

THE BROADCAST PROGRAMMES FOR DECEMBER 1-7

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 322.

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

NOVEMBER 29, 1929.

Every Friday. TWO PENCE.

BERLIN PHILHARMONIC ORCHESTRA

This famous Orchestra, as will be seen below, broadcasts on Tuesday. In order that listeners may be able to make notes of items to which they specially want to listen, we publish herewith 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, December 1

- 9.0 The Wireless Military Band (5GB)
9.5 A Symphony Concert—Maurice Cole (London)

Thursday, December 5

- 8.0 A Concert from the People's Palace (London)
10.15 Act III of Ponchielli's Opera, 'La Gioconda' (5GB)

Monday, December 2

- 8.0 Tommy Handley's Revue 'Hot-Pot-Pourri' (London)
9.0 Sygne's Play 'Deirdre of the Sorrows' (5GB)

Friday, December 6

- 8.0 B.B.C. Symphony Concert—von Hoesslin (London)
8.0 The Dumbleton Fête and Gala (5GB)

Tuesday, December 3

- 8.15 The Berlin Philharmonic Orchestra (London)
8.0 Tommy Handley in 'Hot-Pot-Pourri' (5GB)

Saturday, December 7

- 7.30 'I Remember that—' (London)
8.45 Sandy Rowan, etc., in Vaudeville (5GB)

Wednesday, December 4

- 8.0 Concert of French Music (5GB)
9.40 Sygne's Play 'Deirdre of the Sorrows' (London)

This issue contains Contributions by

W. J. TURNER GERALD BULLETT
'BEACHCOMBER' MATTHEW QUINNEY
R. M. FREEMAN 'PHILEMON'



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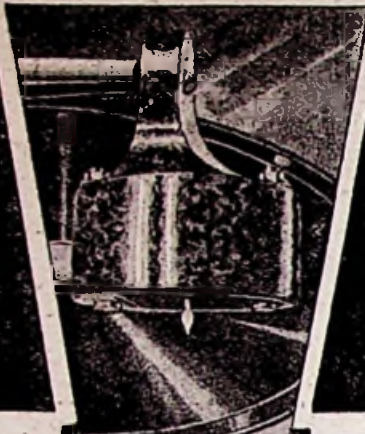
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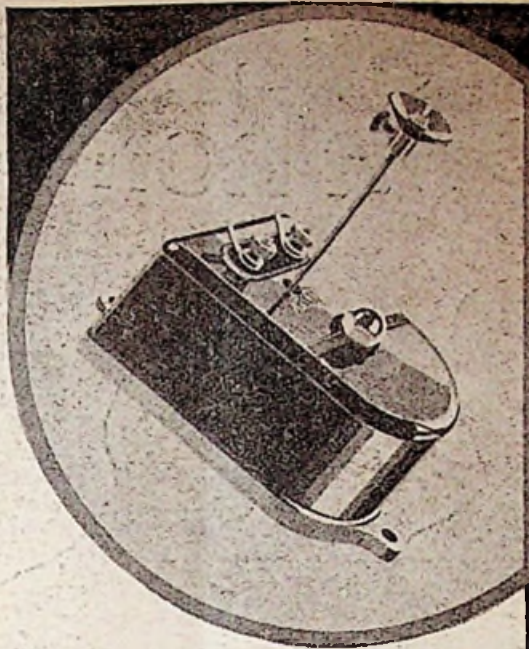
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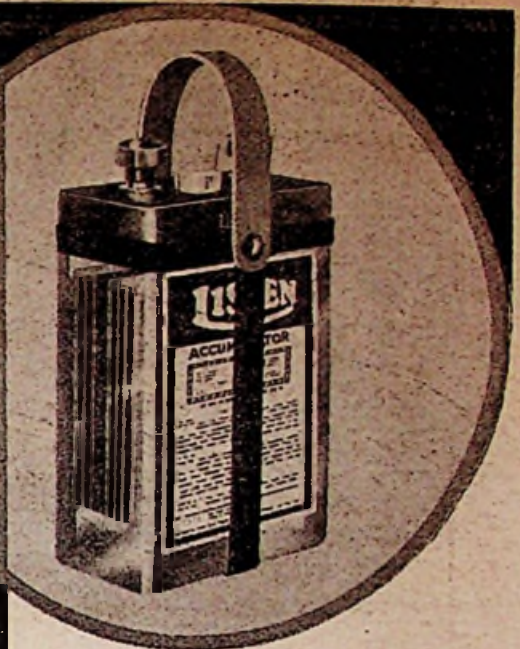
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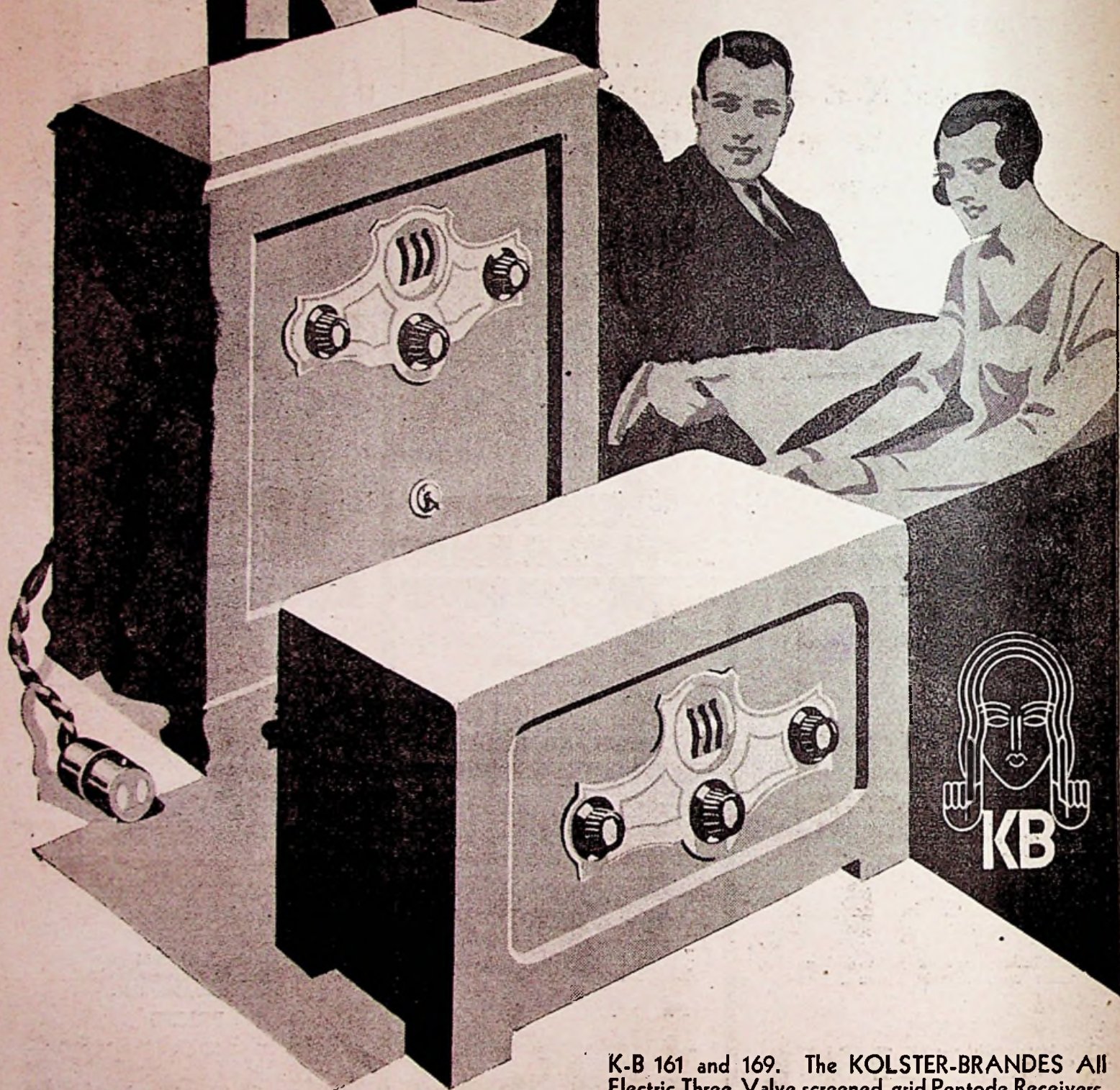
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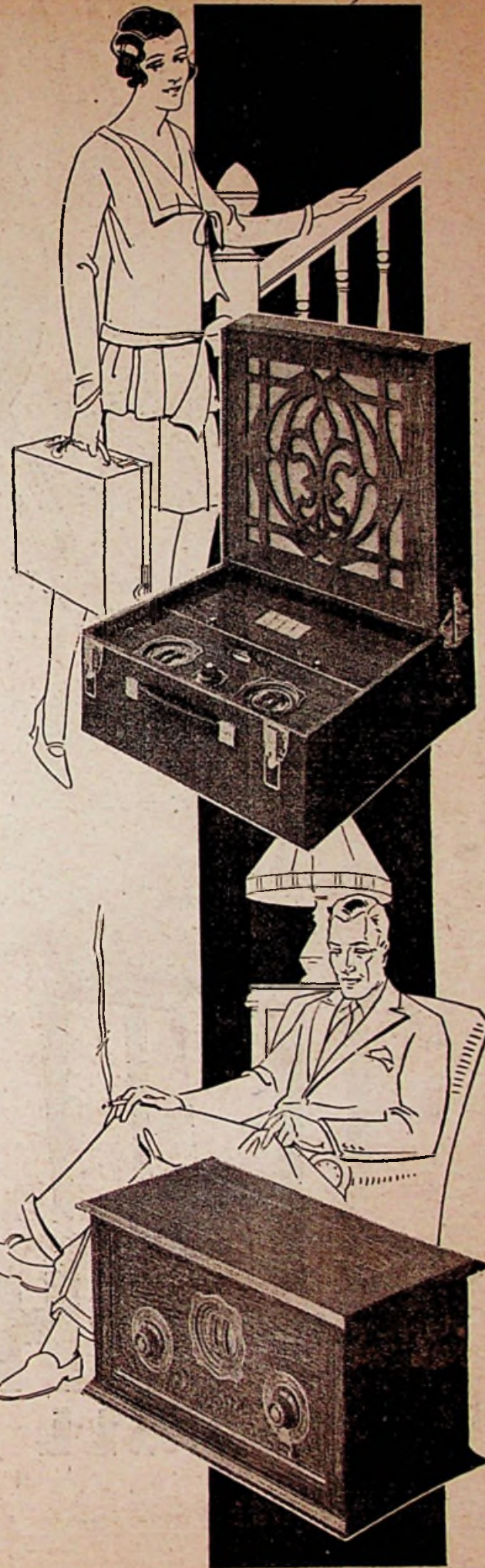
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- 2 WALTZ "Acceleration" Joh. Strauss
- 3 SONG "Let me dream again" - - - Sullivan
- 4 "Wedding of the Painted Doll" - - - Rathke
- 5 Fantasy from "Madam Butterfly" - - - Puccini
- 6 VIOLIN SOLO "Hymn to the Sun" - Rinsky-Korsakoff
- 7 SOLO on the V.A.R.A. Standard Organ, "Blue Hawaiian" - - - Abel Baer
- 8 SERENADE - - - Moszkowski
- 9 TANGO "Jealousy" - Gade
- 10 SELECTION from "Tales of Hoffman" - - - Offenbach
- 11 "Brandes' Radio March" - - - Hugo de Groot



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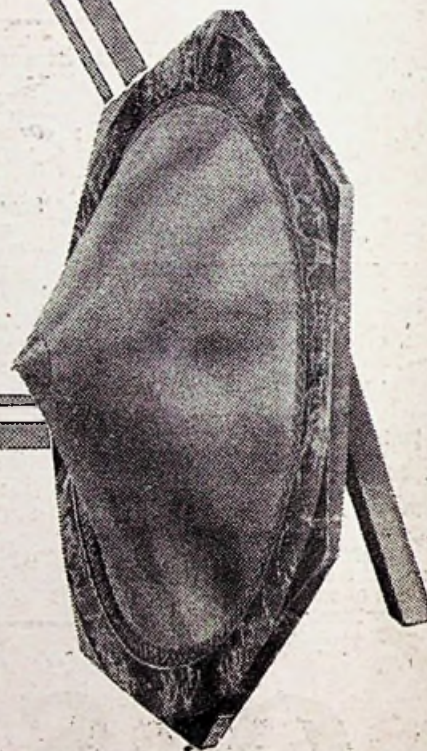
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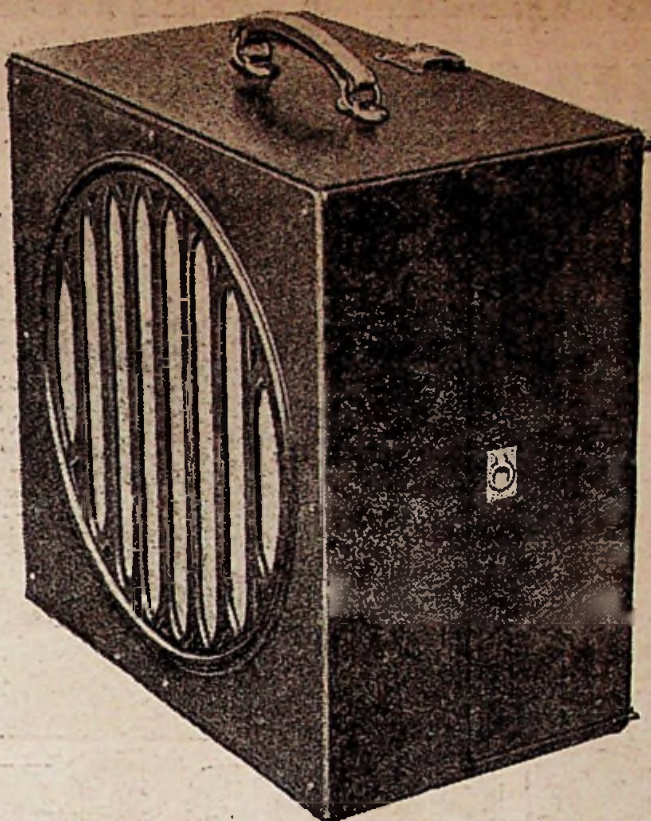


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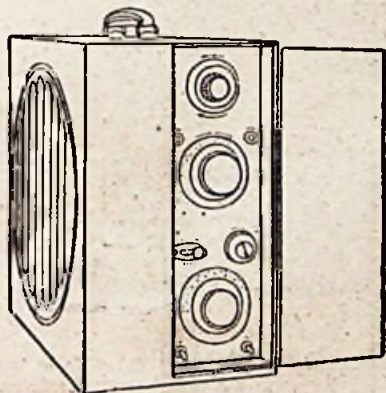
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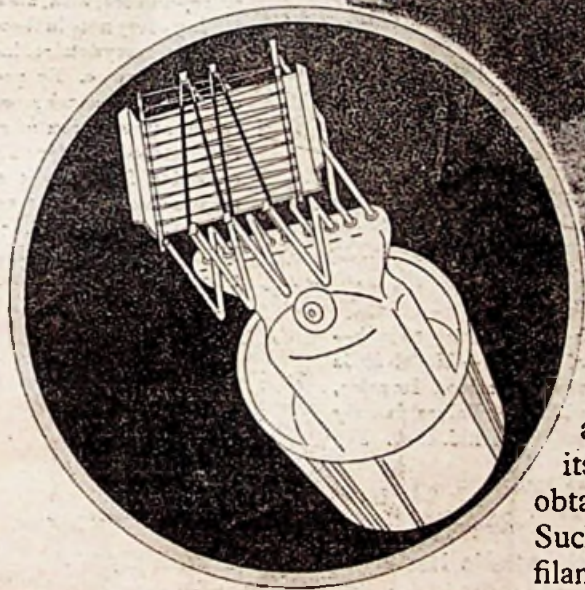
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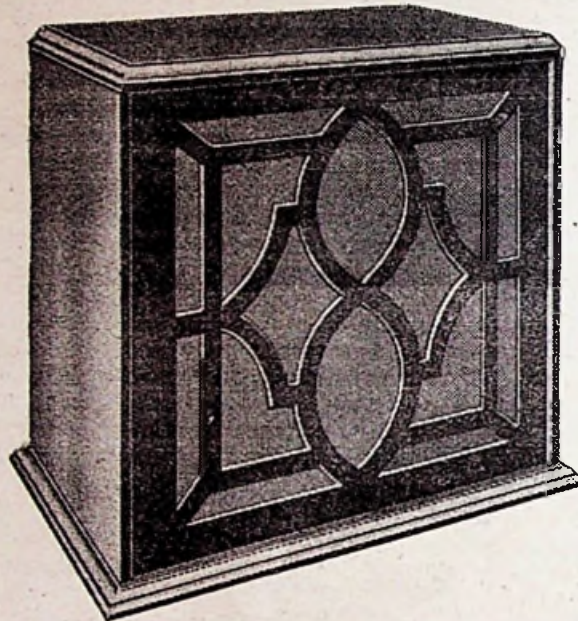
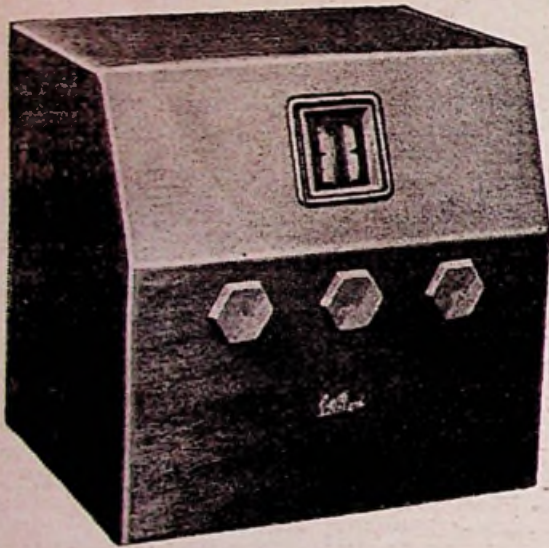
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THE RADIO TIMES

Vol. 25. No. 322.

