . . Schubert
Suite, 'Water Music' Handel, arr. Harty
Forest Murmurs ('Siegfried') Wagner
Bavarian Dances Elgar
- 3.10 London Programme relayed from Daventry
- 4-45 Dance Music
By DON GABRIEL and his EMBASSY PLAYERS,
relayed from the Thé Dansant, Cox's Café, Cardiff
- 5.15 The Children's Hour
- 6.0 Mr. P. E. BARNES: 'Association Football in
the West'
- 6.15 S.B. from London
- 6.40 Regional Sports Bulletin
- 6.45 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 12.0-12.45 S.B. from Cardiff
- 3.10 London Programme, relayed from Daventry
- 5.15 S.B. from Cardiff
- 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
- 8.0 S.B. from Edinburgh (See London)
- 9.0 S.B. from London
- 9.30 S.B. from Cardiff
- 9.35-12.0 S.B. from London

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


- 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 S.B. from London



THE THIRD OF THE
REFUSALS of MARGARET
by JOHN PALMER

will be broadcast from Cardiff tonight
at 7.30.

Margaret is sitting over coffee at a dinner-
table, which is supposed to be on the balcony
of the Castello dei Cesari, with Eustace, a
romantic youth of twenty-three.



MARGARET

EUSTACE

- 7.0 Mr. LEIGH HENRY: 'Musio of Wales—A
Survey from the Nationalist Anglo'
- 7.15 S.B. from London
- 7.30 'The Refusals of Margaret'
by
JOHN PALMER
The Third Refusal
EUSTACE
(See centre of page)
- 7.45 A Wagner Concert
Relayed from THE ASSEMBLY ROOM, CITY HALL,
CARDIFF
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'The Flying Dutchman'
MAY BUSBY (Soprano) and Orchestra
Elsa's Dream ('Lohengrin')
- ORCHESTRA
Dreams
Siegfried's Ordeal by Firo
TREVOR JONES (Tenor) and Orchestra
Forging Songs ('Siegfried')
- ORCHESTRA
Song of the Rhine Maidens ('The Dusk of the
Gods')
- MAY BUSBY, TREVOR JONES, and Orchestra
Love Duot ('Lohengrin')
- 9.0 S.B. from London
- 9.30 West Regional News
- 9.35-12.0 S.B. from London

- 8.0 S.B. from Edinburgh (See London)
- 9.0 S.B. from London
- 9.30 Local News
- 9.35-12.0 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 Gramophone Recital
A SCOTTISH PROGRAMME
Selection, Scottish Songs Traditional
Song, 'The Laughing Scot' Grey
Scottish Air, 'Loch Lomond' } Traditional
Song, 'Duncan Gray' }
Scottish Country Dance, 'Broun's Reel'
arr. Diack
The Keltio Suite Foulds
The Clans; The Call
Song, 'Hame is where yo aro' Newcombe and Flint
Scottish Solo Dance, 'The Highland Fling'
Stumpie
Old Hunting Song, 'John Peel' Andrews
March, 'Edinburgh Volunteers' Traditional
- 3.10 London Programme relayed from Daventry
- 5.15 The Children's Hour
A 'REEL' REVUE
Full o' weo scones wi' big, braw laddies and
bonnie lassies
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45 S.B. from London
- 8.0 S.B. from Edinburgh (See London)
- 9.0-12.0 S.B. from London (9.30 Items of Naval
Information; Local News)
(Saturday's Programmes continued on page 595.)



The man
who
smokes
Player's
gets
Quality



GREATEST RADIO SENSATION OF 1929

NEW 3-VALVE SET OBTAINS OVER 50 STATIONS ON LOUD SPEAKER WITH DAVENTRY 5GB WORKING.

This is the new Northampton Plating Co. Super S-selective 3-Valve Loud Speaker set, which is now offered to the public. After months of careful research a circuit has been designed superior in selectivity to a screen grid set, and yet remarkably simple. It can be used not only for cutting out the local station, but for other disturbances such as Morse. It is the simplest, cheapest, and most selective in the world. No soldering required or coil changing. Experts have declared it absolutely unique. Over fifty stations have been obtained on loud speaker with aerial 20 feet high, using cheap valves, including Cardiff, Paris, Madrid Manchester, Stuttgart, Toulouse, Hamburg, Glasgow, Frankfurt, Rome, Langenberg, Berlin, Brussels, Hilversum, Kalundborg, Königswusterhausen, Radio Paris. These were obtained 3 miles from Daventry while 5GB was working. Thousands of novices, with no knowledge of wireless, have built the old Northampton Plating Co. Super 2 and 3 in all parts of the world and have been astounded by the results even with cheap components, but the new Super Selective 3 makes other sets old-fashioned and marks the greatest improvement in valve sets for years. In order to give everyone the opportunity of testing out the new circuit, two 6d. Blue Prints, 1 for new Super Selective Two, and 1 for Super Selective 3 Valve, will be supplied for 3d. Please write clearly in block letters. **LETTERS MUST BE FULLY STAMPED.**

IMPORTANT APOLOGY.

Owing to the amazing response given to our last announcement in this paper, we have been inundated with thousands of enquiries and orders per day. We have now opened new factories to cope with the colossal demand, and hope to give the prompt delivery of goods for which we are famous.

Be sure to look on page 605 for a list of wonderful Radio Bargains.

READ THESE TESTIMONIALS.

Referring to the 3 valve set recently supplied, I have pleasure in informing you how satisfied I am with it; I recently put up an expensive 4 valve and had such bad results. I may say I have had many circuits in use up to 5 valves, with very good results, that means—Quality of reception—Volume and Distance. I purchased your Super 3 really for local use. As you will see I am on top of Brookman's Park Transmitter. The results I am getting is equal to my best with 4 and 5 Valves. I can still have my Continentals on the Loud Speaker and with perfect quality. Wishing you every success.—Yours faithfully, V. M., Cheshunt, Herts.