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

NOVEMBER 29, 1929.

Every Friday. TWO PENCE.

HOW THE MODERN ORCHESTRA CAME ABOUT

On Tuesday evening we shall hear the Berlin Philharmonic Orchestra, one of the world's most famous combinations. In this article W. J. Turner, music critic of *The New Statesman*, gives a brief outline of the development of the Orchestra from earliest times.

NEARLY everything good that we have comes from the Greeks, including the word 'orchestra,' which is the name they gave to that part of the Greek theatre between the semi-circular seats of the auditorium and the stage (called by the Greeks the 'logeion'—'speaking-place'), where the chorus sang or danced. 'Orchestra' literally means 'dancing place,' and we shall see later that this meaning describes precisely what ought to happen in the modern orchestra of instrumentalists which began to develop during the Renaissance in Italy, whence it spread to France and England.

How many, if any, instrumentalists the Greeks had in their orchestra we do not know, although some writers assert that the plays of Æschylus and Sophocles were accompanied by a band of lyres and flutes, and one authority declares: 'It is quite certain that not only were the choruses of the *Agamemnon* and the *Antigone* sung to the grandest music that could be produced at the time they were written, but also that every word of the dialogue was musically declaimed.' The classical Greek drama was therefore a form of opera, but an opera which was probably nearer the ideal of the great operatic reformers like Monteverde and Gluck than any operas that have been written since; because the music to the Greek play was subordinate to truthful dramatic expression.

There has been a continuous development of the orchestra and the instruments of the orchestra since the fifteenth century. Nearly all the early bands were court musicians. Edward IV had 'trumpets, lutes, rebec, trombone, viol, cornemuse, flute, virginals, and drums.' The French kings had a court establishment of musicians from which the first great French operatic composer, Lully, an Italian by birth, formed his small operatic orchestra. Lully also wrote the music for Molière's plays, and the musicians were not accommodated in the 'orchestra,' but behind a trellis; sometimes they were placed in appropriate costumes on the stage, sometimes behind the audience, sometimes at the back of the stage, in the wings, or before the footlights. There is an inventory, made in 1547 which shows that Henry VIII had sixty-four stringed instruments and 215 wind instruments, apart from keyboard instruments. Queen Elizabeth had an orchestra of about forty and the more important princes and dukes of Italy and Germany all had their private bands. It was at the courts of these Kings and Princes that operatic and orchestral music developed; although in our own country there is a history in this development due to the Puritan revolution. Contrary to a popular opinion, this puritanical change of temper in the English people, although it began under the Commonwealth, did not reach its full intensity until much later. The reigns of Charles II and James II gave it a fresh impetus and excuse, and it was when George I came to the throne, in 1714, that 'Merrie England' in the sense of 'Musical England' was finally overcome and the age of respectability, dullness, and cant set in. Purcell, who died in 1695, our greatest composer, was

the last representative of the earlier musical age, and he wrote for an orchestra of strings, trumpets, oboes (including in *Dioclesian*, a tenor oboe), and flutes. His *Dido and Æneas* was written for a girls' school, but in *King Arthur* and other works he collaborated with Dryden music dramas for the stage.

But most of the instruments used in the seventeenth and eighteenth-century orchestras differed greatly from their modern equivalents in our contemporary orchestras. In Bach's time there were stringed instruments that have since fallen into disuse—the viol, the viola d'amore, viola pomposa, viola da gamba, for example. All the viol family have been practically obsolete for generations; their places have been filled by the violin, the viola, the violoncello, and the contra or double bass. The viola d'amore, which has five or seven strings, is still used occasionally; for example, Richard Strauss used it in his *Sinfonia Domestica*. The greatest change, however has taken place in the wood-wind and the brass instruments, owing to mechanical inventions during the nineteenth century. The most important of these inventions was that of the valve, which has revolutionized the use of trumpets and horns, enabling them to play the full chromatic scale, whereas before this invention they could play only the notes of the harmonic chord, and the player was provided with a number of different crooks which he fitted in to change the key of his instrument and enable him to play different notes. Obviously, it was impossible to play a rapid sequence of notes in this way, because it would not give the player time to change his crooks, and that is why in Beethoven's symphonies he has to use the horns and trumpets so sparingly and nearly always on the tonic or the dominant. Those who are impressed by Wagner's gorgeous use of the brass might remember that if Beethoven had written such passages they could not have been played upon the instruments of his day.

In the seventeenth and eighteenth centuries it was usual to fill in the harmony on the harpsichord and the composer often would conduct his work at the harpsichord. Mozart conducted an early opera of his in Italy in this manner. It was Gluck (1714-1787) who finally abolished the harpsichord from the orchestra, but when the conductor used to preside at the harpsichord there used to be frequent disputes between him and the leader of the first violins—who, in Germany is called the 'Konzertmeister'—as to which was the more important. The conductors who developed into the dominating force he has now become only during the nineteenth century, has to-day perhaps usurped too many functions, and the leader of the orchestra has too little to do outside the actual leading of the orchestra during performances. Berlioz and Wagner were largely responsible for the development of the art of the conductor, but von Bulow was perhaps the first of the modern virtuoso conductors.

It is interesting to note the difference in numbers and proportions between the orchestra of the time of Haydn and Mozart and that of

the present day. Their orchestra was usually about thirty-five in number, the wind and percussion amounting to from eleven to thirteen of these. I will put into two separate columns the constitution of the Dresden Opera Orchestra of 1754 and the present B.B.C. Symphony Orchestra:—

	Dresden Opera House, 1754.	B.B.C. Symphony Orchestra.
1st violins	8	16
2nd violins	7	16
Violas	4	10
Violoncellos	3	10
Double basses	3	8
Piccolo	—	1
Flutes	2	2
Oboes	5	2
Cor anglais	—	1
Clarinets	—	2
Bass clarinet	—	1
Bassoons	5	2
Contra-bassoon	—	1
Horns	2	4
Trumpets	3	3
Trombones	—	3
Tuba	—	1
Timpanis	3	1
Percussion	—	2
Harp	—	1

Although no cymbals, triangle, harp or trombones appear in the list of the Dresden Orchestra of 1754, these instruments were well known at that time and were all used, for example, by Gluck. The most striking feature of the comparison is the different proportions. The Dresden orchestra contained twelve wood-wind instruments as against our B.B.C. orchestra of exactly the same number, whereas the B.B.C. orchestra has more than double the number of strings. But I think almost everyone admits that our modern orchestras are normally too weak in the wood-wind. When the wood-wind is used principally to give its characteristic colour effects and piercing ejaculations, as it is by composers such as Richard Strauss in *Till Eulenspiegel* and Stravinsky in *Petrouchka*, this does not matter, because modern composers have made a special study of instrumentation and are accustomed to the present proportions of our orchestras; but when the instruments are used merely as voices in part-writing then the weakness of the wood-wind section of the orchestra is often apparent.

For the sake of the art of music it is to be hoped that the design of modern instruments and the composition of the orchestra will now remain much the same for some considerable period. The modern composer has all the means he needs, for he has not anything like mastered their possibilities as yet and we find to-day the most advanced and intelligent composers, such as Stravinsky, for example, writing for smaller groups of instruments. Also individual virtuosity has reached such a pitch that executants can be found who can play anything that is within the compass of their instrument. It is

(Continued on page 667.)

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF
THE MICROPHONE

Raising a Ghost.

ON Saturday, December 14, we are to hear a 'period' concert. This harks back, not to the eighteenth century, but to the late nineteenth, to the days of the very earliest 'Proms' at Covent Garden. The items in the concert are taken from an actual



'The Golden Age of Pot-Plants.'

programme in 1883, kindly sent to us by a listener. The composers include Rossini, Bizet, Gounod, Handel, Meyerbeer, Ponicchielli, Schubert, Dibdin and Verdi; among the original artists on that long-vanished Monday evening were Mme. Lemmens-Sherrington, Miss Damian, Mr. Santley, and Mr. Sims Reeves, with a Grand Orchestra of a Hundred Performers. Listeners will be able to compare their own taste in programmes with that of their fathers in the Golden Age of Pot-Plants and Long White Gloves. We suspect they will find little difference, and that the programme, repeated on December 14, 1929, will prove to be as enjoyable as when it was first given on October 29, 1883.

Germany and England.

TODAY'S (Friday's) relay of Strauss' *Salome* from the Cologne Opera House to 5GB may be the precursor of a series of relays from German opera houses and concert halls. Next Tuesday we broadcast the Berlin Philharmonic Orchestra from the Queen's Hall. Music enthusiasts should also make a point of attending this superb orchestra's earlier concert at the Albert Hall on Sunday afternoon, December 1. On Monday, Generals Schmutz and von Lettow-Vorbeck, rival commanders in East Africa during the late war, are exchanging speeches at a banquet (to be relayed at 9.15 p.m.). Recently, but for his illness, Count Harry Kessler would have discussed 'Germany and England' with Mr. J. L. Garvin before the microphone. And on December 9 we shall hear a German Programme in the series of National Programmes. Broadcasting is taking its due part in the general effort to heal the wounds left by the years 1914-1918. A world of bitter deadlock is unthinkable—and we welcome the new spirit of fraternity which this Autumn seems to be abroad in the air.

The Sport of Argument.

ON Friday, December 13, there will be a discussion on 'Books and Reading' between Hugh Walpole, the novelist, and Gerald Gould, poet and critic. The danger of Reading, like that of Broadcasting, is that people are becoming yearly less and less inclined to indulge in the sport of Argument. We hope that Broadcasting, once listeners have learned to 'switch off' at the conclusion of a provocative item, will revive argument. A listener writes: 'After the broadcast of *Journey's End* my husband and I sat up until one o'clock arguing whether the play amounted to anti-war propaganda or not.'

Opera from Lewisham.

THE next broadcast opera is to be Offenbach's *Tales of Hoffmann*, sung by the Carl Rosa Company, and relayed from the Lewisham Hippodrome. This takes place on Monday, December 9. Part of the opera will be heard between 9.20 and 9.50 p.m., and the last Act and Epilogue between 10.10 and 11.0 p.m. *The Tales of Hoffmann* was first produced at the Opéra Comique, Paris, in '81. Offenbach had died before completing the score. The libretto is based upon three tales by the writer, E. T. A. Hoffmann, which belong to the Romantic Era of German literature when a spineless and morbid supernaturalism was the literary fashion. The plot of *The Tales of Hoffmann* may not be known to as many people as are acquainted with the famous Barcarolle. Here is the outline in briefest form. Hoffmann, in the libretto, is made the hero of his stories. In the prologue we see him waiting in a tavern for his latest love, Stella, with Lindorff, his Evil Genius, trying to make him drunk and discredit him with the lady. The poet entertains his companions with tales of three earlier love affairs (Acts One, Two and Three) in each of which the Evil Genius figures under a different name.

Hoffmann's Ladies.

IN Act I, Hoffmann attends a party to meet Olympia, the daughter of an Italian professor. Coppélius, the Evil Genius, sells him a pair of magic spectacles. He wears these at the party and is entranced with Olympia. He dances with her, and she whirls him round the floor until he is exhausted. Running from the room, Olympia falls with a crash and is found to be no more than a mechanical mannikin constructed by the Professor and Coppélius. Act II takes place in Venice, where Hoffmann adores the lovely Giulietta. His rival in love is Peter Schlemil (the hero of Hoffmann's story of the man who lost his shadow). The Evil Genius here appears under the guise of a certain Dapertutto who has stolen Schlemil's shadow, and plans to acquire Hoffmann's soul. Hoffmann kills Schlemil and loses Giulietta. In the last Act the poet loves Antonia, a beautiful but consumptive singer, who has been warned that if she sings she will die. The Evil Genius, disguised as Dr. Miracle, urges the girl to sing, and she expires in Hoffmann's arms. Even in the Epilogue the Evil One scores, for Lindorff brings in Stella and shows her her lover lying apparently in a drunken slumber. Opera has been far more courageous than the drama in the matter of Unhappy Endings.

From Birmingham.

SIBELIUS'S *First Symphony* is to be played at the concert from 5GB on Saturday evening, December 14. With painful slowness, the importance of Sibelius is being grasped in this country, and one of the critical voices raised here most purposefully on his behalf has been that of Neville Cardus, music critic of *The Manchester Guardian*. An article from his pen will, by the way, be published in next week's *Radio Times*. Other items in this concert include Arne's *Pianoforte Concerto in G Minor*, played by Victor Hely-Hutchinson, who will also be represented in this thoroughly interesting programme by a clever and facetious orchestral work which listeners will remember being broadcast from London last summer, *The Young Idea*.

Au Revoir to Sir Walford.

THE news that, after this session, Sir Walford Davies is temporarily to discontinue his weekly talks to 'The Ordinary Listener,' will be received with regret by very many of us. We can, however, sympathize with him in his desire for a respite from the enormous task which he has carried through. It would not be excessive to say that Sir Walford has been the most important single factor in the great development in musical appreciation brought about by Broadcasting. Many must have felt, at the sound of his quiet, enthusiastic voice, 'Well, if this chap finds music so enthralling there *must* be something in it.' Every Tuesday, for some time now, the same taxi-driver has come to Savoy Hill to drive Sir Walford to Paddington Station after his weekly talk. One evening recently, this worthy addressed his 'fare' as follows: 'Only the other night, sir, my missus was saying, "Give that there Sir Waldorf Davies a pianner and he'd make a rare comic!"' Humour, enthusiasm, sudden immense seriousness—he possesses them all. We have heard him read poetry as poetry is seldom read, and sing 'Ol' Man River' with the gusto of a comedian. We say good-bye to him with regret and await his return with impatience.

Wireless League Meeting.

THE Wireless League is holding its Annual General Meeting of Members at 3 p.m. on Friday next, December 6, at the Royal Automobile Club, Pall Mall, S.W. The Annual Report and Accounts will be presented and the Committee for the ensuing year will be elected. All members of the League are cordially invited to be present.

A Comedy of Errors.

WELL, well, we have received enough unkind chaff about our mis-spelling of the 'yoke' of an egg to last us for quite a long time. What hurt us most was the raucous laughter of our colleagues (you see, as a treat we are allowed to correct our own proofs, so that they were entirely exculpated). However, now we have one on *them*. We know better than to refer to 'Horner's *Iliad*' (see a



'Little Jack Homer sat in a coma.'

recent issue). Who was this *δρῆνος*? Did he, in addition to sitting in corners pulling out plums, also find time to write *his* version of the Seven Years' Ruin? Or should the old rhyme run:—

'Little Jack Homer
Sat in a coma
Eating his Christmas pie.
He put in his thumb
And pulled out a plum,
And said 'ω ποιος άρπαδος εστι?'
Now, laugh that off!



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Children, Choose Your Programmes.

A PUGNACIOUS contemporary of tender years has been lashing out at the Children's Hour. 'What do children really like?' it asks in burning headlines. The children of the London and Daventry Children's Hour are again to have a chance to say what they do like, for they are asked to help in choosing the programmes for the twice-yearly Request Week (January 6-11, 1939). Every listener is requested to dispatch a postcard with requests for six items broadcast in the Children's Hour during the past six months. The programmes of Request Week will be made up of the items which attract most postcards. Send in your requests before December 6; the task of sorting is a heavy one (last time 12,000 requests were recorded!).

For the Library List.

NOVEL readers will be interested in the following list of books reviewed by Miss V. Sackville-West in her talk of November 14: *This Poor Player*, by Shirley Watkins (Elkin, Matthews and Marrot); *Fugitive's Return*, by Susan Glaspell (Gollancz); *Frost in April*, by Malachi Whitaker (Jonathan Cape); *Petruchio*, by G. B. Stern (Chapman and Hall); *The History of Buton Hill*, by Gordon Stowell (Gollancz).

The Holmes Collection.

IN the possession of Mr. Edward Holmes, of Messrs. Walsh, Holmes and Co., the music publishers, is a unique collection of Victorian and Edwardian ballads and music-hall songs. Mr. Holmes tells us that he even possesses the song *Napoleon to Josephine*, which, as reported in these columns, we recently heard sung outside a tavern door. The Holmes Collection must be bought for the Nation, or perpetuated in some less pompous fashion, for Broadcasting cannot do without these songs. Those listeners who care for the old numbers should switch on at 7.30 on Saturday evening for the programme entitled *I remember that*—

Talks Very Popular.

THE popularity of Home and Garden Talks is unabated. Miss Elsa More, who recently discoursed on 'The Proper Way to plant Fruit Trees,' received many hundreds of letters, to all of which she



'Asked for advice on cesspools.'

replied, 'except,' to quote her own words, 'those which asked questions about chrysanthemum cuttings, dogs, cats, rats, cesspools, and ancient mythology.' We, ourselves, receive many letters, but have never yet been asked for advice on cesspools, though listeners are constantly setting us posers about mythology. 'Whose wife was Briseis?' they ask. 'What did Hephaestus say in '96 (B.C., of course)?' Though it is really more than we can do to keep track of the private lives of myths, we always reply at length.

The King, His Music.

SIR EDWARD ELGAR, as Master of the King's Music, will be conducting a concert from St. George's Chapel, Windsor, on Monday evening, December 9. The tradition of the 'King's Band of Musick' is, indeed, a grand one; many of the greatest of the English composers, including almost the whole choir of the Elizabethans, have found a place somewhere in it. As far back as the reign of Edward IV, the King had 'thirteen minstrels' attached to his household; whilst by the reign of Charles I the number had increased to fifty-eight, as well as 'a serjeant trumpeter and eighteen trumpeters.' In addition to their duties within the chapel itself, it was once the duty of the august musicians to play to the King while he was at his meals and to perform the music specially composed upon His Majesty's birthday, and upon New Year's Day. These observances are now fallen out of use; but it is interesting to note that, on the occasion of the Windsor Concert on December 9 next, a specially composed 'Carol for His Majesty's Happy Recovery' will be sung (in addition to other works by Sir Edward Elgar) under the composer's baton.