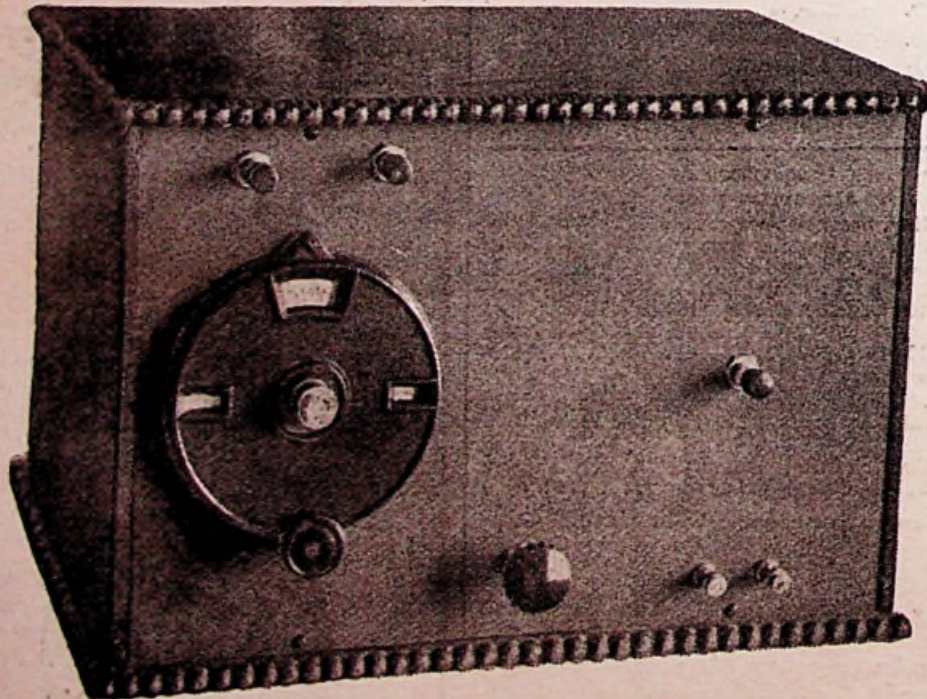
About a week ago I decided to make up your Super Selective Two Valve Set, but I must confess I was very sceptical of the result. I have been experimenting a number of years and have tried out many circuits, for which have been claimed great things, only to be generally disappointed with the results. It was, therefore, a pleasant surprise to find this wonderful little set doing all that was claimed. The set is most selective and I found no trouble in cutting out 5GB although living only a few miles from this station. I obtained over 38 Stations on a Loud Speaker with an aerial 20 feet high and with 90 feet of electron wire.—Yours faithfully, Y. R. G.

I feel I must write and congratulate you on a wonderful circuit. I have now had your "Northampton 3" only two nights, but in those two nights it has fully justified itself. I have the poorest of poor indoor aerials and I have in 20 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 70 miles away) and 5GB. I have just received Oslo, Paris (2), Hamburg, Berlin, Budapest, and many others. Your "3" gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future.—Yours very satisfied, C. D. N.

I am using your 1928 2-valve circuit, and for volume and tone on loud speaker, using only 60 volts H.T., it is really wonderful; in fact, it beats most of the well-boomed 3-valve screened grid sets I have listened to.—Yours truly, L. H. B.

A correspondent writes of the Super 2: "I have made up the above set and I am very pleased. I received America WGY on Saturday night very clearly on the loud speaker, also 7 other American stations. Purity of reception was as good as local stations. I have also obtained over a dozen Continental stations on loud speaker, including Hilversum, Radio Paris, Berlin (2), Langenberg, Stuttgart, Madrid, Toulouse, Rome, and Holland."

Orders have poured in from all parts of the world, including America, Turkey, Gold Coast and Nigeria. F.B. writes from Middlesbrough: "The Super 2 is a great success. I succeeded in tuning in 5GB, 6XX, 2LO, 2ZY, Berlin, Voxhaus, Frankfurt and the local station, Newcastle, on loud speaker on an indoor aerial, but on an outside aerial foreigners roll in too numerous to mention." Another says: "I have built your Super 2, and it is a little beauty, much louder and sweeter than a 3-valve set I bought of a well-known make that cost me over 30 pounds."



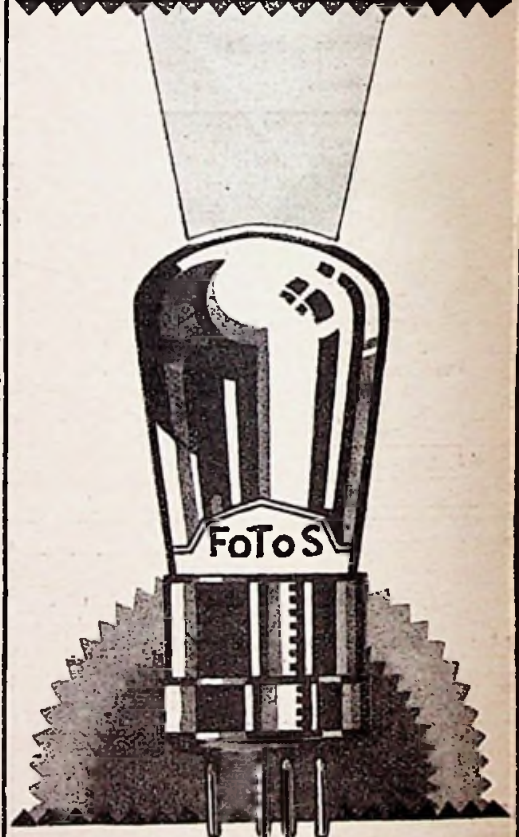
X TURN TO PAGE 605 for Special List of X WIRELESS AND CYCLE BARGAINS

Owing to the enormous number of enquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address enquiries to Dept. R.

NORTHAMPTON PLATING CO., Radio and Cycle Manufacturers, NORTHAMPTON.



THE NEW NAME FOR VALVE PERFECTION



THE VALVE WITH THE BETTER PERFORMANCE

Type	Volt.	Amp.	Use in set	Price
B.A.5	1.9 v.	0.05	General Purpose	5/6
C.5	1.9 v.	0.1	General Purpose & Power Valve	5/6
B.D.5	1.9 v.	0.2	Super Power Valve	7/6

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Programmes for Saturday.

(Continued from page 593.)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
ENID MILLINGTON (*Mezzo-Soprano*)
- 3.10 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. F. STACEY LINTOTT: An Eye-Witness Account of the Leeds United v. Middlesbrough Association Football Match. *S.B. from Leeds*
- 6.15 *S.B. from London*
- 6.40 North Regional Sports Bulletin
- 6.45 *S.B. from London*
- 7.0 Mr. GEORGE LOCKHART: 'Reminiscences of the Ring'
- 7.15 Royal Horticultural Society's Bulletin for Northern England Listeners
- 7.25 Musical Interlude
- 7.30 'Micro-Phun'
Book and Additional Lyrics by EDMUND WYNSCHENK
Music by Well-known Composers
- Characters*
- A. G. MITCHESON
MICHAEL VOISEY
H. R. WILLIAMS
F. A. NICHOLLS
HYLDA METCALF
LUCIA ROGERS
D. E. ORMEROD
KLINTON SHEPHERD
MARJORIE FARNHAM
- Speciality by EUGENE EARLE
THE REVUE CHORUS and
THE NORTHERN WIRELESS ORCHESTRA
- 8.30 MARCHES AND WALTZES
THE NORTHERN WIRELESS ORCHESTRA
- 9.0 *S.B. from London*
- 9.30 North Regional News
- 9.35-12.0 *S.B. from London*

Other Stations.

5SC GLASGOW 752 kc/s. (398.9 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—A Light Concert. The Octet, Fred Skidmore (Tenor), Robert Bavington (Baritone). 4.45:—Organ Music by Edith M. Buckley. Relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London.* 6.40:—Scottish Sports Bulletin. 6.45:—*S.B. from London.* 7.0:—'What is Wrong with Scotland?' XI, Dr. James Devon, 'Scotland Yet.' *S.B. from Edinburgh.* 7.15:—Songs by Herbert Thorpe (Tenor): Alton Water (arr. W. A. Henderson); Gae bring tae me a pint o' wine (Trad.); Bonnie wee thing (arr. Fox); O' a' the Airts' (arr. Black); The wee Cooper o' Fife (arr. MacPherson). 7.30:—*S.B. from London.* 8.0:—St. Andrew for Scotland! *S.B. from Edinburgh.* 9.0:—*S.B. from London.* 9.30:—Scottish News Bulletin. 9.35-12.0:—*S.B. from London.*

2BD ABERDEEN. 895 kc/s. (301.5 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—A Light Concert. Fred Skidmore (Tenor); Robert Bavington (Baritone); The Octet. *S.B. from Glasgow.* 4.45:—Organ Music. *S.B. from Glasgow.* 5.15:—The Children's Hour. *S.B. from Glasgow.* 5.57:—Weather Forecast for Farmers. *S.B. from Glasgow.* 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:—'What is wrong with Scotland?' X, Dr. James Devon, 'Scotland Yet.' *S.B. from Edinburgh.* 7.15:—*S.B. from Glasgow.* 7.30:—*S.B. from London.* 8.0:—St. Andrew for Scotland! *S.B. from Edinburgh.* 9.0:—*S.B. from London.* 9.30:—Scottish News Bulletin. *S.B. from Glasgow.* 9.35-12.0:—*S.B. from London.*

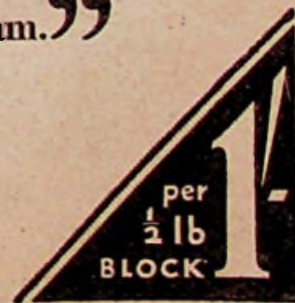
2BE BELFAST. 1,238 kc/s. (242.3 m.)

3.30:—Orchestra. John Donnan (Tenor), George Yardley (Trombone). 4.45:—Organ Music. Played by George Newell, 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:—Sports Bulletin. 6.45:—*S.B. from London.* 7.0:—Mr. E. Godfrey Brown, 'Next Week's Music.' 7.15:—The Royal Horticultural Society's Weekly Bulletin. 7.25:—Musical Interlude. 7.30:—St. Andrew's Night. The Orchestra, conducted by E. Godfrey Brown. Elsie Black (Contralto), Alexander Macgregor (Baritone). 9.0:—*S.B. from London.* 9.15:—*S.B. from London.* 9.30:—Regional News and Sports Bulletin. 9.35-12.0:—*S.B. from London.*



“I know the name as well as I know my own. Something to do with cows and clover. Such a good chocolate too. Most delightful. Like Devonshire Cream Nestlé's of course! What a silly I am.”

Do you know Nestlé's "Almond Queen"—crisp crunchable almonds in Milk Chocolate. Packed conveniently in 6d. cartons.



THIS WEEK IN THE GARDEN.

NOVEMBER is considered the best month for planting roses. Where the ground has been properly prepared no time should be lost in getting the plants into their new quarters, providing the weather is open and the soil in good working condition. Should the weather be unfavourable when the plants arrive, they should be unpacked and their roots covered with soil for a time either in the open or in an open shed. If in a shed see that they are kept moist. When planting it is a good plan to have a heap of well-decayed turf chopped up to which has been added some bone meal. Each plant, as it is placed in position, should have at least two good spadefuls of this placed around its roots. Make quite firm by treading and finish off with the ordinary soil of the bed.

Deciduous trees and shrubs should also be planted when the soil and weather are favourable. Success in moving a tree or shrub, whether large or small, depends to a great extent on the care exercised in lifting it. When planting, see that the hole taken out for it is sufficiently wide to allow all the roots to be laid out their full length, leaving a margin around the edge of the hole after this has been done. Trim all damaged roots with a sharp knife, plant firmly, plant quickly, and do not plant too deep, many plants gradually die through too deep planting.