A Spot of Work.

TEN hours in a music hall for a programme lasting ten minutes; a further instance of the immense care required in testing for Outside Broadcasts has just come to our notice. In the canteen at Savoy Hill we encountered the assistant of the O.B. Director who had spent the greater part of the day hunting a suitable 'act' for the next day's Music Hall Relay. After hearing the Alhambra afternoon programme through on headphones and finding nothing broadcastable, he transferred engineers and apparatus to the Coliseum, listened to the last performance, picked an artist, negotiated for broadcasting, persuaded the Coliseum people to re-time their programme, and departed, ten hours after first entering the Alhambra. His job had only just begun, for there remained the careful timing and 'fading' of the actual relay.

New Gramophone Records.

HANDEL'S *Grand Concerto No. 6 in G Minor* (Decca T114), Ansermet conducting the Decca String Orchestra, began Mr. Christopher Stone's gramophone recital during the luncheon hour on November 22. Then followed the Glasgow Orpheus Choir in the *Cradle Song* of Armstrong Gibbs (H.M.V. B3109), and Grainger's *Molly on the Shore*, played by Herman Wasserman (Dominion B26); the first English record of Maria Nemeth, soprano, in *Ocean, thou mighty monster* (H.M.V. D1717); the second movement from Mendelssohn's *Scottish Symphony*, the Royal Philharmonic Orchestra under Weingartner (Col. 9888); *Clair de lune* (Fauré), sung by Ninon Vallin (Parlo. RO20094); Debroy Somers' Band in *Classical Memories* (Col. 9901), the J. H. Squire Celeste Octet in a *Peter Pan Selection* (Col. 9768), and Jack Hylton and his Orchestra in an arrangement of *Excuse me, Lady* (H.M.V. C1779); *An Old-Time Minstrel Show*, by the Mississippi Minstrels (Regal G1076-7), and Stanley Holloway's skit on the Volga Boatmen's Song, *The Rude Sailor* (Decca F1559), with some dance records, completed the programme.

This Question of Fancy Dress.

WITH the coming of Christmas comes also the vexed question of fancy dress. The English, as a nation, are not good at 'dressing up'; this explains in part the general failure of revolutionary propaganda over here. Revolutions mean



'We have to be "marked out."'

dressing up, and who is going to wear a cockade or a red shirt and risk the withering question, 'What are you doing in that rig-out?' You need to have drama in your blood to make a success of masquerade. Watch those taking part in the Carnival at Venice, or the Battle of Flowers at Nice—then compare the stolid Pierrots, Carmens and Cowboys of an English dance-floor. Let us all swear an oath not to go to dances this year as pierrots. That should improve matters. And let us listen to Miss Ida Todd, who talks at 10.45 a.m. on Saturday, December 14, about 'Fancy Dresses Costing under Ten Shillings.' Miss Todd suggests we go disguised as a 'Tennis Lawn,' and explains how this can be done. We hope this does not mean that, once dressed in green, we have to lie down on the floor and allow ourselves to be 'marked out.'

Moments in Broadcasting—VIII.

THE scene is a Tube Station—Oxford Circus at a busy hour. Those travelling by way of this station have a feeling that something is 'up.' Lifts behave curiously, stopping half-way up the shaft; escalators stop and start again to the amazement of their freight; beside the booking office is a mass of strange apparatus, topped by what appears to be a gramophone playing a thick yellow record which emits, it seems, no sound. Actually that yellow disc, which is made of wax, is recording the myriad noises of the station and 'playing them back' to the H.M.V. Engineers who stand beside it. A little crowd of loiterers collects—they call them 'rubbernecks' in the States—the sort of people who stand for hours watching a road being hacked up; these goings-on puzzle them. The apparatus is moved to a lift which carries it up and down. More waxed discs are used up. The crowd, mistrustful at first, defers to the railway officials, who are making a great fuss of this party of wizards who, with their complicated wires and batteries, have an air of Dr. Strabismus (whom God preserve!) of Utrecht. 'What has this to do with Broadcasting?' you ask. The fact is that today His Master's Voice is making records of 'Tube noises' for Lance Sieveking's radio play *Intimate Snapshots*—just as yesterday Columbia was recording for the same purpose the roaring printing-presses of *The Evening Standard*. An unconventional side-line—but quite a 'moment in Broadcasting.'



E.N.A.

NIGHTFALL ON THE PEARL RIVER.

The sun sets over Canton's great waterway. 'Canton, like Paris, never sleeps,' says the author of this article.

THE true and authentic legend of the Willow Pattern Plate tells how the lovers, chased by the angry father from his porcelain palace, endeavour to escape in safety to far-away Canton. Even to the Chinaman, Canton is a city of mystery and romance. Distance lends glamour to the view. Separated from the rest of the country by the vast deserts of Kwang Tung, this southernmost outpost of China lends itself to the imagination as a fitting scene wherein any drama of passion or violence might be enacted. Like Paris, Canton is a city of the night.

Even the little river steamer, which conveys Englishmen here from Hong Kong, chooses the night hours for the trip. At one in the morning she leaves the quayside at Hong Kong, and as dawn breaks the plains that border the river's edge emerge from gloom into that lightest of emerald greens which is the colour of young rice shoots and the colour of the countryside of China. Already the clumsy barge-like junks with their patched sails are thickening around us, and the first of the disreputable hovels which fringe every Chinese town looks down from the banks ahead. Day has not yet broken as we moor alongside the Bund. We are in the heart of the city. Stately hotels line the waterfront, their hanging signs emblazoned no longer with Western, but with Chinese characters. Here even cosmopolitan hotel life must wear a Chinese garb. Only the name of the Hotel Asia is printed so as to be legible to foreigners. This is Asia indeed, Asia the continent that is awaking from its age-long sleep. It is right to arrive at Canton, its southern portal as the last shadows of night are melting away.

But at his hour Canton is not awaking. Canton, like Paris, has never slept. The business men, the industrious shopkeepers, the toil-wearied coolies—all that portion of the population, a large one in China, who work honestly and steadfastly for their living—may, indeed, be taking well-earned rest in their beds. But Canton, the city, has been awake all night. Never is it impossible to find a restaurant in which the night-wanderer can satisfy his hunger with *gai se* or *chu yog*, chicken or pork, old favourites of the Cantonese, or his thirst with those 'Chinese wines' which are not wines at all, but nearly pure distilled alcohol or with the mysterious beverage *cha*, which uttered in one tone means tea, but in another—and there are twelve tones in which a Cantonese syllable can be uttered—means brandy. Nor

Cities by Night—IV.

NIGHT O' LANTERNS.

Berlin, Reykjavik, New York—and now Canton, never sleeping, stirring all night through with the mysterious uneasiness of the East.

all night long is the red lantern of the house of pleasure ever extinguished, whether it hang outside the fashionable cabaret—Canton, too, has its Moulin Rouge—or at the prow of some humble junk floating luringly downstream near enough inshore to answer any hail.

The cabarets are in the hands of Russian refugees who have fled southwards from the Bolsheviks through Kharbin. Russian beauty seems to appeal to the Chinaman's æsthetic taste. But the appeal is of exotic and recent introduction. The river is the true 'Montmartre' of Canton. Wider from bank to bank than the Danube at Budapest, it lies crowded with junks, varying from the sea-going monster laden with cargo for distant ports to the little bobbing egg-shell, like a raft on which a shed has been erected, wherein live the poorer Cantonese for lack of housing accommodation, a veritable floating slum. Most of them at night rock silent and dark, true houses of the poor, whose occupants sleep exhausted after the day's labours. But around them and amid them with sinister muffled splashing glide their less respectable sisters, lit with the glamour of paper lanterns that speak enticingly to the

Chinese heart of secret pleasures not to be enjoyed by day. Even the Englishman, taking his after-dinner stroll along the spruce river-frontage of respectable Shameen, the foreign Concession, is not safe from their blandishments. There is a rustling on the dark water; a prow grates gently against the embankment at his feet, and a soft voice murmurs to him in Chinese words whose meaning no strangeness of speech can obscure.

Where would he who listens to these sirens be carried? In the night at Canton anything is rather more than likely to happen. Across the river loom labyrinths of suburbs where the authority of the rulers of Canton is little regarded, where fantan is played for high stakes, and houses of opium-smoking invite the passer-by with impunity—despite the strict injunction against them imposed by Li Chai Sun (when I was there, Canton's stern dictator). Even in the city itself dim figures lurk, flitting like shadows behind the unwary, collecting into groups and approaching as he enters some dark alley. I myself have been set upon and robbed in a side-street. If the lovers depicted on the Willow Pattern Plate were in quest of violence and romance, they did well to flee by night to far-away Canton.

GODFREY TURTON.

[This last article of the series, which will appear in a forthcoming issue, is 'Stockholm,' by Ivor Brown.]

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

Nov. 5 (Gun-powder day).—Turning on the wireless this night, heard Sir A. Woodward discourse of the Origins of Life, in particular their preservatioun to us in fossils. Which, however, I could catch onelie in broaken snatches by the banging of squibbs, kracquers, and other deafening matters let off by little devills of boys without, and did vex me most swearably. But my wife says she'd as lief have the squibbs as the fossils, if not liefer.

Nov. 6.—Cook's ½ day out, George comes for her, and saw them arm-in-arming away together. She tricked out in all manner of finery, with one of these new cole-heaver hats that hides her neck and shows her face; yet whether this be any advantage to her, God knows. Wondering why she arm-in-arms him, being the hamperingest possible way of walking, as well as something too loverly for the publick streets, I believe this is less a demonstratioun of love than an assertion of ownership, whereby she as good as advertises all the world of her having now gotten a man of her own and proudly prays them note it. Whereon, do confess, fat cook have some reason to preen herself, even glass-eyed George. Danced this night, my wife and I, to Teddy Brown's band from Ciro's, the first time of our dancing together this great while and all the sweater for the rarity of it. Afterwards sits on the arm of my chair and presently slips down on to my nee (the same as when we were 1st. married) and I did call her brown-eyes, curly locks, and other like fondnesses.

Nov. 7.—Walking in Oxford St. this afternoon, hard by The Circus, an old body in front of me sudderly to stagger, and someone cries pitifully, 'Oh! See, poor thing! She is ill!' Which scarcely said, when she gives a great forward

lurch and down all her length on the pavement. At once round her a little croud of women, trying to raise her, but made the poorest possible business of it. So I to their aid and soon had her on her feet, holding her upp by the one arm, while a kind lady of the croud holds her by the other. At first too dazed for speech, but presently, answering my questiouns, acquaints us of her being bound for Orchard St. and then to take a St. John's Wood bus. Where to the kind lady, 'Come along,' quoath she, 'and we will take you there'; but not gone far when she perceives (as I have already done, and about to quit in consequence) that the old lady is not ill, but tipsy. So instantly drops her arm and away, most basely leaving me with the woman on my hands, and dare not loose her for fear she topple over. Whereby I into a pretty stew, wishing with all my heart I could put her into a Westward bus but cannot, by our being on the North side and all our side's buses Eastward buses; yet to cross with her to the South sides in her present frame, is a thing God forbid I shd. adventure both for her life's sake and mine own. So naught for it but to hale her by the arm the whole way to Orchard St., I in the devill's own twitter alike by the starings and smirking of the passers-by and my feares of meeting any mine acquaintance. However, kind Providence sparing me herein, got her safe to Orchard St. and into a bus, being now no more my pidgen but the conducteur's, to my very good content.

Nov. 8.—A letter to my wife from Aunt Susannah's lawyer that Aunt leaves her 250; which is a thing to give Heaven dutifull thanks for, but not, methinks, effusive praises, having justifiably looked for at least 500.

'THE SEVEN ABSURDITIES OF OPERA' By Beachcomber

That the famous humorist of The Daily Express does not care for Opera as presented on the stage is obvious. But even his most savage mockery is tinged with affection, the affection which we all feel for the cardboard valleys, stuffed swans, and mountainous Mimis of Opera.



AS 'BEACHCOMBER' SEES THEM.

... a Tristan like a large sack sagging towards an Iseult like a noisy pudding.'

business in a realistic way. And then, think of death-scenes, and how men with mortal wounds rise from their couches and roar for ten minutes on end. I should like to see a criticism of a death-scene written, from a strictly medical point of view, by a doctor. Or again, think of those situations in which two people are supposed to be trying to escape the notice of a third, or in which guilty lovers are in danger of being surprised. How can anybody help laughing at the way they behave and the noise they make? You might as well have a scene in which a gang of burglars in a hotel sing loudly at their task, while the hotel manager and the detective walk about grimacing, hands on revolvers, within a few yards of the cracksmen.

A third, and a dreadful absurdity of opera, is that even when there is a good, simple, unconfused tune to be sung, it is all overlaid with the foolish, stereotyped gestures of the schools or academics or whatever they are called. By the time a woman has learnt all the pyrotechnics of her trade, and married an impresario, and bought a pet puma, and adopted a foreign name, and worked up a publicity campaign, and lost her jewels and quarrelled with a conductor and so on—by that time she is no longer young and simple, and therefore cannot sing a simple

a Philistine by the People in the Boxes), 'The Washerwoman's Last Word.'

Another absurdity, and we are already at the half-dozen, is the way in which a man and woman will stand side by side, singing at the top of their voices, one after the other and then one against the other, without either being supposed to be aware of the presence of the other. It is like nothing so much as a furious altercation between two deaf and blind cabmen. Again, art is made more important than life, as when the vast Mimi, sated with beefsteak and beer in the wings, flops down on her bed like a fourteen-stone boxer after an hour's skipping, and is kept waiting for the doctor while one of her friends sings a song; long and gloomy, and enough to kill a trained athlete, much less a wilting consumptive. And after all this, they bring her a muff, to keep her hands warm, much as one would dash out and buy a new bowler for a man who had been run over.

And for my last absurdity let me take the love duet, when the hero and heroine, glaring into the conductor's eyes, nearly burst their lungs in a final outbreak. They howl their couplets at the miserable man, and he is not even permitted to answer back.

And so I come to the end of my space with half the absurdities of opera unbroached. The astute reader may have detected in me a prejudice against operatic music. But it is not the music I dislike. I could listen to it for ever.

It is the conventions of opera I dislike, and above all the singing, which spoils the music for me. Even the mouthing demi-gods and supermen of Wagner, in their huge wigs, bore me to distraction. And when all is said and done, when a man closes his eyes and thinks, he finds that his most moving musical experiences have no connection with the operatic stage. In nine cases out of ten his memories are of soldiers singing on the march, or of a strange air heard in a foreign land at night, or of a woman's voice singing quietly in her own home.

A murrain on you all.

THE chief reason why opera is an absurd form of art is because it has to breed, for its own purposes, a race of unworldly and overtrained singers. To be heard above the din of the orchestra, the chatter of the audience and other accidental noises, a singer must bawl like a coal-heaver; and constant bawling distorts both face and figure, until you get a Tristan like a large sack sagging towards an Iseult like a noisy pudding.

There is an old story of a lady who took her daughter to a music-teacher, saying, 'I know she has a fine voice, but at present it is uncertain whether she will become a contralto or a soprano—so enormous is her range of notes.' After a year she returned, and questioned the teacher. 'And what do you think she should become?' asked the mother. 'An auctioneer, madam,' replied the teacher.

The point of the story is that they don't become auctioneers; they become operatic stars. Can anyone—outside the ranks of the musical critics, who are a special coterie, talking a language that nobody else understands, and with about as much sense of music as a mole between the lot of them—can any normal lover of music lay his hand over his heart and deny that five out of six star-singers make a hideous row when they sing?

I may not here mention names, but a dozen names will come to mind at once, on reading these words.

Another absurdity of opera is that it is not natural to burst into song on every occasion, and therefore, to take the thing seriously, you must put your sense of humour to sleep. And, while I am on the subject, think of drinking songs in opera. What could be more absurd than to see a lot of people in fancy-dress waving cardboard pots above their heads, and always concluding the song with a slap on the thigh and a loud 'Ha-ha-ha!?' Everybody knows how men really do sing in a public-house, but nobody ever thinks of producing this particular bit of

In three weeks' time comes
OUR CHRISTMAS NUMBER
with stories and articles by Fifteen
Well-known Writers and a special
photogravure supplement of Etchings
of Broadcasting by ten of
our leading Modern Artists.

melody as it should be sung. Even the delightful airs of Mozart are completely ruined by singers who are terrified of breaking the preposterous rules of the trade, and have reduced singing to a mathematical formula.

A fourth absurdity of opera is the sudden recitative, in which the singer is neither speaking nor singing. If he spoke in a normal tone and with a normal accent, the whole affair would be unbearably funny. So, to avoid this, he invents for himself a travesty of a speaking voice. And when it happens to be a tenor who has to do this, the result is farce of the most delicious kind.

A fifth absurdity of opera is that although the most delightful animals are introduced, just as in a pantomime, yet they are never allowed any fun. Who would not give anything to hear Lohengrin's property-swan break into the scene between Elsa of Brabant and the Knight? Why not give the swan a swan-song, or make it behave in some way like a swan? No swan that ever was on sea or land would sit perfectly motionless in the midst of such a din. Again, why not give Siegfried's dragon a beautiful girlish voice? It would entrance the audience, and help them to overlook the 'theatrical' appearance of the great beast. As for the Walkure, if I may call those ladies animals, they are the exception to any rule. They, alone of beasts in opera, are allowed to behave like women, and I would call their famous ride (were I not mortally afraid of being branded as



'Everybody knows how men really do sing in a public house.'

OUR WEEKLY PAGE FOR THE HOUSEWIFE

Teaching Your Child to Talk

By E. C. MacLeod

LAST week I gave a good deal of time to describing the condition known as cleft palate, so that parents whose children suffer from this defect may be in a position to guide the child's attempts to carry out the exercises below. The chief object of these exercises is to get a muscular closure of the nasal passage, and so do away with nasality in speech.

Exercise I.

Get the child to puff out his cheeks, and to try to hold them blown out like a balloon. Then let the air go suddenly with a pop.