The same remarks apply to all kinds of fruit trees which should also be planted now. Deep planting should be guarded against. Most of the leaves have fallen from fruit trees and pruning may be done when the weather is mild. The side shoots of bush apples and pears shortened at summer pruning should be cut back to three eyes. Regard should be taken for the future development of the tree when pruning the leading shoots.—From the Royal Horticultural Society's Bulletin.

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

October 25.—Listening-in this night, while we dine, to Verdi's *Aida*, my wife vexed me most damnably by raising the question with Doris of 2 table napkins missing from our round dozen, and what is become of them? Whereto Doris stoutly to maintain our never having had above 10 since she came, but my wife as stoutly to maintain the round dozen. And they both stand to it and argue it, till, they having lost me near a whole movement of *Aida* thereby, it was all I could do not to bid them and their napkins to the devil.

About 11 p.m., over my 2nd night-capp, suddenly comes to me that tomorrow is my wife's birthday and I have no gift for her. Yet how can I face her in the morning without one? So nothing for it now but to make my gift a check, and cannot very well, for the looks of it, be under 5^l, albeit about double what I should otherwise have spent on her; which troubled me. But upon a consideration of worse trouble tomorrow if I have to own my having forgot the day, did out with my check book and stole myself thereto. Soe with a clear conscience to bed, resolving this shall be a lesson to me in future not to forget my dear wife's birthday, and, Heaven helping me, I mean to stand to it.

October 29.—Gave my wife the check, when she comes down to breaking fast, with my love and good wishes, telling her how having long cudgelled my brains in vain what sh^d best please her, I do believe the most considerate thing is to let her please herself: so here is the money (which I had meant spending) for her to do it with. The purity of mine intention in sparing my wife a hurt to her feelings shall, I hope, be held to atone for my small departures from the straight but wounding truth. Wherein if I do err, may God forgive me.

Turning on the wireless this night we happened upon *Michael*, Mr. Malleon's play from one of Tolstoy's tales. What my wife wonders is how a man that had the thoughts of a god almost should along with those practise some of the

habits of a pigg, both in not washing himself and other yet grosser matters. Seems she have lately been reading Tolstoy's lady's diaries: which I am sorry for, being the belittling of a husband by a wife, and therefore, even if true, both an ill example to wives and against public-policy.

October 31.—A surprising thing is fat cook gets a young man, which makes me laugh, but my wife thinks he shows his sense in chusing a good cooker before a good looker. Is, she tells me, the George with the glass-eye that brings the laundry and come to be friends over a p^r of Cook's silk stockings lost in the wash, but the laundry denies them. Whereupon George, sooner than see her wronged, to get her a new p^r from his own pocquet. Which he bringing, she cannot prudently accept private matters like stockings from a he-stranger, yet thanks him all the same. Answers her, that, if strangers be the onlie obstacle, this is easily mended by their walking-out, in token of acknowledged friends, and the stockings thereby made lawfull stockings. Which she does and since continues it, and now, my wife tells me, have followed the lawfull stockings with a lawfull princess-petticote.

November 1.—Listening-in Circle at Jimble's this night, a most excellent good discourse we had from Sir O. Lodge of electrons, ether, continues life and other like matters. Speaking of the Earth's one day perishing, as in about a billion yeares it will, declares most positively that, for all the Earth's ceasing to exist, 'existence will go on.' Debating this afterwards, Dr. Jelks cannot see how when a planet or aught else ceases to exist, existence of any sort in respect of that planet can continue. Whereto Blick answers him that he confounds the ponderables with the imponderables, throwing up St. Paul at him and other heavy pulpit matters, untill the coming-in of coffee and sandwiches staid him, to my very good content.



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WHEN BOOKS WERE CHAINED.

An Interesting Talk from Bournemouth—Dismissing Algernon—Disabled Miners and Broadcasting—The History of a Plymouth Church.

THE kingdom of Wessex, comprising as it does several noted Cathedrals, with their libraries, is rich in early manuscript and in examples of the earliest printed books, notably those which were deemed valuable enough to be chained in the churches where they might be used by men without the possibility of abuse. Of these treasures Mrs. Robert Meyrick will tell listeners in the course of two talks from the Bournemouth Studio, the first of which will be on Thursday, December 5, at 3.45 p.m. The fact that Domesday Book, or at least one volume, deals largely with the Southern sea border, will not be overlooked, and the district possesses a copy of Magna Charta.

THREE of the *Refusals of Margaret* have been performed, and the remaining five will be broadcast from Cardiff in the near future. Before continuing them, however, another of John Palmer's intriguing diversions, *Dismissing Algernon*, will be broadcast on Saturday evening, December 7, at 7.30 p.m. This one-act play is one of a series entitled *Intimate Afternoons*. As it happens, this play is peculiarly appropriately chosen because of the broadcast of the Porthcawl Fitch Trial earlier the same week. One of the characters in the play says: 'I've never made the slightest effort to understand my husband, and he, I am glad to say, has never made the slightest effort to understand me. That's why we're still one of the few happily married couples in London.'

WE must congratulate one of the most prominent supporters of broadcast adult education in one of the mining valleys on having escaped the serious consequences of a heavy fall of rock while he was working underground a short time ago. An X-ray examination showed that no bones were broken, but his escape was a narrow one. It took three men over an hour to raise the ton and a half of rock beneath which he was buried.

THERE is probably no other part of Hampshire the history of which is so intimately bound up with our Saxon and Jutish forefathers as the Meon Valley. In addition its scenery is charming and its villages pretty and typically English. Surgeon-Captain L. F. Cope, R.N., will broadcast a talk from Bournemouth on Tuesday, December 3, at 7 p.m., describing some of the more interesting features of this Valley.

HERE is one more instance of the value of wireless talks to those suffering from some physical disability. It is well known that many miners suffer, in a more or less serious degree, from that distressing complaint known as miner's nystagmus. Many of these men have expressed their deep appreciation of the wireless talks, for they have given them an opportunity of keeping in touch with much of the best thought of the day, when reading was a difficult business for them.