Exercise II.

Pinch nose and hold it. Take a long breath, and blow it out through the mouth in a series of short, sharp puffs, as if blowing out a row of candles, one at a time.

Exercise III.

Round lips as if to whistle, and suck air in through them until lungs are quite full. Then let it out through mouth in puffs, as before, but without the nose pinched.

Exercise IV.

Blowing toy whistle, trumpet, mouth-organ, etc., or, if you prefer something not quite so noisy, soap bubbles through a clay pipe.

Exercise V.

Open mouth wide, and pretend to yawn, looking in a hand-mirror to see if the soft palate can be made to move.

Exercise VI.

Get a feather, or a little piece of cotton-wool, and put it on a flat surface on a level with the child's mouth. Hold a piece of card or paper horizontally below the child's nose. Now tell him to try and blow the feather away by a series of puffs through the mouth, like this: p p p p. This is really the sound of the letter P. When he can do this, he should try doing the same thing, only making a T-sound instead, like this: t t t t t.

There are two kinds of adenoid speech—one which sounds rather like cleft-palate speech, though it is not quite so nasal; here the air leaks out through the nose all the time, as the adenoids grow on the top of the soft palate, or on the walls of the nasal cavity, and they press down the soft palate so that it cannot shut the passage to the nose, and thus a leak is caused.

The other kind of adenoid speech sounds like a cold in the nose.

Here the adenoids are so large that they block up the nasal cavity, and prevent any nasal sounds, so that M, N, and NG, are pronounced B, D, and G, and there is a dull heaviness over all the speech. Here again it is necessary to have the adenoid growths removed before giving exercises, and I should like to explain how it is that sometimes the removal of the adenoids immediately results in improved speech, whilst in other cases there is no improvement, in fact, the speech seems worse.

When the adenoid growths are of the kind that weigh down the soft palate the removal often results in restoring the palate to normal action, but when the growths are so large and heavy that they block the nasal cavity, their removal results in clearing the passage to the nose, and allows the air to stream through as in cleft-palate speech; usually in these cases the palate has been unable to move for so long that the muscles have become weak through disuse, and a course of exercises is required to improve matters by stimulating the weakened muscles to action. The exercises that I have given for cleft-palate speech are also to be used for this condition.

Sometimes children develop a kind of 'nasal

twang,' although there are no adenoid growths. It is sometimes due to weakness of the muscles of the soft palate, but more often to lazy speech habits. Here again these exercises are suitable, and the following two additional ones:—

1. The sound of the letter Z...z...z...z. Buzz up and down the scale like a bluebottle on a window-pane.
2. Sing 'ah' on a low note, then on a middle note, and then on a high note, each note to be louder than the last.

Menus for the Week

VI.—Friday

Breakfast.—Cereal, hot or cold. Fish rissoles or Salmon kedgeree.

Luncheon.—Oxtail au jardiniere. Boiled potatoes. Bread and butter pudding.

Dinner.—Oxtail soup. Marrow and kidneys. Mashed potatoes. Myra pudding.

Fish Rissoles.

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

So many cooks cannot get their made-over meat and fish cakes to keep their shape while frying. They burst, or flatten, and the result is an untidy, unappetizing mess. The secret of success in this branch of left-over cookery lies in the flouring. Well flour each meat cake or rissole before you egg-and-breadcrumb them. This, in cooking, forms a firm shell or coating and prevents breaking.

A recipe for Kedgeree was broadcast some time ago.

Oxtail au Jardiniere.

Cut the tail into small pieces, put into a saucepan with two quarts of water, add salt and pepper to taste, let it come to the boil and then simmer from three to four hours. Then add onions, carrots, green peas, small dumplings, and let all boil slowly for about an hour.

Dumplings.

8 ozs. beef suet. 1 teaspoonful salt.
3 breakfastcups of plain Cold water.

Chop the suet finely, add salt and flour, and just sufficient cold water to hold the mixture together. Divide into six or eight round pieces, and drop them into the pan.

Bread and Butter Pudding.

1 loaf of currant bread 2 eggs
1½ pints milk.

A few sultanas, a little sugar and marmalade.

Cut bread in slices and spread with butter, and a little marmalade. Grease a pie-dish and put slices in layers, with a few sultanas and a sprinkling of sugar between each layer. Beat eggs and add to milk, pour over pudding, covering well with same. Allow to soak five minutes and bake in a very slow oven one hour or until brown.

Put away portion of the oxtail liquor to provide soup for the evening meal. Buy a fair-sized marrow so that it may be sufficient for the marrow and kidney and also for Saturday's luncheon.

Marrow and Kidney.

1 medium-sized marrow. 2 sheep's kidneys.
2 slices of bacon. Seasoning.
Flour. A little stock.

Peel marrow and cut in half lengthways. Remove seeds. Boil in salted water, but do not over-cook. Halve the kidneys, and fry with the bacon. When cooked, remove bacon, add stock (thickened with a little flour) and brown it. Season to taste, and drain the marrow. Put bacon and kidneys between the halves of the marrow, and pour gravy over.

Myra Pudding.

The weight of 2 eggs in flour, butter, sugar, ground rice.

2 teaspoonfuls of baking powder. A little raspberry jam.

Cream the butter and sugar, add the beaten eggs, then flour, ground rice and baking powder. Mix well and if too stiff add a very little milk. Place a layer of this mixture in the bottom of a greased pie-dish, cover with a layer of jam, and then another of the mixture. Bake in a moderate oven, serve hot. This pudding may be varied by placing some stewed apple at the bottom of the pie-dish, then cover with the mixture, the jam being omitted.

(Continued on page 651.)

MARCONI'S LONDON WIRELESS

TELEPHONE STATION (2LO)

WILL TRANSMIT
AS FOLLOWS:—

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY Sep. 22nd

SATURDAY " 23rd } 5.6-7 p.m.

SUBJECT TO PERMISSION FROM
THE POSTMASTER GENERAL

THE FIRST 'RADIO TIMES' OF ALL

Before the B.B.C. was constituted, 2LO was working at Marconi House. A limited circle of experimenters were warned of the hours of transmission by receipt of a post-card such as that reproduced above, dispatched in September, 1922.

This Week in the Garden

MANY of the bulbs potted early will be well rooted and ready to remove from the plunging bed. They ought to be placed in a cold frame before being put into the forcing pit. Those required for about Christmas should now be in the forcing pit. It is a mistake to give these plants a very high temperature; 60 degrees or thereabouts is quite enough. Freesias and Lachenalias ought to be grown as coolly as possible. Keep them freely ventilated during mild weather, and commence feeding with some approved fertilizer when the pots become filled with roots.

November is a good time to plant many kinds of Lilies, for the majority of these bulbs commence to make fresh roots early in spring. Moving them then gives the plants a severe check the first season. Strong, healthy clumps of Lilies should not be disturbed, as a good mulching on the surface is all that they require, but when the bulbs are overcrowded it is advisable to lift and divide them. Azalea and Rhododendron beds are ideal places for growing these handsome plants—(Royal Horticultural Society's Bulletin.)

The O.B. Director tells us about THE HUMAN ELEMENT

as it affects the carrying out of his successful Outside Broadcasts. Working often, under far from ideal conditions, in 'strange territory' the O.B. Engineers encounter many mischances and adventures.

IN our Outside Broadcast work we, literally, reach the heights of broadcasting. Spectators of some of our more perilous ascents in search of suitable microphone positions (in the roofs of cathedrals and elsewhere) have asked how we manage to avoid accidents. Luck may have something to do with it; but, as a matter of fact, most of our O.B. engineers happen to have served at one time with the R.A.F., and are unaffected by dizzy heights which, I frankly confess, appal this wretched sufferer from 'height sickness.' I have seen my engineering colleagues perform wire-walking feats which would have scared a music-hall audience.

Our work in relaying excerpts from the London theatres frequently brings us up against the 'human element.' The public largely believes that the actors and actresses whom it sees performing their parts, night after night, with such composure and certainty, are quite without 'nerves'; and that it is only the amateurs who 'get the dithers' when performing *The Man from Toronto* in the Village Institute. On the contrary, professional actors are practically always 'on edge.' The introduction of such an unusual element as the microphone into a theatre has on occasions proved most disconcerting to those on the stage. Some time ago a famous revue actress created quite a scene within a scene at a theatre performance which we were broadcasting. A slight change had been made, with her consent, in the volume of the orchestral accompaniment to one of her songs, in order to preserve microphone 'balance.' But when the change was made she stopped dead in her singing and rushed from the stage in a flood of tears. This was not a case of 'microphone nerves,' but a common instance of what may happen in the theatre when any change or contretemps occurs in the course of the play. In any case, 'microphone nerves' are not confined to the fair sex. Geoffrey Gilbey, who has broadcast many racing commentaries with such charm and apparent insouciance, frankly admits that he cannot overcome his terror of the 'mike'; whereas Mr. W. Hobbs, who has commented on the Grand National, remains entirely unruffled. For future commentaries on earthquakes, eruptions, and the Day of Judgment we shall call on him.

The attitude of many of the minor lights of the theatre towards broadcasting has caused us some amusement. They seem surprised that, when dealing with the theatre, we do not suffer from an 'inferiority complex.' Being occupied in the evenings, they hear few of our important programmes. Their opinion of broadcasting is based upon a few schools programmes, agricultural bulletins, and Children's Hours—items hardly likely to appeal to the sophisticated mentality. To them such programmes as a Symphony Concert, a *Carnival*, a studio revue of Gordon McConnell's, or a Schneider Trophy broadcast mean nothing in the abstract; they are profoundly convinced that the excerpt we are arranging from

their stage must be the 'star' event of the year. We do not argue—though the atmosphere created by this conviction sometimes makes our work more than a trifle difficult.

Latterly—and maybe the success of the Talkies has had something to do with it—the attitude of theatrical artists has swung over from indifference, and even distinct hauteur, to benevolent curiosity. When testing from a theatre on a 'closed circuit' (and these relays require *some* testing!) we now use, instead of

headphones, a loud-speaker installed in a room remote from the stage. During these tests we have always an interested, even excited, audience of actors who are not actually 'on' at the time. We are only too pleased at this, because by listening they can pick up tips as to what is or is not 'coming over,' which help to improve the technical and artistic quality of the broadcast.

Quite recently we concluded exhaustive tests at His Majesty's Theatre to see whether it might be possible to relay part of Noel Coward's successful *Bitter Sweet*. Though it happens that, purely for reasons of production, *Bitter Sweet* turned out to be imperfectly catchable by the microphone, the help and interest of Mr. Cochran, his artists, and his staff were immensely useful to us—and greatly appreciated. But that is like Mr. Cochran. His success in the theatre has been largely due to his unprejudiced enthusiasm, his willingness to 'try anything once.' He is not, on principle, 'agin the B.B.C.'—like another impresario whom we could mention—although he confesses his personal distaste for 'canned' entertainment. From the broadcasting point of view we divide the theatre-world into the sheep and the goats. Among the sheep we unanimously include the musician who, when an over-energetic chorus-lady kicked our microphone across the footlights and plumb on to his devoted head, continued to play with a smile and without a single imprecation.

The microphone takes its hard knocks. For the recent Thanksgiving Service for the recovery of His Majesty the King, at Westminster Abbey, we had one of the 'key' microphones suspended, as we thought, well out of reach, above the chancel steps; but as the procession moved up to the altar the large cross at its head gave the microphone a violent bang—and that was nearly the end of *that*. An accident would have been tragic—for this important broadcast was going out to the Empire. As it happened, the engineer in charge foresaw the collision, and with great



'BITTER SWEET': A PLAY WHICH WAS TESTED FOR BROADCASTING.

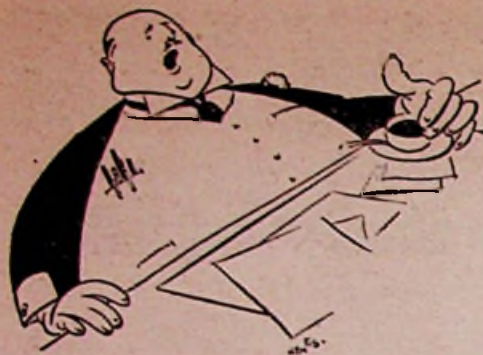
Part of the work of the O.B. section consists of testing plays for possible relays from the theatre. Noel Coward's brilliant *Bitter Sweet* turned out to be too full of movement for successful microphone transmission from the stage—though Mr. Cochran and his artists were keenly interested in the tests.

dexterity 'faded out' that particular microphone temporarily, so that listeners were not aware that something untoward had happened.

The human element in an O.B. is not confined either to ourselves or to those definitely participating. There are also the spectators. You may be sure that there is always an interested crowd around the O.B. van or Observation Hut. During an England v. Wales Rucker International at Twickenham, one of the Welsh spectators climbed our stand and bore excitedly down upon the hut, demanding the use of the microphone. He wanted to inform his mother in Penarth that he had reached Twickenham safely! I offered to send a wire for him, but he did not consider the frigid impersonality of a telegram a suitable substitute, and we had some difficulty in persuading him to give up his project. Many curious applications are received for such personal use of the microphone. Private messages *have* been broadcast without our agreement—notably from the Savoy Hotel ballroom in the interval of dance music. Here let me call attention to a striking fact—that, although the world is full, not only of cranks, but of thoughtless and hilarious people, there has in seven years of broadcasting been practically no instance of an awkward, unrehearsed 'scene' in front of the microphone.

We of the O.B. department believe in our luck (touch wood!). We have believed in it ever since the day when we broadcast a concert from a big air-liner in flight, on Friday, the 13th of the month, in a fog from a machine with a broken oil-feed pipe! The late Captain Hinchliffe was the pilot—and he landed us safely. Our luck was with us in the Schneider Trophy relay and at Aintree for the last Grand National (on the afternoon before the race it had been impossible to see farther than two hundred yards up the course). We can handle Grand Dukes (even Duchesses), Dance Bands and Demagogues, but the English climate—no! We must plead guilty to a superstitious belief that our luck will somehow see us through.

G. A. C.



AN INTERVIEW

between two Authorities on Modern
Broadcasting:
A Deeply Reverent Report.



ONE day, as the Editor of the *Daily Flail*, a short, fat man, one of whose maternal uncles had been a bigamous bird-fancier, was writing a slashing article under the heading 'B.B.C.M.G.!' there came a loud knock at the door of his office; and before he had time to close his dictionary there entered a tall, thin man whom he recognized as the Very Dramatic Critic of his rival paper, the *Daily Excess*.

'What means this outrage, by heaven!' cried the Editor, with the utmost indignation. 'The *Daily Flail* has always emphasized the fact that such visits as these are fraught with the utmost peril for all concerned. What is to be done, pending that far-distant time when this torpid Government may be expected to take action? The *Daily Flail* will show the way. The brutal intruder, the violator of sanctuaries, must be, in forcible phrase, kicked out. We trust that we shall not have to speak again.'

So saying the Editor pointed to the door with one hand, and with the other concealed his cup of cocoa by covering it with the proofs of an article on the personal appearance of radio announcers, which had been written, of course, by the *Daily Flail* Wireless Critic. But the Very Dramatic Critic remained unmoved, though if he had not had his arms folded he might have given the Editor a push.

'No,' he said. 'You think I have come to make trouble. Well, you are wrong. I have not. Nothing is gained by making trouble. Once I said to Freddy Lonsdale: "Is anything gained by making trouble?"'

"No," he replied. He is like that. He thinks nothing is gained by making trouble. And he is right. I agree with him. Once I said to Tallulah Bankhead: "Why don't you make trouble?"'

"Nothing is gained by making trouble," she replied. She is like that. I agree with her, too. Nothing is gained by making trouble.'

'Then,' said the Editor, as he paused, 'a searching question must be asked, and the *Daily Flail* is prepared to put it fearlessly: For what reason, if not to stir up strife, have you come? We pause for a reply.'

'I will tell you,' replied the Very Dramatic Critic. 'It is this. We agree about the B.B.C. You say there is not enough of everything broadcast. I say radio plays are getting worse. We are both right. I have listened in several times, and I know. The best part of the programme is the Fat Stock Prices announcement. There is true drama there. The plays are no good. Here is an example of the dialogue: "Here!" "Where?" "Here." "Oh." And here is another: "Why?" "Why not?" "Oh, nothing." That is no good. Once I said to Edgar

Wallace: "That is no good, is it, George?" And he said, "No, it is no good." We are both like that. When du Maurier said to me—'

'Little is gained,' interrupted the Editor, frowning (for his cocoa was getting cold), 'by the retailing of such irrelevant anecdotes, which are fraught with boredom for their hearers. Let us probe into the facts. Let us find out the truth of the matter. Let us, in fact, put our cards on the table. All must be revealed before the British public's fears are seen to be unwarranted. We repeat our question: Why have you come? That is the question that must be answered before complete and unshakable confidence can be manifested in you by the *Daily Flail*.'

'This is my idea,' explained the Very Dramatic Critic. 'The B.B.C. is no good. Others could do its job better. Since it was formed times have changed. "Times have changed," I once said to Noel Coward. "Yes, they have," replied Coward. He is like that. I suggest that we co-operate in an independent broadcasting station. I have the brains, your paper can put up the money. Together we will outdo the B.B.C. My paper would do it, but it has another stunt on at present. That is why I came to you.'

The Editor surreptitiously felt his cup of cocoa, but finding that it was only slightly warm he put the temptation to drink it sternly out of his mind; a course of action his uncle, the bird-fancier, would have heartily approved.

'The *Daily Flail*,' he said at length, 'must have time to consider this dramatic and sensational offer, which is fraught with danger for the hasty and unwary. Time alone will show what developments may eventuate.'

So saying, he sat down with great dignity upon a spot of glue (though this was not discovered until some time later by an office-boy who was growing a moustache), and, forgetting the article on which he had been engaged, began to write another called 'B.B.C.—N.B.G.!' and the interview was at an end.