WITH commendable patience, Mr. F. O. Miles has presented Y Mabinogion as seen through the horn-rimmed spectacles of many well-known producers. All the time it was easy to see that Mr. Miles was no mere industrious parodist, and that, while he endeavoured to restrain his own views and faithfully to interpret the views of the producers selected, he was slowly becoming enamoured of his subject. On Tuesday, December 3, at 6.0 p.m., he is to give his own views under the title 'The Story of Taliesin as I see it.' This talk may be a forecast, and one day he may produce the story.

ST. ANDREW'S Parish Church, Plymouth, concerning which the Vicar, the Venerable Archdeacon F. Whitfield Daukes, will give two talks for West Country listeners, one on Tuesday, December 3, and another on Tuesday, December 10, both at 7.0 p.m., is the chief link with antiquity which Plymouth possesses, and one of the most interesting buildings in the West of England. The Archdeacon will deal with the history of the church, and its connection with the ecclesiastical and political history of England and of Plymouth. He will illustrate his story with many anecdotes and happenings in the old town in early days, and will give examples of old customs, epitaphs, etc., in the old church.

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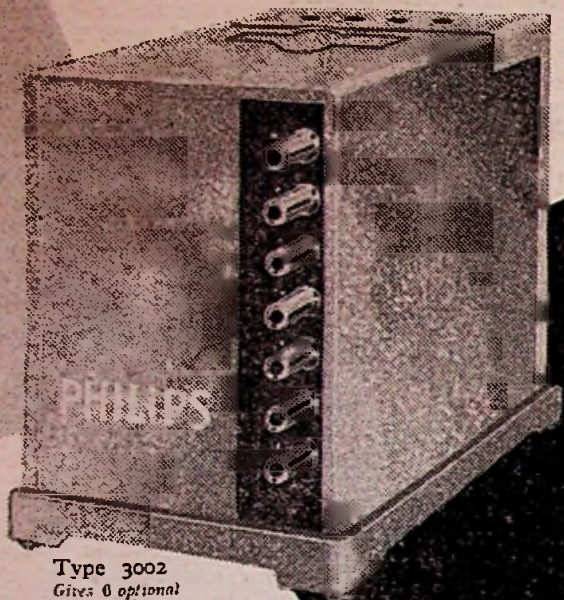