Unfortunately for the Great Public (the members of which are so heartily sick of the programmes provided by the B.B.C. that nothing would induce them ever to listen were it not that their sets switched themselves on of their own accord) the scheme came to nothing because of a regrettable dispute about the pronunciation of the word 'banana.' However, as the Very Dramatic Critic subsequently remarked to Mr. Bernard Shaw (who took no notice): 'What of it?'

RICHARD MALLET.

TYPES OF LISTENERS

Philemon, formerly well known for his broadcast talks, entitled 'From My Window,' has returned to 'The Radio Times' with a series of thumbnail portraits of listeners of his acquaintance.

1.—The Naïve Type: Jane.

PERHAPS the pleasantest way of listening is to listen alone; and there is something to be said for earphones. But, being a social beast, I rather prefer company, for which there is at least this to be said, that, when the broadcast does not happen to interest me for the moment, I can always find entertainment in watching the faces, and sometimes the antics, of my friends. Our listening is usually a family affair, augmented from time to time by guests or neighbours; so that I have by this time several distinct types of listener quite clearly in my mind.

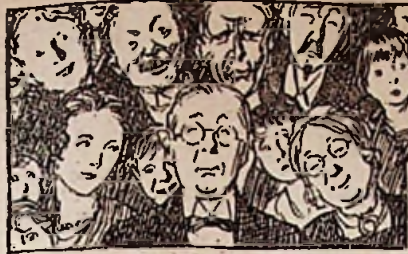
Jane, of course, is unique so far as my experience goes; but I think she must be a type for, as the saying is, she is so good that she must be true. I seem to recall that I have mentioned Jane before, in the early days, the dim-ages long ago. It was Jane who, on the morning after her arrival, was busy dusting about the room in which our set is placed, when suddenly—for some monster of carelessness, probably myself, had forgotten to switch off overnight—a pleasant voice said, 'Good morning, everybody.' And Jane, supposing it to be her master, answered, 'And good morning to you, sir!' Then, turning round and seeing nobody, she would

have run from the ghostly presence out of the room had not the quiet, confiding voice, continuing, disclosed an instrument she had never seen before.

Jane is a darling. That is why I am sure she must be a type. How old she is, I don't know. She owns to sixty odd, but I suspect, yes, heaven forgive me, I suspect those heavy ropes of corn-coloured hair which bulge out from beneath her little white cap. All the same, she is very spry, and thoroughly able to enjoy herself. She is old enough, however, to be considering her latter end; and the religious services on Sunday nights are a comfort to her. Though, oddly enough, she picks and chooses, she has (as they would have said in the old days) 'a short way with dissenters.' She has her own chair—she calls it 'my own pew'—in the shadow of a corner of the room close to the loud-speaker. She comes quietly in while the bells are ringing and, before taking her seat, she kneels down and says her prayers. That, I think, is too delightful. I have heard of the absent-minded woman who knelt to pray when she took her seat in the front row of the dress-

(Continued on page 673.)





WHAT THE OTHER LISTENER THINKS.

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



A SUNDAY PROGRAMME.

As one family among many like families, we listened last evening (November 10), following the usual Sabbath evening services, first to the sweetly impressive service from St. Martin-in-the-Fields, and then subsequently and from 9 o'clock to 10.30 to the splendid production of rich music under the title of 'Comfortable Words' broadcast from 5GB Daventry Experimental. It is our desire to express in this communication our deep gratitude and satisfaction with both these items of your Sunday evening programmes, and to add a further word of grateful appreciation for the additional and finely rendered Epilogue (from Birmingham), which seemed to us a most fitting and superb finish to all that had so evenly preceded it.—*J. M. Brouce, Sheerness, Kent.*

'THIS MOURNFUL TOSH?'

I HAVE tried to extract a few minutes' pleasure from your programme broadcast on Sunday, November 10, and after many unavailing efforts I am forced to conclude that only some-



one brought up in the gloomy atmosphere of a Victorian drawing-room could possibly do so. Are your Sunday programmes intended to be a penance for our misdeeds of the preceding week; or, if not, what is really the big idea behind all this mournful tosh that you inflict upon us every Sabbath? Is it reasonable under the circumstances that the working class should be plagued with a lot of wailing tripe that nobody only the very morbid can possibly appreciate—always excluding, of course, the coterie whom the programmes are framed for, the highbrows?—*Grouser with a Reason, Upper Street, N.1.*

THE NAMING OF MUSIC.

I HAVE read Basil Maine's objection to the opinions of Compton Mackenzie and Percy Scholes that musical compositions should be named. Mr. Mackenzie says in his statement that because books have titles, so ought music. Yes, quite so, but books are named as they are written, in ordinary language. Thus, music should be named in musical language, say the principal tune of the composition, thus:—



and on asking a friend if he liked a certain composition, one would say 'Do you like "Da da da dadada"?' Mr. Maine appears to have missed this point. But I maintain that this is rather impossible since many people who like music can neither read nor speak musical language so let us continue as we are, calling compositions 'Symphony in B Flat,' etc., except where there is an ample reason for a name, as in the case of Schubert's Unfinished Symphony or Beethoven's 'Eroica.'—*Anthony A. Scott, Barmwood Court, Gloucester.*

THE POETIC MOAN.

WHY must a poetry reading be one prolonged moan? Recently a reader of a poem describing the delights of April and of another telling of a woman's joyful return from successful marketing, employed a tone that would have fitted well the most dismal dirge. A schoolboy would have received 'a tanning' for such an obviously incorrect rendering. Must we have a poetic moan? All poetry is not sad and gloomy! Just as the clerical moan is emptying the churches, so will the poetic moan create a distaste for poetry among those who seldom meet it except through the medium of the broadcast.—*R. Everett Warner, 147, Friern Road, S.E.22.*

THE READING OF PROSE.

MR. FRANK KENDON has asked me through *The Radio Times* if I like being read to. I reply 'No, not at all, except by the B.B.C.,' and he makes the delightful suggestion that, by extending the time at present allowed for a reading, the B.B.C. should present us with 'a good long spell of pleasure.' How much that appeals to me, and, I am sure, to a multitude of other listeners! To be able to settle down for a considerable time to a steady administration of Dickens, of Hardy, of Conrad, of Charles Reade, all the great novelists of any age, whose genius has gladdened and enthralled us, that is indeed an alluring prospect.—*C. D. Brooke, 34, Avonmore Road, West Kensington.*

'JAZZ' AND THE ORDINARY LISTENER.

As a regular and appreciative listener to Sir Walford Davies' weekly talks on music, I would like to point out that there is one subject which should be included to make the series complete—I mean modern dance music. Cannot Sir Walford Davies say a few words on this subject with illustrations from popular waltz tunes and foxtrots? What more delightful treat for listeners than Sir Walford Davies supported by Jack Payne and the B.B.C. Dance Orchestra!—*L. N. Trye, 6, Harrington Gardens, S.W.7.*

A SOLDIER'S VIEW OF 'JOURNEY'S END.'

I HAVE seen *Journey's End*, I have read the play in the *Evening Standard*, and I have read Mr. Charles Morgan's review in *The Radio Times* of this date. I heard the play broadcast on Armistice Day. I served in the trenches throughout the War as a junior regimental officer, a battalion commander, and a brigadier. I believe the play to have done very great good. I believe such things happened as are seen in the play, but only occasionally. I do not believe such things constantly happened. The chief interest to me is in the fact that the play clearly shows the truth of Napoleon's remark, 'There are no bad soldiers, only bad colonels.' For a captain to be constantly in a state of 'tuned-up' courage (if there is such a thing), or of cowardice or drunkenness, denotes a bad colonel and a still worse brigadier. I have, as a regimental officer and brigade commander, frequently 'nipped in the bud' such conduct as *Journey's End* portrays. What the sergeant-major and the private soldier must have thought of the conduct of their captain in the final scene we can only imagine. I do not wish to appear as a hostile critic in the slightest degree, but the play is the essence of a play about bad commanders, company, battalion, and brigade. It does not reflect the average worth of the average regimental officer in those dark days. The drinking and other things which were done (and of that there is no doubt) were done behind the lines, on leave and at home. 'The Line' was a 'First-class Line.'—*Brigadier-General F. P. Crozier.*

THE DREAM OF A CHILD.

WHILE my husband and I were listening to *Journey's End*, just at the close I heard my little girl of three crying out upstairs. I ran up quickly to find out what was the matter. I should like to say she has led a most sheltered life—war, bombs, shells and all the terrors of war or accidents are never discussed in her presence, not even motor accidents are mentioned. Also, she could not possibly hear the wireless. However, I found her crying out for her father. She had had a bad dream which she described vividly, 'Daddy was lying on the floor all blown to pieces and his head and arms were broken off, and nothing would satisfy her until she had seen him. With my mind still in Stanhope's dug-out with all its tragedy and horror it gave me an uncanny shock to think that although asleep she appeared to be sharing sensations we were experiencing. Was it a coincidence, or could your psychological friends explain it?'—*Hilda N. Passmore, W'bindale, Crowborough.*

THE LIVES OF THE COMPOSERS.

ALTHOUGH, on the whole, I am in favour of less classical music on the wireless, I certainly wish to support 'A disciple of Beethoven,' whose letter appeared in a recent issue. A series of talks on the lives of the great composers would be well received by many listeners.—*Classica.*

WHEN CHURCH BELLS RING.

AS a regular reader of *The Radio Times*, may I make a suggestion that when Sunday services are relayed from various churches and are preceded by bells, some distinction might be made in the announcement, so that listeners may know beforehand if the bells are to be scientifically rung or mechanically chimed? Take, for example, services relayed from St. Martin-in-the-Fields, London, and also from St. Martin's Parish Church, Birmingham, both announcements are headed in the same way, viz., 'The Bells,' and yet the former consist of one man 'clanging' out hymn tunes, etc., on a chiming machine, whilst the latter is proper change-ringing by a competent band of ringers. The two performances do not bear comparison, might the word 'chimed' or 'rung' be inserted under 'The Bells' (as the case may be) in order that listeners may be forewarned?—*F. C. T.*

A CHANCE FOR THE CHARLADY.

No doubt this suggestion that announcers should be abolished has aroused widespread indignation. 'M. W.' apparently fears that the men who tuck us up vocally each night have not enough to do, and maybe imagines them frequently sidling off into some quiet corner with an alarm clock timed for the next announcement! For example, to read the unhearsed, correctly, day after day, and to send out when necessary, SOS messages in a foreign language, is a test of one's capa-



bilities, which might well make the bravest quail, and yet it is suggested that anybody who might have a few minutes to spare could easily undertake this difficult task. Perhaps the B.B.C. charlady would 'oblige' at a pinch! Then, too, apart from the intellectual viewpoint, these talented men have, with their delightful personalities, won a definite place in our affections, and we switch on to meet them just as much as to hear the programmes.—*Perfectly Satisfied.*

A REMINDER.

There is still time before the Christmas Number goes to press to write to the Editor telling him which items in the Programmes you have enjoyed most in 1929.

FROM A FOOTBALL 'FAN.'

MAY I, as a keen football 'fan,' remark that in listening to such running commentaries as are broadcast I am always impressed by the fairness and impartiality of Mr. Allison's description and criticisms of the play? Is it not possible to extend this feature of broadcasting, especially now that the 'dull, dark days' are here, and so many more people are forced to spend their Saturday afternoons indoors? Those who, like myself, have no opportunity of attending the big Association matches find it a simple matter to follow the incidents of the play, thanks to your commentator's descriptive gifts, and I feel sure that even the non-football enthusiast derives great enjoyment from Mr. Allison's bright and breezy style.—*C. C., St. Peter's Avenue, Kettering.*

THE GREAT BLANKET CONTROVERSY.

I AM glad to see a listener's comment on 'Romeo's' advice upon washing blankets, which I would endorse. I have studied the art of washing blankets and woollens for over-



fifty years, and have found no method equal to the Scotch one. Scotch people are experts in the art. The greatest importance is attached to the use of warm, soft water—rain-water or water softened with ammonia—rinse in warm water, shake into shape, and dry quickly, but not very near a fire. This method is for animal woollens! Romeo's advice may concern vegetable woollens of present-day manufacture. Some manufacturers give directions for their goods to be washed in hot water.—*Essex Listener.*

THE ALCOHOLIC 'S.'

THIS is not a grouse but a genuine desire for information. Is it really necessary for comedians of a certain type to pronounce 's' as if it were 'sh' or even 'sch'? Is there any humour in 'I shee the Schizbors'? If so, I lack that asset. Some mis-pronunciations such as Ronald Frankau or Tommy Handley use—once—are funny, but the other I find intensely aggravating and quite impossible to listen to, however amusing the dialogue—incidentally it generally isn't.—*H. G., Old Duston, Northampton.*

SEARCH FOR 'THE RADIO ACTOR.'

MAY I suggest that some suitable actors and actresses must be found to play in radio drama. The engineers have done their bit to foster the new art and now truthfully broadcast the noises made. The playwrights are evidently beginning to do their bit and are writing special wireless plays. And the producers lately have been showing us what those opportunities are with their clever suggestive backgrounds and choruses and quick changes of tune and place. But for all these wonderful new things the one old thing necessary—the spoken word—that now has to convey the very essence of the play unaided by facial expression, gesture or movement—is miles behind all the rest. Perhaps the selection of radio actors from among those who are fairly good when seen on a stage is partly to blame, but partly also surely the neglect to search for the radio actor, who perhaps cannot act at all except with his tongue, which, of course, is all that really matters in broadcasting. To remedy this I propose some sort of a national radio actor competition to find suitable people for the radio drama. The dramatic missing link in fact.—*T., Manchester.*

MORE TALKS, PLEASE!

I USED to enjoy my wireless but now I have a grouse against it—Why so much music? Have you realized it occupies seven hours of the daily programme? Could we not have more readings and talks? I think Wireless should elevate as well as amuse us.—*One of the Old Folks, Eastbourne.*

'A GOOD ALL-ROUND TREAT.'

It seems to me that selfishness must be the mainspring of these wailings that 'I don't like this' or 'I don't like that.' If a listener doesn't like a particular item—why listen to it? Why not get another station, if available; and if not, try silence or a book for a time. We get a real good all-round treat in our programmes whenever we like to listen, so let the malcontents moan as they will, the great majority of your listeners are well satisfied.—*E. A. Paine, Park House, Northiam, Sussex.*

WAS IT A COINCIDENCE?

THE following remarkable incident occurred on Saturday evening last when my wife, son, and myself were listening to the Daventry programme. As the ordinary programme had just concluded, we thought of 'switching off' and a discussion commenced as to whether it was 10.30 or not. One had said 'It is,' and another 'Not yet,' when I referred to my watch, and remarked, 'It is just half-past.' My wife then said, 'Well, we shall soon hear, because—' At this point we were interrupted by a voice from the other end of the room saying, 'You have taken the words out of my mouth, the time now is exactly half-past ten.' The effect was positively startling, and we all looked up to see who our interrupter was before recognizing the voice of the announcer through our loud-speaker.—*H. G. Baugley, 33, Castle Gate, Newark-on-Trent.*

ALL THINGS CONSIDERED

Matthew Quinney takes
Pigs for his Subject

YOU will have noticed when Major Joseph Bagstock writes to the *Evening Standard* or the *Daily Mail* his periodical letter attacking the wireless programmes on the score of dullness he invariably singles out some such feature as the Fat Stock Prices. Why (he explodes) should the B.B.C. imagine that he is bursting to know what prices stock of any kind is fetching? Coming home, tired after a hard day at the Club, or a more than usually trying round of golf, and switching on in search of well-earned recreation, what, sir, does he find? Fat Stock Prices and Fishing Reports! Pah! He begs leave to tell the B.B.C. that he doesn't take out a licence and maintain a wireless set in order to hear market prices, and he remains, dear sir, Joseph Bagstock, Major (retired).

Some day, let us hope, it will dawn on the Bagstockian substitute for a mind that there are many people, certainly not less important than himself, to whom such things are of vital importance.

I THOUGHT of the Major a few nights ago when, misreading the programme, and switching on to hear a talk on 'The Historical Aspect of the Union of England and Scotland,' I found myself in the middle of the Fat Stock Prices. I had always realized their importance; I now discovered their interest—actually a revival of that I felt some years ago when, living in the country, and with an occasional spare pig or so for sale, I found the market report in the local paper worth study. But one need not be a potential buyer or seller of stock (on the hoof or off it) in order to feel interest in this part of the programme. The great majority of us are still dependent on the butcher. We admit the rude health and indefatigable energy of our vegetarian friends; but there will still be comfort for us in such words as Steak and Chop, Saddle-back and Sirloin. All our novelists and essayists of the herring sort have been well aware of this, and have made the most of it. I can rarely see a simmering pot without recalling that appetizing passage in 'The Old Curiosity Shop':—

Mr. Codlin drew his sleeve across his lips, and said, in a murmuring voice, 'What is it?'

'It's a stew of tripe,' said the landlord, smacking his lips, 'and cowheel,' smacking them again, 'and bacon,' smacking them once more, 'and steak,' smacking them for the fourth time, 'and peas, cauliflowers, new potatoes, and sparrow-grass, all working up together in one delicious gravy.'

'At what time will it be ready?' asked Mr. Codlin, faintly.

'It'll be done to a turn,' said the landlord, looking up to the clock . . . 'at twenty-two minutes before eleven.'

'Then,' said Mr. Codlin, 'fetch me a pint of warm ale; and don't let nobody bring into the room even so much as a biscuit till the time arrives.'

Here is the right gusto—the spirit that makes eating something more than a mere taking-in of fuel, and raises it to the dignity of a rite.

These things and others came to mind while I was listening to the Fat Stock Prices. Among the others was this, evolved by the mention of pork that the pig has to his credit two of the most delightful of English essays. The reader will at once think of one of the pair—Lamb's 'Dissertation upon Roast Pig'; but how many know Leigh Hunt's 'On the Graces and Anxieties of Pig-Driving'?

The Fat Stock Prices sent me to it again after a lapse of many years. I found it had suffered a bit from the passage of time, some of its mock-serious humour creaking a bit (even Lamb, who did this sort of thing better than most, cannot always bring it off), but the best bits of

it—what we might call the prime cuts—still make their old effect.