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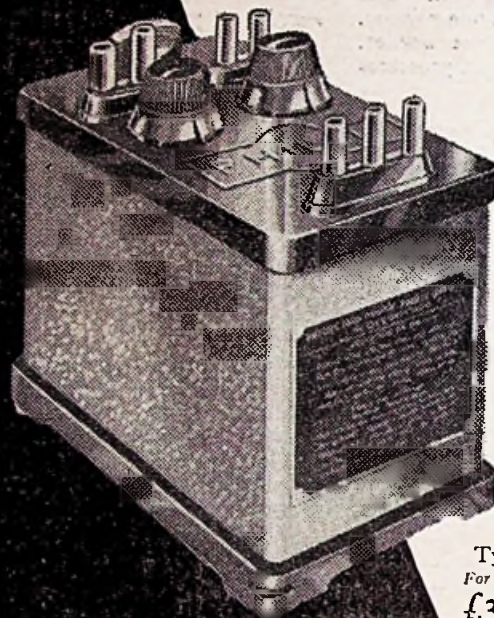
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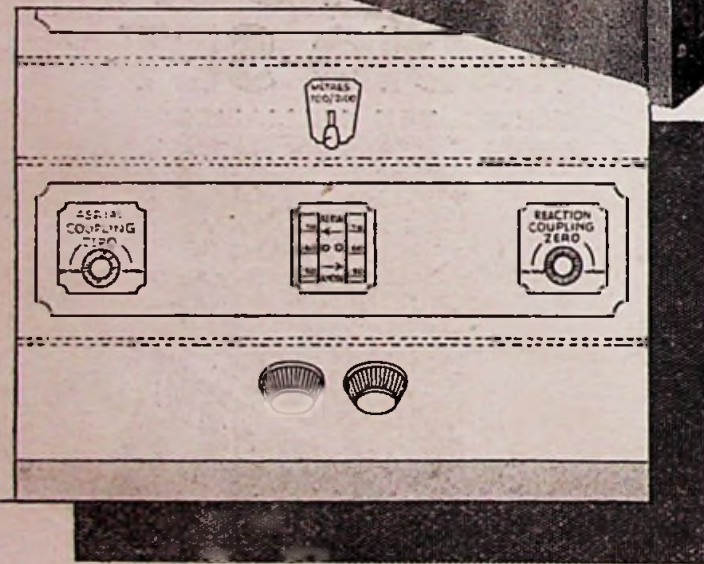
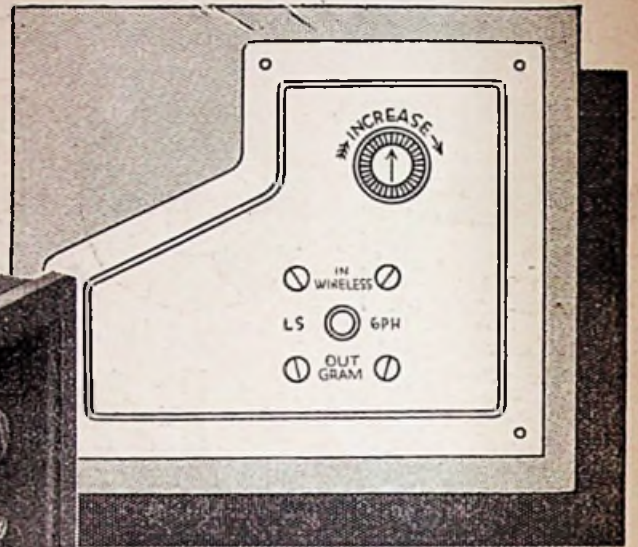
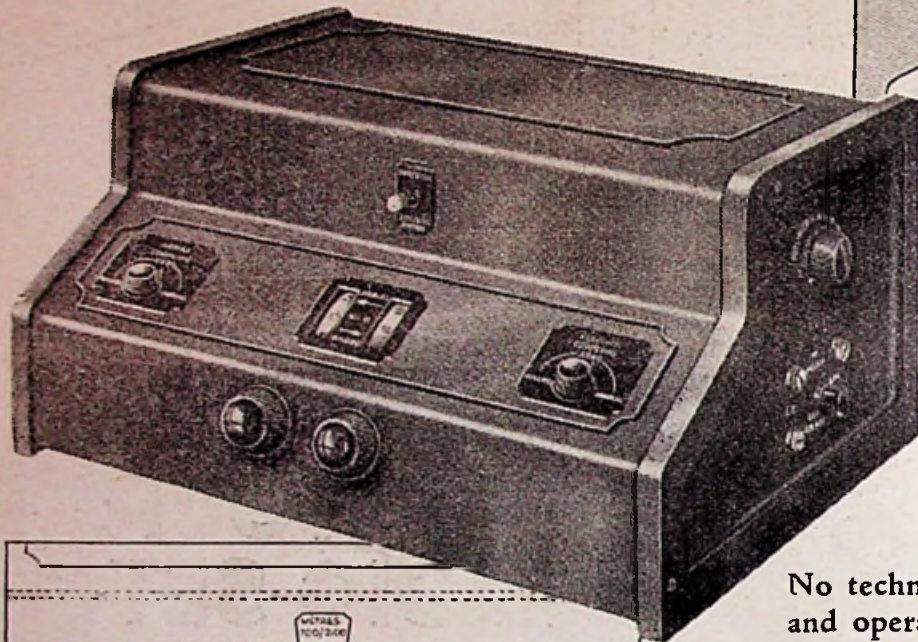
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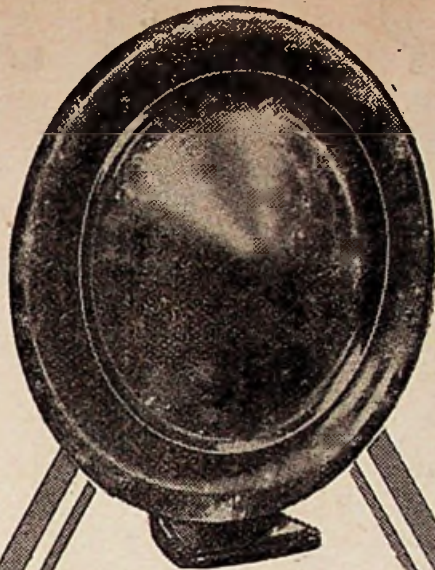
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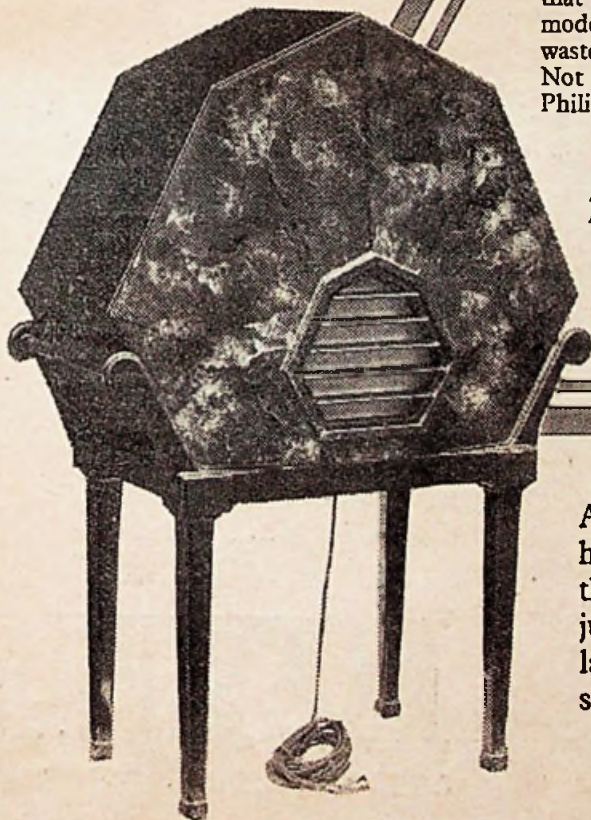
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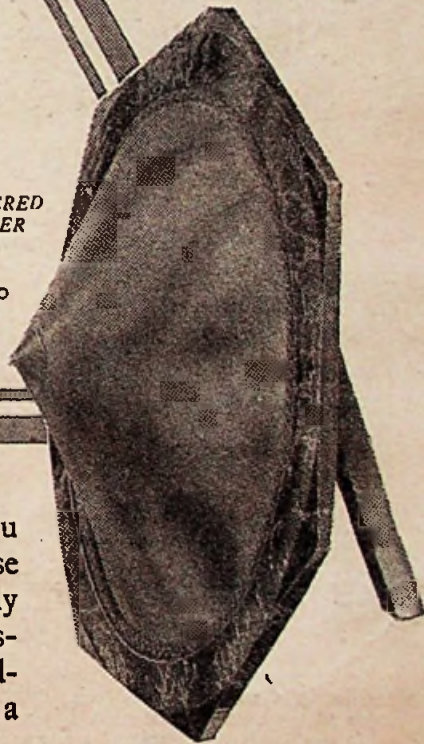
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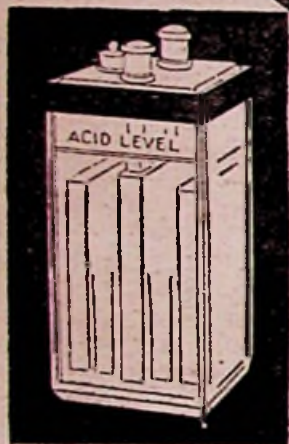
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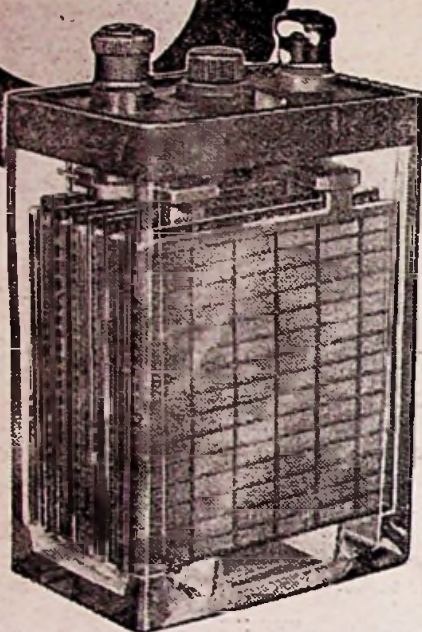
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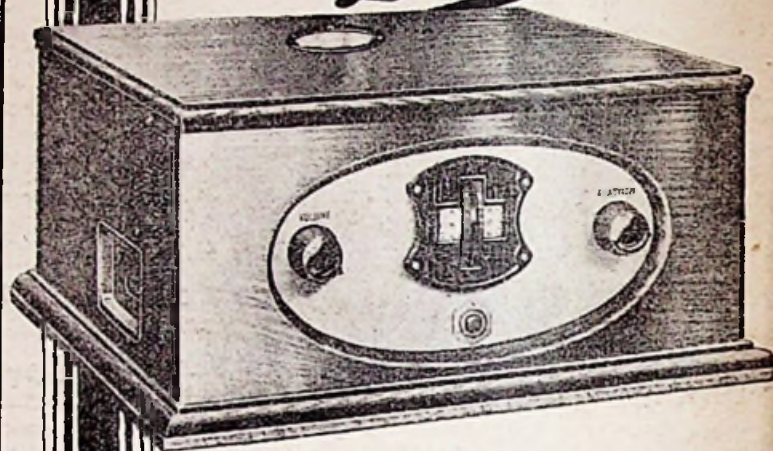
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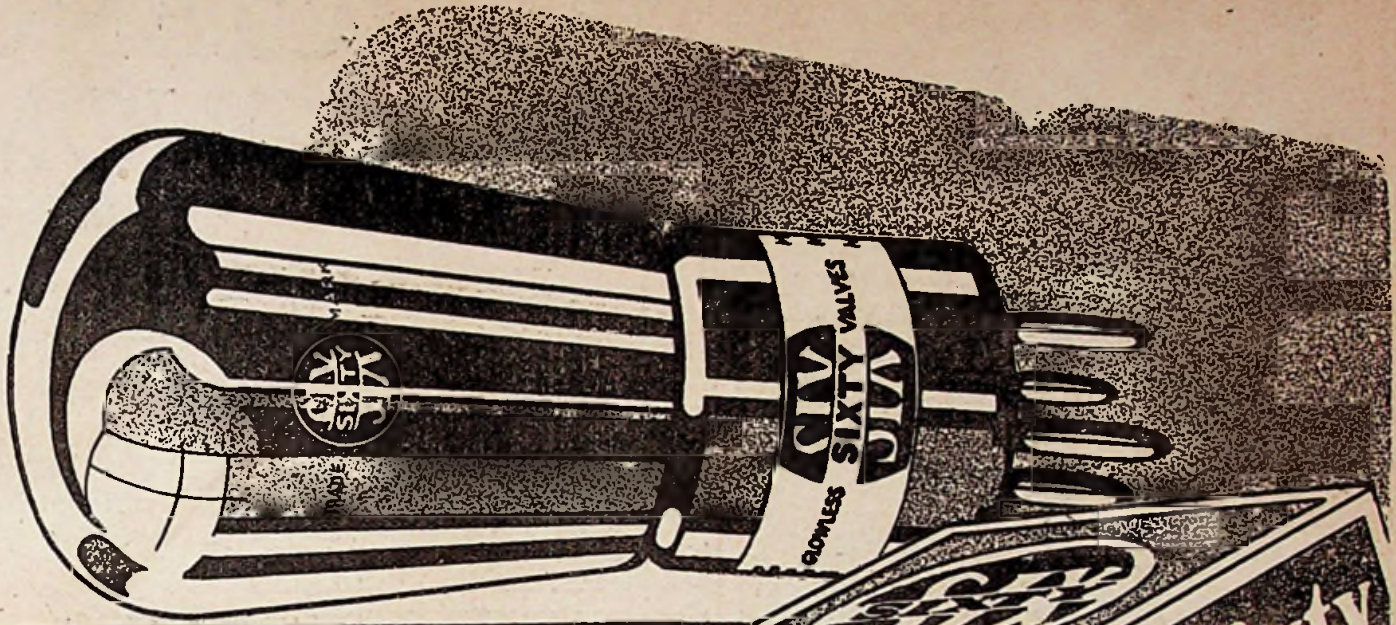
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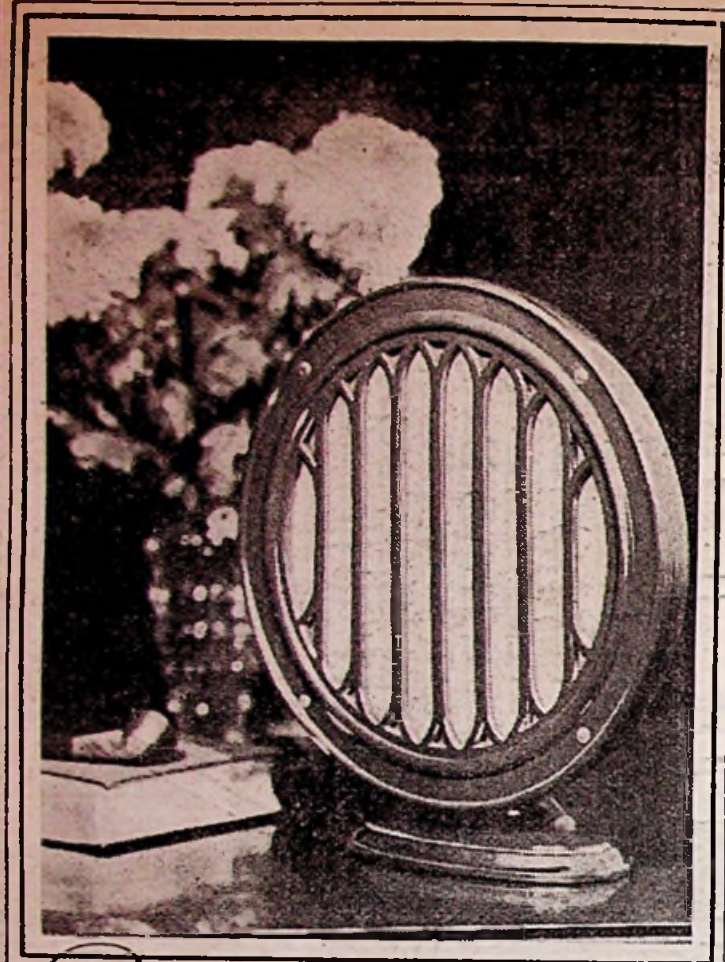
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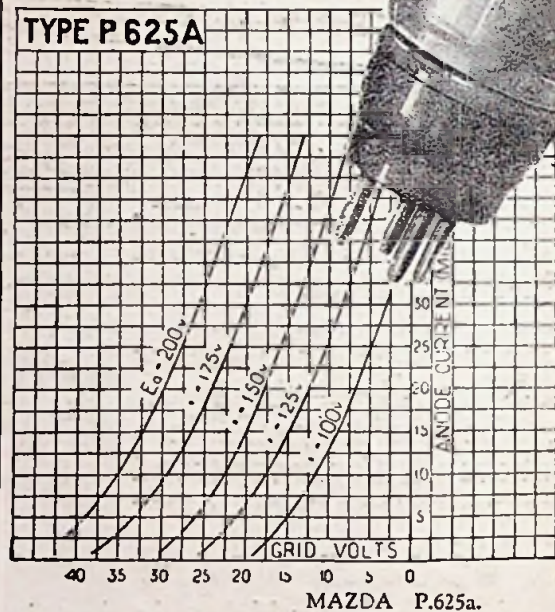
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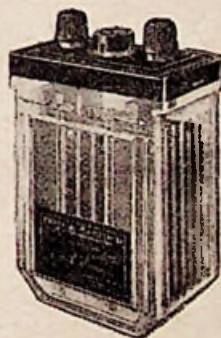
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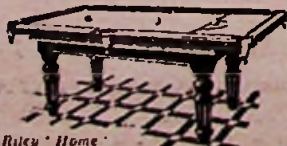
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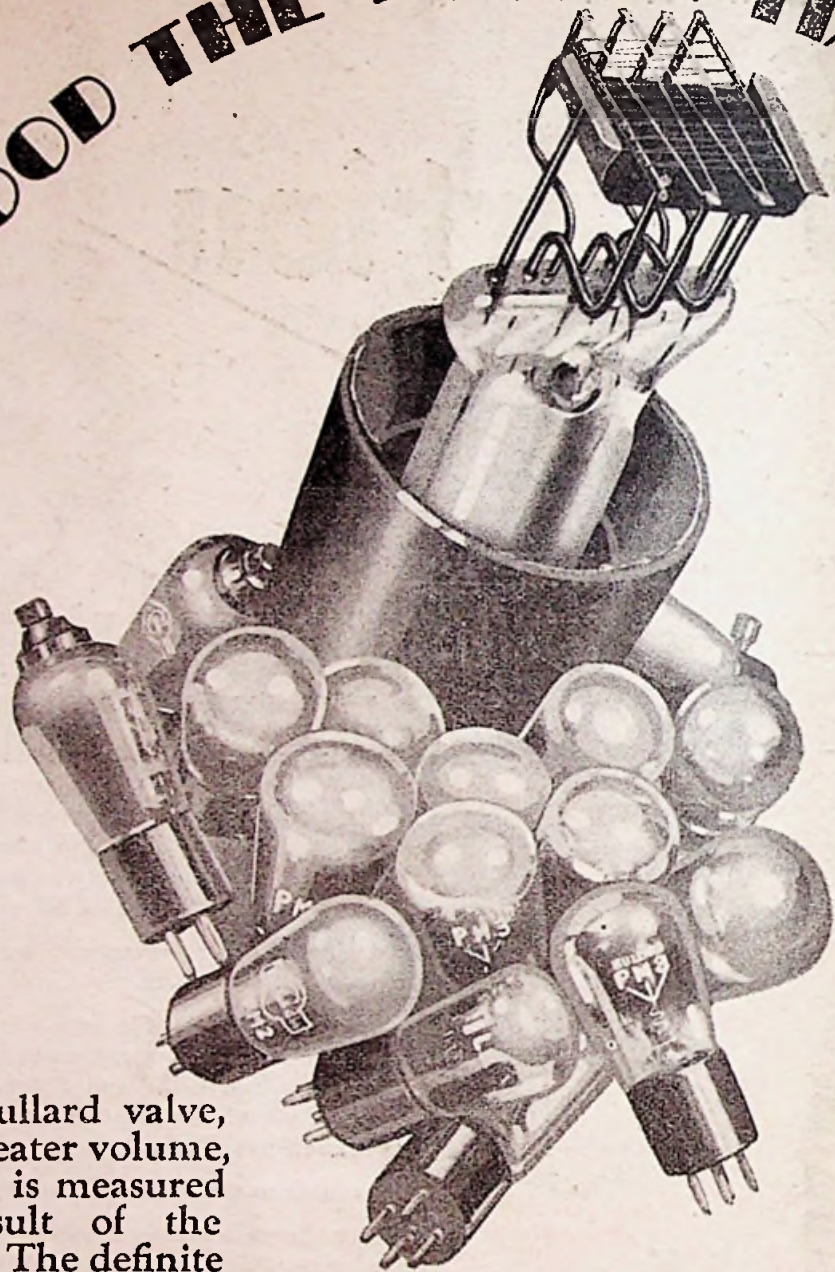
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