It is an interesting sidelight on the queer standard of taste of his time that Hunt had difficulty in getting this essay published. He himself says that he imagines the editor found something vulgar in the title. The editor of the magazine who refused it told Hunt that it was not he who was responsible for its rejection, but the proprietor of the magazine. The proprietor, on the other hand, declared that it was not he who turned it down, but the editor. (Dickens's Spenslow and Jorkins again!) Hunt published it in his own magazine, *The Companion*, and it was at once hailed as one of his best essays. Carlyle sent him a note of approval, describing it as 'a most tickling thing, not a word of which I can remember, only the whole fact of it pictured in such sub-quizzical, sweet-acid geniality of mockery, stands here, and, amongst small and greater things, will stand.'

It is a pity that all the names of so admirable a beast as the pig should be not only ugly in themselves, but should have become terms of opprobrium—pig, swine, hog. Porker and baconer are better, but they are quasi-technical; and I dislike their rather callous reference to the animal's latter end. Lamb might have found a term. A man who could be lyrical over the crackling ('there is no flavour comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted, crackling as it is well called—the very teeth are invited to their share of the pleasure at this banquet of overcoming the coy, brittle resistance—with the adhesive oleaginous—O call it not fat! but an indefinable sweetness drawing up to it—the tender blossoming of fat—fat cropped in the bud—taken in the shoot—in the first innocence') ought to have been equal to the occasion.

THE pig is perhaps the most libelled of animals. Thus you will hear a child called 'ugly little pig'; but a piglet of a few days old is one of the prettiest of animals, with a coat like silk that simply must be stroked; and he continues to be a most engaging chap throughout his youth. Again: 'as dirty as a pig.' This is an even worse libel; for, keep his house clean, and give him his due of fresh straw, his habits are hygienic and sanitary almost to the point of fastidiousness. 'As greedy as a pig.' Well, if to eat with enjoyment is to be greedy, every healthy person is greedy. But the pig is no more given to excess than the dog, and far less than many humans, including Major Bagstock. It is, in fact, a rare thing to find a pig the worse for over-eating, whereas the Major. . .

Hunt's essay shows sympathy and knowledge of both pig and driver unexpected in so urban a writer. For example:—

To see the hand with which he did it! How hovering, yet firm; how encouraging, yet compelling; how indicative of the space on each side of him, and yet of the line before him; how general, how particular, how perfect! No barber's could quiver about a head with more lightness of apprehension; no cook's pat up or proportion the side of a pasty with a more final eye.

And if you have ever observed a group of reluctant pigs being driven, you will see them again in the following:—

'They sidled, they shuffled, they half stopped; they turned an eye to all the little outlets of escape; but in vain. There they stuck (for their very progress was a sort of sticking), charmed into the centre of his sphere of action, laying their heads together, but to no purpose; looking all as if they were shrugging their shoulders, and eschewing the tip end of the whip of office. Much eye had they to their left leg; shrewd backward glances; not a

little anticipative squeak and sudden rush of avoidance. It was a superfluous clutter, and they felt it; but a pig finds it more difficult than any other animal to accommodate himself to circumstances. . . . he has no desire of seeing foreign parts. Think of him in a multitude, forced to travel, and wondering what the devil it is that drives him. Judge by this of the talents of his driver.

And Hunt then goes on to describe the operations of another pig-driver he once saw in the City, 'an inferior genius, inducting a pig into the other end of Long Lane, Smithfield.' This cannot be quoted; it must be read whole to be appreciated. So take down your Leigh Hunt and read it; if you have no Leigh Hunt on your shelves, put one there soon. He is one of the pleasantest writers—the adjective is Arthur Symons's, and I use it because there is none more appropriate. It is a pity that Hunt is now scarcely remembered save as the original of Dickens's detestable Harold Skimpole. Some day I may have something further to say about this essayist, whose best work runs Lamb very close.*

THE reader who has kept pigs will recognize the acute observation in Hunt's essay, especially in the final catastrophe where the pig bolted; and he will agree that the speed and dodging powers of a pig are astonishing. To the eye, a fully-grown fat pig, with its long body, short legs, and side-slipping hooves, appears to be ill adapted for running, and even less for quick turning. But try him. The astonishing speed of his flanking movements makes him a most difficult animal to drive and an almost impossible one to catch. To expel him from a kitchen garden where he is marauding is a more than usually maddening problem, because the more you harry him the more damage he does. As this is one of the minor catastrophes incident to the smallholder, I end by passing on the dodge given me by an old labourer who had spent most of his long life in circumventing the contrary ways of animals, pigs especially. It is based on the fact that a pig thinks quickly but not deeply. He is sharp, but superficial, and has little or no memory. The ruses by which you may defeat the design of a pig are useless in the case of a dog, who from his much companionship with humans acquires a faculty of association and comparison that is the basis of deductive reasoning. So, although you cannot outrun or corner the pig, you may easily outwit him, thus: Take a bucket (preferably one in which you are accustomed to carry his provender) and walk stywards, rattling it or gently beating it with the wooden slat used for stirring his food. You will have him at your heels at once, and if there are several of him, you shall go in, melodious procession to the sty (not without thoughts of the Pied Piper) and walk in (still playing on your bucket) until the flock are also on the right side of the gate.

That 'inferior genius' whom Leigh Hunt saw trying to 'induct' a pig into Smithfield Market didn't know all there was to be known about his charge, or he would have negotiated the last few difficult yards with the aid of a bucket. But he didn't; hence disaster at the last moment:—

He bolts!
He's off—Evasit! Erupit!
'Oh!' exclaimed the man . . . 'He'll go up all manner of streets!'

Matthew Quinney

*Since writing this, I have learned that a volume of Hunt's Essays is being added to Messrs. Dent's Everyman Library.

DEIRDRE THE BEAUTIFUL, BORN TO BRING SORROW.

GERALD BULLETT on the age-old Irish Legend which forms the subject of 'Deirdre of the Sorrows,' by John Millington Synge—this week's broadcast play (from 5GB on Monday and other Stations on Wednesday).

THE tale of Deirdre is one of the great universal tales of the world, one of those ancient tales which, founded perhaps on some slender basis of history, have come down to us enriched by the accretions of centuries, by hearsay, conjecture, and the imagination of a people. On us of today the effect is cumulative. In reading or in hearing such a legend we tap a vast reservoir of emotion; we make contact with the great multitude of authors, all of them unknown, from whose minds the story as we have it today may be said to have sprung. Nor is it too fanciful, I think to suppose that in some fashion the countless folk who have heard it in the past contribute something to our own experience of it. The Bible stories gain a quality in this way: so do the stories of the great Arthurian cycle; and so, unquestionably, do these darkly shining Irish myths, of which that of Deirdre is the best and the best known.

It was foretold at Deirdre's birth that she would bring trouble and destruction in Ireland, and from that prophecy she derives her name, which means 'the troubler.' The High King of Ulster, Conchubor, was already a mature man when Deirdre was born. While still in her teens she had the misfortune to attract his notice and his desire; and from that day he thought no more of Maeve, the queen who had deserted him, but set all his hopes and dreams on the young Deirdre, giving her into the care of the chief woman of his household, Lavarcham, to be trained in all the queenly arts and graces. But Deirdre, who had no mind to be the wife of a man so huge and terrifying and old, chanced upon the camp of the three Sons of Usna—Naisi, Ainnle, and Ardan—and fell promptly in love with the eldest. He, not quite so promptly, fell in love with her. He was by no means a reluctant lover, for Deirdre's beauty, despite the obscurity in which the King had shrouded her person, was already the talk of Ireland. But Naisi was a king's man: he owed loyalty to the king, had been trained by him, and loved him. He had good cause for hesitation.

In our own time, two writers of genius have retold the tale of Deirdre: John Millington Synge, one of the two brightest stars in the sky of the Celtic Renaissance, and, more recently, Mr. James Stephens. The two versions differ in many details, as they naturally would and must, the one being for the library and the other for the stage; but in one particular they are significantly in agreement: in both, it is the girl, not her lover, who proposes that Naisi shall take her away out of the King's reach. Naisi is perplexed; this is a matter that both concerns his honour and challenges his manhood. In Mr. Stephens's version he is held back primarily by this sense of duty to the King: in Synge, he has a natural shrinking from the doom foretold. Mr. Stephen makes Deirdre announce, with her characteristic candour, that she will run away with Naisi. 'But the king—!' says Naisi. 'I am afraid of that king,' she whispers, urgently. But, says our storyteller:—

her lover was pale and terrified. It would be an affront that was never offered to a king in

Eire. It would be a cruelty: it would be an awful deed.

He turned to his brothers. 'The king is our uncle, he loves us,' he said.

'Yes,' Ainnle agreed, 'he loves us better than his own sons.'

'After Cuchulinn,' said Ardan, 'he loves us best in the world.'

'And he loves me,' said Deirdre.

Naoise leaped to his feet.

'O gods of day and night!' he cried.

He seemed to plead to Deirdre for comprehension and pity.

'Conachur reared me like his own son: I sat in his lap: he buckled this sword on me with his own hand, he put his two palms on my shoulders when I won my weapons, and he kissed me three times on each cheek. I love and venerate him.'

Again silence throbbed among them.

'I shall go home to Lavarcham,' said Deirdre,

Stung by her beauty and her taunts, and because he loves her, Naisi with his brothers steals her from the King. In Stephens, Deirdre and Naisi have already become lovers. Not so, at this point, in Synge's play. According to Synge, the three sons of Usna come seeking shelter at Lavarcham's house on Slieve Fuadh, arriving just when Conchubor has left the house, after announcing his fixed resolve to marry Deirdre within three days. Braced by danger, wild and exultant, with her heart already set on Naisi whom she has encountered but once in her wanderings on the moor, Deirdre goes from the stage to an inner room to deck herself out in the finery that Lavarcham has been preparing for her these many months. In her absence the young men enter, question Lavarcham, and are on the point of leaving the house in search of Deirdre when the girl herself appears, 'royally dressed and very beautiful.' This is perhaps the first obvious great moment in the play, judged from the point of view of the theatre; but a more significant moment, the real crisis of this first act, is that other, already mentioned, when Deirdre suddenly assumes royal authority, and, having ordered old Lavarcham to 'take out the skillets of silver, and the golden cups we have and our two flasks of wine,' goes to change into royal dress; for we know in that moment that she has taken command of the situation and embraces the destiny foretold for her, which is, as she herself tells Naisi, 'that Deirdre will be the ruin of the Sons of Usna, and have a little grave to herself, and a story will be told for ever.' She sends Lavarcham

and the two younger men from the room and sets herself ruthlessly to woo Naisi, telling him that she is resolved not to be queen in Emain. And now let us hear Synge himself, in a passage parallel to the passage I have quoted from James Stephens:—

NAISI: Conchubor has made an oath you will, surely.

DEIRDRE: It's for that maybe I'm called Deirdre, the girl of many sorrows—for it's a sweet life you and I could have, Naisi. . . . It should be a sweet thing to have what is best and richest, if it's for a short space only.

NAISI (very distressed): And we've a short space only to be triumphant and brave.

DEIRDRE: You must not go, Naisi, and leave me to the High King, a man is ageing in his dun, with his crowds round him, and his silver and gold. (More quickly.) I will not live to be shut up in Emain, and wouldn't we do well paying, Naisi, with silence and a near death. (She stands up and walks away from him.) I'm a long while in the woods with my own self, and I'm in little dread of death, and it earned with riches would make the sun red with envy, and he going up the heavens; and the moon pale and lonesome, and she wasting away. (She comes to him and puts her hands on his shoulders.) Isn't it a small thing is foretold about the ruin of ourselves, Naisi, when all men have age coming and great ruin in the end?

NAISI: Yet it's a poor thing it's I should bring you to a tale of blood and broken bodies, and the filth of the grave. . . .

And so the play goes on, taking a course that we feel with every speech to be inevitable. For seven years Deirdre, away in Scotland out of Conchubor's reach, lives with her lover, attended by his two brothers. Then messengers come from the king inviting them, with fair words, to return. There is treachery in the air, and they all four suspect it; and again it is Deirdre who controls events, imposing her will on the Sons of Usna. She overhears Naisi saying to Fergus, one of the king's messengers: 'There have been days awhile past when I've been throwing a line for salmon or watching for the run of hares, that I've a dread upon me a day'd come I'd weary of her voice, and Deirdre'd see I'd wearied.' In that moment her decision is made: They must go back to Ireland. In her heart she more than half knows that this means death for them all. But she is as pitiless as she is beautiful. Returning to Ireland, the sons of Usna are treacherously slain; Deirdre dies by her own hand; and the King is left to enjoy the desolation he has wrought. 'Deirdre is dead,' cries Lavarcham, standing alone at the graveside: 'Deirdre is dead, and Naisi is dead; and if the oaks and stars could die for sorrow, it's a dark sky and a hard and naked earth we'd have this night in Emain.' On that keening the curtain falls.

Over the whole of this magnificent play there broods a sense of doom. The people of the play are romantic figures, moving against the vast background of Far Away and Long Ago. Having each his personal quality or passion in a rich and tragical excess (Deirdre her beauty, the young men their valour, and the old King his relentless lust for the unattainable treasure), these people become for us, as we watch them, symbols in a universal drama of the soul.



5GB Calling!

THE BEAUTIES OF PLAINSONG.

Relay from St. Chad's Cathedral, Birmingham—Address by the Prior of Dominican Friary at Hawkesyard—Cricket and 'Faust'—The Two Extremes of Radio Drama.

Plainsong.

THE extension of musical knowledge and power of appreciation, for which broadcasting is admittedly among the influences responsible, has made the beauties of plainsong known to a far wider circle in this country than at any time since it ceased to be the recognized type of music for secular as well as for religious use. Listeners who have heard the songs of pre-Elizabethan days, sung to their original settings, will remember how ecclesiastical most of them sound to our ears. As with many other arts, the preservation of this, the oldest extant form of European music, has been the work of the Church, and the broadcast services now give listeners occasional opportunities of hearing plainsong well performed, with its remarkable adaptation to the rise and fall of the speaking voice, and its fascinating variety of 'modes.'

A Cathedral Service.

SUCH an opportunity occurs on Sunday evening, December 8, when a service is to be relayed from Saint Chad's Cathedral, Birmingham. The antiphons will be sung to Gregorian chants, with added harmony, and an Advent antiphon by Palestrina, the master musician who may be called the father of modern church music, will be heard. The service will be conducted, and the address given, by the Prior of the Dominican Friary at Hawkesyard in Staffordshire, the Very Reverend Rupert Hoper-Dixon, O.P.

The Friars Preachers.

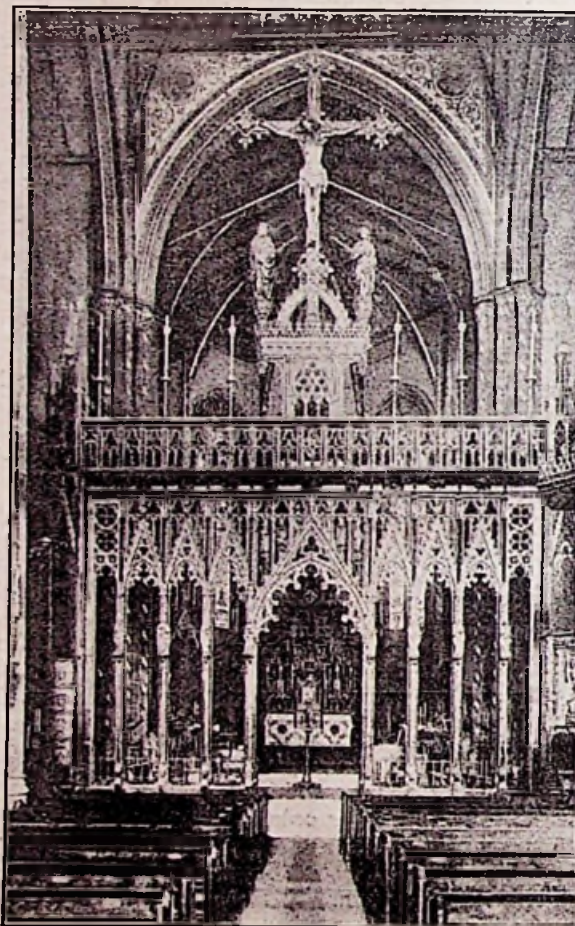
THE Dominicans first came to England soon after their foundation by St. Dominic in the thirteenth century, and became known as Black-friars on account of the black cloak which they wear over their white habits. The memory of these original settlements remains in the street name of Blackfriars in London and elsewhere. Re-established in the seventeenth century, the English Dominicans have since grown in numbers, and now once more have several friaries in this country. Founded expressly as 'Friars Preachers,' they have always been especially conspicuous for their zeal and ability as missionaries.

Country Hospitals.

WHILE the value and the needs of our great city hospitals command, by the very size and situation of their buildings and the number of their patients, the more or less constant notice of a large public, the work of the cottage hospitals which usually serve wide rural and country-town areas, is often insufficiently realized outside their immediate surroundings. Considered in the aggregate, the number of lives saved to the country by their efforts, and the volume of physical suffering and disability prevented or remedied, would undoubtedly reach most impressive figures. It is highly desirable, therefore, that the extent of their contribution to the well-being of the people should be more generally realized. An opportunity for listeners to hear something about this work, and to give it their practical support, occurs on Sunday evening, December 8, when Colonel H. L. Oldham, D.S.O., appeals to them on behalf of the Wellington District Cottage Hospital in Shropshire.

Cricket and 'Faust.'

ERIC CROSS, who appears as a tenor singer in the light music programme on Friday afternoon, December 13, is equally at home behind the stumps or behind the footlights, for he is also well known to followers of Midland cricket as the wicket-keeper for the Staffordshire team, and he has also played in a number of first-class matches for Warwickshire. As a singer, Mr. Cross took the part of Faust when the Birmingham Grand Opera Society produced the opera of that name in modern dress at the Prince of Wales' Theatre, Birmingham, in 1926.



ST. CHAD'S CATHEDRAL,
Birmingham, from which a service will be relayed on
Sunday, December 8.

The Old and the New.

THE plays to be broadcast from Birmingham on Friday, December 13, are interesting in that they happen to represent the two extremes of radio drama, *viz.*, the Elizabethan play and the modern radio thriller. Shakespeare will open the programme with three quarrel scenes from *Richard III*, and *The Taming of the Shrew*, and these will be followed by *Sea Silence*, written for the microphone by Edwin Lewis. The latter has been broadcast from 5GB before, but will undoubtedly stand a second performance. The scene is the deck of a sailing ship becalmed in the South Seas, and the shortage of food and water, and the deathly silence of the tropical night is gradually wearing down the nerves of the only two survivors of the ship's crew.

Louis Spohr.

TO most English listeners, Louis Spohr is known almost exclusively as the composer of *The Last Judgment*, which figures with great regularity in the Advent music at certain churches possessing first-class choirs. If the composer's name has any other association for them at all, it will probably be found in a recollection of Sir William Gilbert's famous line from the *Mikado*, when listening to 'Bach interwoven with Spohr and Beethoven at classical Monday Pops,' is numbered among the punishments designed to 'fit the crime.' The proportion of the population who would regard that sentence as a punishment is certainly less in these days than it was when the lines were written, thanks partly to the microphone.

Appreciated in England.

ONE curious fact about Spohr is that it is in England and not in his native Germany, or in the other countries in which his work was acclaimed in his lifetime, that his oratorio music is now performed and appreciated. The music of *The Last Judgment* has much more charm and melodious sweetness than the subject would lead the stranger to expect. The 'interweaving,' by the way, of 'Spohr and Beethoven' has a flavour of probably unintentional irony, for though Spohr met Beethoven and admired some of his work, his failure to fully understand the great master is a well-known matter of musical history.

'The Last Judgment.'

SPOHR appeared in England in person on several occasions, at the invitation of the London Philharmonic Society. His *Last Judgment* forms the first part of an Advent programme of Oratorios to be broadcast on Sunday afternoon, December 8. The second part consists of Schumann's *Advent Hymn*. The solo artists on this occasion will be Doris Vane (soprano), Dorothy D'Orsay (contralto), Tom Pickering (tenor), and Joseph Farrington (bass). They will be supported by the Birmingham Studio Chorus and the Birmingham Studio Augmented Orchestra, and the conductor will be Joseph Lewis.

Another Relay from Birmingham Town Hall.

A WAGNER Concert by the City of Birmingham Orchestra, under the direction of Adrian Boult, will be relayed from Birmingham Town Hall on Thursday evening, December 12, beginning at 7.30 p.m. Rosina Buckman (soprano) and Frank Mullings (tenor) are to be the soloists, and the first half of the programme includes the Overture to *The Mastersingers*, the duet from the second act of *Tristan and Isolde*, Tannhäuser's *Narration*, and 'The Idyll' from *Siegfried*. The second half consists of four numbers taken from *The Twilight of the Gods*, concluding with the Funeral March and the Closing Scene. There was a time when Wagner himself objected to the separate performance of parts of his great works, but he afterwards changed his mind in no uncertain fashion. His own conducting of such extracts as these in the great Albert Hall Series of Concerts in 1877, is still remembered by older music lovers.

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4.0
THE WIRELESS
MILITARY
BAND

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

(For 3.0 to 4.0 Programmes see opposite page)

4.0-5.15 A MILITARY BAND CONCERT

DOROTHY SMITHARD (Contralto)
DAVID WISE (Violin)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Le Domino Noir' ('The Black Domino').....Auber

DOROTHY SMITHARD

Recit., Frondi tenere (Kindly Branches)
Aria, Ombra mai fu (Peaceful Shade) } *Han tel*
('Nerxes ')

BAND

Gipsy Rondo Haydn
Waltz, 'Eugene Onegin'
Tchaikovsky, arr. Gerrard Williams

DAVID WISE

Aria Senaglia (1600)

Rondo Mozart, arr. Kreisler

Alman Anon. (1500), arr. Harold Craxton

BAND

Selection, 'Romeo and Juliet' Gounod

DOROTHY SMITHARD

The Shepherd's Song Elgar

All in a garden green Lidzey

My heart is like a singing bird..... Parry

BAND

Five Hungarian Dances (Nos. 17, 18, 19, 20, 21).....Brahms

(For 5.15 to 6.15 and 8.0 to 8.15 Programmes see opposite page)

8.45 The Week's Good Cause:

Appeal on behalf of THE Y.W.C.A. by Mr. GEORGE MORGAN

THE primary object of the Y.W.C.A. is to help in ministering to the spiritual, mental, physical, and social needs of young women in the fifty different countries in which it works. In Great Britain there are more than 2,000 beds in the Association's hostels, over 12,000 girls have planned their holidays through its camps and Holiday Homes this summer, and, in Great Britain alone, the clubs serve some 40,000 girls weekly. The London Y.W.C.A. has long wanted a central club which would serve the girls of the City and the West End. A suitable site has at last been found, the foundation-stone of the new building having, in fact, been already laid in June last by H.M. the Queen. Mr. George Morgan, President of the London Y.W.C.A., and late President of the National Council of Women, will appeal for funds for the finishing of the building and for the general work of the Association at home and abroad.

Donations should be addressed to the Secretary, Y.W.C.A., 17, Clifford Street, Bond Street, London, W.1.

2.50 'The News'

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

SUNDAY, DECEMBER 1
2LO LONDON & 5XX DAVENTRY

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

9.5
THE WIRELESS
SYMPHONY
ORCHESTRA



DAVID WISE
will play some violin solos during the Military Band Concert this afternoon.

9.5 Symphony Concert

MAURICE COLE (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

Overture, 'The Seigo of Corinth' Rossini

Lo Cygno (The Swan) Saint-Saens

MAURICE COLE and Orchestra

Concertstück for Pianoforte and Orchestra

Weber

LIKE more than one of Weber's pieces of instrumental music, this has a story to relate. It tells of a lady whose Knight is fighting with the Crusaders in the Holy Land. For a long time she has heard nothing of him, and the first two sections of the piece set forth the sadness and anxiety which beset her, and her fears lest he may have fallen in battle. Then, softly at first, as though in the distance, march music is heard, and

the lady sees a gay procession with trumpets sounding and banners waving, Knights and Squires riding homewards. As the train draws near, she sees with joy her own Knight riding among the others, and with the gladness of their meeting, the piece comes to a triumphant end.

ORCHESTRA

Symphony in A Minor Mendelssohn

IN April, 1829, at the age of twenty, Mendelssohn left his home and family for the first time in his life, to visit this country. He appeared in London both as pianist and composer, and was received with the warmest of welcomes by the British world of music. The whole musical season was indeed something of a personal triumph for the young foreigner, and in some ways he must have been quite glad to reach the end of those strenuous weeks and to set off for a visit to Scotland, reaching Edinburgh on April 28. It was there, in the old palace of Holyrood, that the idea of a Scottish Symphony first occurred to him. In his own words:—

'In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came, and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony.'

The work itself was not actually completed until 1842. It was played repeatedly in Germany with invariable success, and on its performance at a Philharmonic Concert in London under Mendelssohn's own direction, in June of that year, it met with the most enthusiastic reception. After the performance, Mendelssohn, by Her Majesty's permission, dedicated it to Queen Victoria.

MAURICE COLE

The Brook Henry Holcombe (1690-1750) arr. Moffat

Lo Coucou (The Cuckoo) Daquin

Sonata in F Scarlatti

Air de Ballet Moszkowski

EVERYBODY knows at least one of Daquin's pieces, this jolly little pianoforte solo in which he imitates the cuckoo. Born in Paris before the end of the seventeenth century, he was a remarkable child prodigy and played the harpsichord before King Louis XIV when he was only six. At the age of twelve he was an organist, taking the place of his godmother's husband, and on one occasion defeated the great Rameau, whose name is now so much better known to most people, in a contest for an organist's post.

He is best remembered by his many harpsichord pieces, especially the first book which contains the famous 'Cuckoo,' but he wrote for organ and other instruments as well, and left besides a considerable volume of vocal music, both sacred and secular. He lived to the good old age of 78, dying in Paris in 1772.

ORCHESTRA

Rhapsody, 'Espana' (Spain)

Chabrier



A CHEERY PARTY AT A Y.W.C.A. CAMP.

An appeal on behalf of the Y.W.C.A. will be broadcast from London and Daventry tonight.

10.30 Epilogue

'LORD, WHAT IS MAN?'
'GRACE'

3.0
SCOTTISH
FESTIVAL
SERVICE

3.0-4.0 Annual Scottish Festival Service

Relayed from St. COLUMBA'S, Pont Street

GOD SAVE THE KING

Psalm 100, Tune 20, Old Hundredth Prayers

Psalm 122. Chant

Old Testament Lesson—Isaiah xxxv. Read by Lord AMULREE, G.B.E., K.C.

Hymn 141 (Scottish Hymnal), 29 (Church Hymnary), 379 (Ancient and Modern), 'Now thank we all our God'

New Testament Lesson—St. John i, 35-42. Read by Lord AMULREE
Hymn 176 (Scottish Hymnal), 124 (Church Hymnary), 699 (Ancient and Modern), 'O Love that wilt not let me go.'

Prayers

Paraphrase II. Hymn 562 (Church Hymnary), 512 (Ancient and Modern). Tune, Salzburg, 'O God of Bethel! by whose hand'

The Lord's Prayer
The Sermon, THE REVEREND ARCHBISHOP FLEMING, D.D.

Hymn 309 (Scottish Hymnal), 601 (Church Hymnary), 165 (Ancient and Modern), 'O God our help in ages past.' Tune by Vaughan Williams

The Blessing

(For 4.0 to 5.15 Programmes see opposite page.)

5.15 CHURCH CANTATA (No. 62)
BACH

'NUN KOMM, DER HEIDEN HEILAND'
(Come Thou, the Heathen's Saviour')

Relayed from THE GUILDHALL

SCHOOL OF MUSIC

MARY HAMLIN (Soprano)

DORIS OWENS (Contralto)

ERIC GREENE (Tenor)

STUART ROBERTSON (Bass)

THE WIRELESS CHORUS

LESLIE WOODGATE (Organ)

THE WIRELESS ORCHESTRA

(Oboes, Trumpet and Strings)

Conducted by STANFORD ROBINSON

ANOTHER Cantata based on this text has already been broadcast. It was one of the early Cantatas, and this one dates from some twenty years later, belonging to that group of fifteen simple chorale cantatas almost all of which have by now been included in the broadcast series. The first Chorus is built up on the chorale in the way with which listeners are now familiar, and the splendid orchestral accompaniment is founded mainly on one of those motives of happiness which Bach uses so often with such a fine sense of exaltation.

The two arias, both for men's voices, are among the best examples of solo numbers in the Cantatas, and the one for tenor is especially melodious and touching. When the bass voice sings of the Saviour's conflict with Evil, the accompaniment, bold and vigorous, is built up on one of the motives of strife and tumult with which Bach sets before us the image of battle and contending forces. The Cantata, much simpler than the other on the same text, is none the less, a noble piece of sacred music.

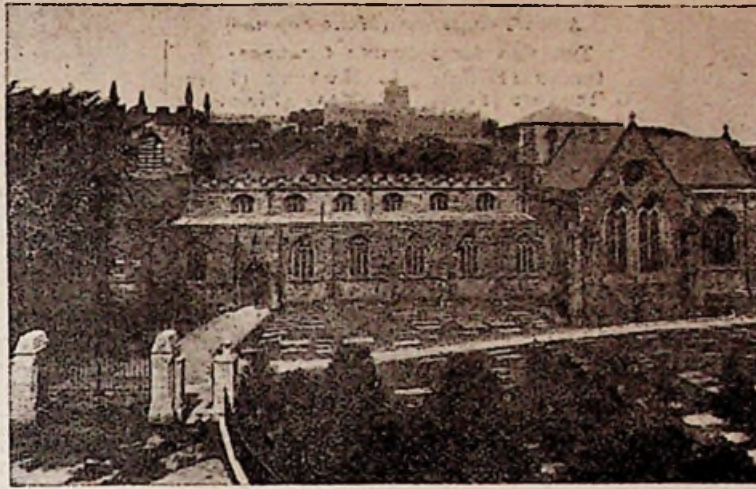
I.—Chorus:
Come Thou, the heathens' Saviour,
Whom the Virgin Mother bore,
All the earth doth worship Thee,
God will'd that so it might be.

II.—Aria (Tenor):
How wonderful are all His ways and His
myst'ries:
In might He appeareth, the Lord of man-
kind.
The treasures of Heav'n are revealed
before us,
And man in his need wondrous manna shall
find.

THE DAY OF REST
Sunday's Special Programmes

From 2LO London and 5XX Daventry.

Broadcast Churches—XXXVII.



S. Lewis.

BANGOR CATHEDRAL,

from which a service will be relayed by the Northern Region Stations tonight at 8.0.

By the Very. Rev. Griffith Roberts, Dean of Bangor

BANGOR has had its Cathedral ever since the year 546, when St. Deiniol, its first Bishop, was consecrated. He was buried in Bardsey Island, where, according to an ancient tradition, 20,000 saints rest from their labours.

St. Deiniol's Cathedral, in all probability, was a wooden structure, surrounded by a wattle fence, which has apparently given us the name Bangor, for the word 'bangor,' when used as a common noun, means the binding part of a wattle fence.

The second church was a stone building, and, judging from other churches of the period, must have been very small. It is on record that it was in existence in 975, for in that year King Edgar 'built a church on the north side of the Cathedral.' This building was destroyed in 1071 by a Norman army.

The Norman Cathedral was commenced in the episcopate of Harné, the first foreigner to occupy the episcopal throne. He was personally out of sympathy with his people, and was violently thrust out of the Bishopric.

It was in this Norman Cathedral that Archbishop Baldwin celebrated at the high altar, and preached the Crusade with such force that the Welsh Bishop took the cross. Here also Bishop Robert was taken prisoner at the high altar by King John, and 200 hawks had to be paid for his ransom. The building was seriously damaged in the war between Edward I and the Welsh Prince Llewelyn.

The reconstruction of the Norman Cathedral was undertaken by Bishop Anian, and it was he who baptized in Carnarvon the son of Edward I, who became the first English Prince of Wales.

Anian's Pontifical, or Prayer Book—a beautiful MS.—is among the greatest treasures of the Dean and Chapter. Some have maintained that it is 'the Use of Bangor' referred to at the beginning of the Book of Common Prayer. It contains all the services required by a Bishop in the performance of his episcopal duties.

In 1402 Gwen Glyndwr set fire to this beautiful building because the Bishop was 'in the interest of' King Henry IV, although the Dean and dignitaries supported him in the cause of his life-long friend, the deposed Sovereign, Richard II.

The next prominent restorers were Bishops Dean and Skeffington. Disregarding the beautiful work of their predecessors, they adopted the Perpendicular style in vogue at the period. This building suffered much at the hands of Cromwell's troops, and was further disfigured by the ignorance of the generations which came after. The outer walls of the nave remain much as they were in the fourteenth century.

In 1886 the Dean and Chapter sought the advice of the distinguished architect, Sir G. Gilbert Scott, and the eastern part of the building was brought back to its earlier and far more beautiful condition.

Surveying the interior as a whole, the architecture may be said to be simple, good, and pleasing. Those who enter in a reverent spirit become conscious of that indefinable something which induces one to kneel down and pray—a good test of successful church architecture.

It will be seen that Bangor Cathedral, in its long career of 1,383 years, has passed through many changes, but it stands today, as a witness to Christ the Lord, on the original site where St. Deiniol, its first Bishop, set up his simple 'stool.'

8.0
A SERVICE
FROM
THE STUDIO

Our hearts it awakens and might sheddeth o'er us.

III.—Recitative (Bass):
So from His heav'nly Throne, His might and Crown,
The Son of God came down,
As man the Prince of Juda came,
Our way with joyful heart He fareth,
And for the fall'n His mercy careth,
O glorious Light, of wondrous Love His eternal Flame!

IV.—Aria (Bass):
Strive Thou, conquer by Thy might,
Let Thine Arm be strong to guide us!
Stand beside us,
In our Weakness do Thou take us, mighty make us.

V.—Recitative (Soprano and Alto):
Then evermore we praise Thy Name,
Our homage to Thy cradle bringing,
With joyful hearts our praises sing,
For that the Saviour came,
Nor shall we fear our darkest night,
Who know Thine everlasting Light.

VI.—Chorale:
Praise to God the Father, sing,
Praise to God, His only Son,
Praise to God, the Holy Ghost,
Now and in Eternity.

English Text by D. Millar Craig. Copyright B.C.C., 1929.

[We regret that an error was made in acknowledging the source of the text of last Sunday's cantata. The English version of it is by W. G. Whitaker, and is included in the Oxford University Press edition of the Bach Church Cantatas.]

Cantatas for the next four Sundays are:—

December 8. No. 107—Was willst du dich betrüben? (Why shouldst 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 Morgenstern (How fair appears the morning star).

December 29. No. 122—Das neugebor'ne Kindlein (The new born babe).

5.45 Missionary Talk by the Rev. F. G. BOWEN, of the Scottish Mission to the New Hebrides: 'The New Hebrides: Where they are and why I'm there' S.B. from Edinburgh

6.0-6.15 BIBLE READING
The Last Voyage, Acts xxvii, 1-14

8.0 A RELIGIOUS SERVICE
From the Studio

ST. ANDREWSTIDE has for some years past been recognized as a season when the Churches in Great Britain, Established and Free, should remember especially their missionary work overseas. It is appropriate, therefore, that the address at this evening's service should be given by one of the most forceful personalities among the younger men in the missionary movement. The Rev. William Paton, who is a member of the English Presbyterian Church, is Secretary of the International Missionary Council.

Order of Service:

Hymn, 'All People that on Earth do dwell' (Ancient and Modern, 166)

Prayers

Bible Reading

Hymn, 'City of God how broad and far' (S.P., 216)

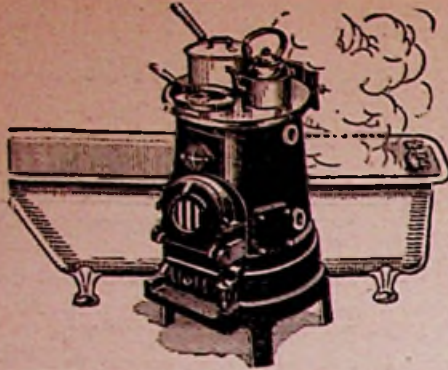
Address by the Rev. WILLIAM PATON, Secretary of the International Missionary Council

Hymn, 'Jesus shall reign' (Ancient and Modern, 220)

BENEDICTION
(For 8.45 to 10.30 Programmes see opposite page.)

10.30 Epilogue
'LORD, WHAT IS MAN!'
'GRACE'

(For details of this week's Epilogue see page 661.)



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SUNDAY, DECEMBER 1 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 THE PRO ARTE STRING QUARTET

4.0-5.15 Chamber Music

ANNE THURSFIELD (*Mezzo-Soprano*)

THE PRO ARTE STRING QUARTET:

A. ONNOU (*Violin*); L. HALLEUX (*Violin*);
G. PREVOST (*Viola*); R. MAAS (*Violoncello*)

QUARTET

Quartet for Strings in D (K. 499) *Mozart*
Allegretto; Menuetto, Allegretto; Adagio;
Allegro

ANNE THURSFIELD

Das Veilchen (The Violet) } *Mozart*
Warnung (The Warning) }
Who is Sylvia? } *Schubert*
Hark, Hark, the Lark }
Citronenfaller im April } *Wolff*
Elfenlied (Elves' Song) }

QUARTET

Quartet for Strings in E Flat (Op. 127) *Beethoven*
Macstoso—Allegro; Adagio ma non troppo e molto cantabile; Scherzando vivace; Finale

7.50 A RELIGIOUS SERVICE

Conducted by the Rt. Rev. Bishop HAMILTON BAYNES, D.D.

Relayed from THE CATHEDRAL, Birmingham
THE BELLS

Order of Service

Hymn, 'Thy Kingdom come! on bonded knees' (English Hymnal, No. 504)

Psalm Magnificat (Tone VII and Faux Bourdon).. *Tallis*
Prayers

Anthem, 'Hosanna to the Son of David' *Gibbons*
Address

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

Benediction
Organist and Choir Master, FRED DUNNILL

8.45 The Week's Good Cause (See London)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND PROGRAMME (From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
GWENDOLEN MASON (*Harp*)
OLIVE GOFF (*Soprano*)

BAND

Overture, 'Roman Carnival' *Berlioz*

OLIVE GOFF

Columbino's Garden *Besly*
Song of the Palanquin Bearers .. *Martin Shaw*
Oh! tell me Nightingale *Liza Lehmann*

BAND

Reminiscences of Verdi *arr. Godfrey*
Cornet Solo, 'Cujus Animam' *Rossini*
(Soloist, RICHARD MERRIMAN)

9.35 GWENDOLEN MASON

Les Enfants à la Crèche de Noël (The Children at the Holy Cradle) *Marcel Tournier*
Le Jardin mouille (The Dewy Garden) *de la Presle*

BAND

First Hungarian Rhapsody *Liszt*

OLIVE GOFF

The Second Minuet *Besly*
Hindu Song ('Sadko') *Rimsky-Korsakov*
Someone *Besly*
The Terrible Robber Men *Hughes*

LIKE more than one of the modern Russian composers, Rimsky-Korsakov knows something of the East at first hand. Listeners may very likely remember that his first important piece was actually written during a cruise in Eastern waters when he was on duty as a Naval officer, the cruise which he combined for a time with music.

The story of Sadko, which is in some sort a Russian version of the old Orpheus legend, attracted Rimsky-Korsakov more than once. It was the subject of one of his early tone poems, as well as of the opera, and the tale was made by him from old Russian chronicles.

In the opera this song is sung by a tenor, although it is now often borrowed by sopranos; it is familiar, too, as an instrumental piece, and its dreamy, languorous melody lends itself well to performance on the violin, or indeed on almost any melodious instrument. In the opera it is a Hindu merchant who sings it, telling of his own country and of his homo-sickness.

BAND

Suite in E Flat... *Holst*

HOLST is one of the comparatively few modern English composers who have shown a real interest in the value of Military Band music, by composing specially for it.

This Suite is in three movements. The first is a Chaconne, a modern treatment of an old form in which the music is built up on one phrase repeated over and over, generally in the bass, although occasionally in other parts. The second is a melodious and graceful Intermezzo, and the third is a lively and vigorous March.

10.15 GWENDOLEN MASON

Prelude *Prokofiev*
La Fille aux Cheveux de Lin (The Girl with the Flaxen Hair) *Debussy*
Vers la Source dans le Bois (Towards the Spring in the Wood) *Marcel Tournier*

BAND

Finale, 'The Rhinegold' *Wagner*

At the end of the *Rhinegold*, the first of the four music dramas which make up *The Nibelung's Ring*, Valhalla, the home of the gods, has been built by the help of the stolen gold. It is hidden from view by a thick mist which Donner cleaves with his mighty hammer. Then we see the great bridge, like a rainbow, stretching across the valley to the noble castle and over it the gods pass in procession, to their new home.

10.30 Epilogue

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

Sunday's Programmes continued (December 1)

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

- 3.0 A Welsh Programme**
 THE MID-RHONDDA CO-OPERATIVE JUVENILE CHOIR
 Conducted by ARDYWN JAMES
 The Nightingale
Weelkes, A.D. 1600, arr. Henry Leslie
 The Cats Retort Caradog Roberts
 IVOR WALTERS (Tenor)
 Mentra Gwen, Welsh Melody .. arr. by Arthur Somervell
 Gwlad Y Bryniau M. W. Griffith
 Isobel Frank Bridge
 MORLAIS MORGAN (Bass-Baritone)
 Y Dymhestl R. S. Hughes
 Y Bwthyn Bach to Gwellt Vaughan Thomas
 The Song of the Tinker E. Elliott
 THE CHOIR
 Dacw Dadi'n mynd i'r Ffair
arr. J. Lloyd Williams
 Can Gloch yr Ysgol... Herbert Evans
 Cymru Caradog... J. Lloyd Williams
 SYLVIA WALTERS (Harp)
 Llwyn Onn } John Thomas
 Y Fwyalchen..... }
 IVOR WALTERS and MORLAIS MORGAN
 Y Ddau Arwr William Davies
 Lle Treiglwr Caveri R. S. Hughes
 Drink to me only arr. E. Newton
 THE CHOIR
 Cam Y Gwanwyn .. T. Hopkin Evans
 Little Lamb Walford Davies
 Welo Gwawriodd... J. Lloyd Williams
- 4.0 S.B. from London
 5.45 S.B. from Edinburgh
 6.0-6.15 S.B. from London
 8.0 S.B. from Liverpool
 8.45 S.B. from London
 9.0 West Regional News

9.5 The Cardiff Musical Society

- FIRST CONCERT
 (SEASON 1929-1930)
 Relayed from
 THE PARK HALL, CARDIFF
 'A Sea Symphony'
 (Vaughan Williams)
 MAY BUSBY (Soprano)
 ARTHUR FEAR (Baritone)
 CHORUS: THE CHOIR OF THE CARDIFF MUSICAL SOCIETY
 NATIONAL ORCHESTRA OF WALES
 (Corddorfa Genedlaethol Cymru)
 Leader, LOUIS LEVITUS
 Conducted by WARWICK BRAITHWAITE
 I. 'A Song for all seas, all ships'
 II. 'On the Beach at Night Alone'
 III. 'The Waves' (Scherzo)
 IV. 'The Explorers'

DR. VAUGHAN WILLIAMS tells us himself of this Symphony that 'the words as well as the music are treated symphonically; the orchestra has an equal share with the chorus and soloists in carrying out the musical ideas.' It is thus unlike other works in which solo voices, chorus, and orchestra join forces; the nearest parallel in classical music is the Ninth Symphony of Beethoven. In this work, however, more than in Beethoven's, the voices are used almost as though they were parts of the orchestra, taking their share in elaborating and developing the themes; in a sense in which it is hardly true even of Beethoven's Ninth, voices and orchestra are combined in one, and given as nearly as may be equal shares. The three movements are all based on passages chosen from Walt Whitman's poems. Listeners will remember that it is a poem of Walt Whitman's which furnishes the text for another work of Vaughan Williams, 'Toward the Unknown Region.'

Here each movement sets forth, in something of a pictorial way, the images which the poet calls up, and the symphony, although what is called 'programme' music, does not set out to

tell any coherent story, but rather to present moods. The poems which inspire the three movements are all taken from 'Leaves of Grass'; they are, first, 'Seadrift'; second, 'Song of Exposition'; and, third, 'Passage to India.' Besides full modern concert orchestra and a big Choir, the work calls on Soprano and Baritone solo singers.

- 10.0 S.B. from London
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship

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

- 3.0 S.B. from Cardiff.



THE PARK HALL, CARDIFF, from which the Cardiff Musical Society's first concert of this season is being relayed tonight at 9.5.

- 4.0 S.B. from London
 5.45 S.B. from Edinburgh (See London)
 6.0-6.15 app. S.B. from London
 8.0 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

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

- 3.0 S.B. from London
 5.45 S.B. from Edinburgh (See London)
 6.0-6.15 app. S.B. from London
 8.0 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 S.B. from London
 5.45 S.B. from Edinburgh (See London)
 6.0-6.15 app. S.B. from London
 8.0 S.B. from London (9.0 Local News)
 10.30 Epilogue

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

- 3.0 AN ORGAN RECITAL
 by LESLIE PAUL
 Relayed from Bangor Cathedral. Relayed from Liverpool

3.30 'Sea Pictures' in Music

- Described by LAWRENCE HAWARD
 Curator of Manchester Art Gallery
 THE NORTHERN WIRELESS CHORUS
 Chorus Master, S. H. WHITTAKER
 'The Rovengo,' a Ballad for Chorus and Orchestra Stanford
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 Suite, 'The Sea' Frank Bridge
 Seascape; Sea Foam; Moonlight; Storm
 DOROTHY VERNEY (Contralto) with Orchestra
 Sea Pictures Elgar
 Sea Slumber Song; In Haven;
 Sabbath Morn at Sea; Where
 Corals Lie; The Swimmer
 ORCHESTRA
 Mediterranean Baz
 CHORUS and Orchestra
 In Cawsand Bay (A Devonshire Sea
 Shanty) Robert Chignell
 ORCHESTRA
 Overture, 'The Flying Dutchman'
 Wagner

- 5.15 S.B. from London
 5.45 S.B. from Edinburgh
 6.10-6.15 S.B. from London
 8.0 A RELIGIOUS SERVICE
 Relayed from BANGOR CATHEDRAL
 S.B. from Liverpool
 Hymn, 'Jesus, Lover of my soul'
 (A.M.B., 103)

- Two verses
 Lord's Prayer and Responses
 Magnificat in D Minor Walmisley
 Reading from Scripture, St. John iii, 14-21
 Three Short Collects
 Anthem, 'Save us, O Lord' Bairstow
 Address by the Very Reverend GRIFFITH ROBERTS,
 Dean of Bangor
 Hymn, 'O God our help in ages past' (A.M.B.,
 105)
 8.45 S.B. from London
 9.0 North Regional News
 9.5 S.B. from London
 10.30 Epilogue

Other Stations.

- 5SC GLASGOW. 992 kc/s. (308.9 m.)**
 3.0—S.B. from London. 5.45—Missionary Talk by the Rev. F. G. Bowie of the Scottish Mission to the New Hebrides; 'The New Hebrides: where they are and why I'm there.' S.B. from Edinburgh. 6.0-6.15—S.B. from London. 6.30-7.45—Evening Service relayed from St. Cuthbert's Parish Church. Address by the Rev. R. F. V. Scott. S.B. from Edinburgh. 8.45—S.B. from London. 9.0—Scottish News Bulletin. 9.5—S.B. from London. 10.30—Epilogue.
- 2BD ABERDEEN. 995 kc/s. (301.5 m.)**
 3.0—S.B. from London. 5.45—S.B. from Edinburgh. 6.0-6.15—S.B. from London. 6.30-7.45—Evening Service relayed from St. Cuthbert's Parish Church. Address by the Rev. R. F. V. Scott. S.B. from Edinburgh. 8.45—S.B. from London. 9.0—Scottish News Bulletin. S.B. from Glasgow. 9.5—S.B. from London. 10.30—Epilogue.
- 2BE BELFAST. 1,238 kc/s. (242.5 m.)**
 3.0—S.B. from London. 5.45—S.B. from Edinburgh. 6.0-6.15—S.B. from London. 6.30-7.45—S.B. from Edinburgh. 8.45—S.B. from London. 10.30—Epilogue.

MONDAY, DECEMBER 2

2LO LONDON & 5XX DAVENTRY

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



COMRADES OF THE EAST AFRICAN CAMPAIGN

Speeches by the two protagonists in this campaign,
 Lt.-Gen. the Rt. Hon. J. C. SMUTS (*left*) who commanded the British
 Forces
 and General VON LETTOW-VORBECK (*right*) who commanded the German
 Forces

will be relayed from the Holborn Restaurant tonight at 9.15

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Miss BARBARA CARTLAND: 'Making the Best of Oneself—III, Taking Care of One's Looks'
- 11.0 (*Daventry only*) Gramophone Records

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

- 12.0 A Ballad Concert
 PHYLLIS JAMES (*Soprano*)
 ERNEST PLATTS (*Baritone*)
- 12.30 Organ Music
 Played by EDWARD O'HENRY
 Relayed from TUSSAUD'S CINEMA
- 1.0 LIGHT MUSIC
 (*London only*)
 LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
 From THE PICCADILLY HOTEL

1.0 (*Daventry only*)
 PIANOFORTE INTERLUDE

1.15-2.0 (*Daventry only*)
 NATIONAL ORCHESTRA OF WALES
S.B. from Cardiff

- 2.0 FOR THE SCHOOLS
 Mlle. CAMILLE VIERE: French Reading: 'Eighteenth-century—Chénier; Gilbert; Voltaire; Florian'
- 2.20 Interlude
- 2.30 Miss RHODA POWER: 'Days of Old: The Middle Ages—XI, Fair Day at Boston'
- 3.0 Interlude
- 3.5 Miss RHODA POWER: 'Stories for Younger Pupils—XI, Why Hens Scratch in the Ground (Philippino)'
- 3.20 Interlude
- 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
 'The Tinker's Song,' and others, sung by ARTHUR WYNN
 'The Magic of Kahdoosh,' from 'Under Northern Lights,' written and told by ALAN SULLIVAN

- Several Piano Solos played by CECIL DIXON
- More Hints on How to Play Rugby Football, by Captain H. B. T. WAKELAN
- 6.0 Mr. R. C. BRUCE GARDNER: 'Winter Flowering Shrubs'
- 6.15 'The First News'
 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
 BEETHOVEN PIANOFORTE SONATAS
 Played by EDWARD ISAACS
 Sonata in E Flat, Op. 7
 Molto allegro o con brio; Largo, con gran espressione
- 7.0 Mr. DESMOND MACCARTHY: Literary Criticism
- 7.15 Musical Interlude
- 7.25 Dr. A. R. PASTOR: Spanish Talk. The Third contribution of Spain: The novel: Reading from Azorin. 'Pío Baroja' (Azorin Lecturas

- Espanolas) p. 264, 'El arbol de la ciencia' . . . to p. 270, 'do determinadas maneras de sentir.'
- 7.15 EDITH PENVILLE (*Flautist*)
 Air Purcell
 Hornpipe (1658-1695)
 Nocturne in C Minor Field
 Caprice
 Enfin (After all) Revell
 Saltarello German
- 8.0 TOMMY HANDLEY
 serves up
 'Hot-Pot-Pourri'
 (*See foot of page*)
- 9.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Comrades of the East African Campaign
 Speeches by Lieut.-General the Rt. Hon. J. C. SMUTS and General VON LETTOW-VORBECK following the dinner of the Comrades of the East African Campaign, relayed from THE HOLBORN RESTAURANT LARGE BANQUETING HALL

- 9.45 Local News (*Daventry only*)
 Shipping Forecast and Fat Stock Prices
- 9.50 An Orchestral Concert
 MAY HUXLEY (*Soprano*)
 THE WIRELESS ORCHESTRA
 Conducted by JOHN ANSELL
 March, 'The Queen of Sheba'
 Overture, 'Zampa' Gounod
 Selection, 'Lohengrin'
 Wagner, arr. Luigini
- MAY HUXLEY with Orchestra
 O patria mia (My Native Land)
 ('Aida') Verdi
 Lo, here the gentle lark Bishop
 (With Flute obbligato)
- ORCHESTRA
 Suite, 'The Maid of Arles'
 Waltz, 'Gold and Silver'
 Bizet
 Lehar
- MAY HUXLEY,
 The early morning } Graham Peel
 April }
 She wandered down the mountain side Clay
- ORCHESTRA
 Overture, 'The Bronze Horse'
 Three Dances ('Nell Gwyn')
 Auber
 German
- 11.15-12.0 DANCE MUSIC
 ALAN GREEN and his BAND and
 ART GREGORY and his ST. LOUIS
 BAND from the ROYAL OPERA
 HOUSE DANCES, COVENT GARDEN

TOMMY HANDLEY AT 8.0 TONIGHT

SERVES UP

'HOT-POT-POURRI'

with

TOMMY HANDLEY
 JEAN ALLISTONE
 JOHN CAVENDISH
 WYNNE AJELLO
 PHILIP WADE
 THE REVUE CHORUS

At the Pianos—PATRICIA ROSSBOROUGH
 and NORMAN HACKFORTH

(By kind permission of Mr. C. B. Cochran)

7.45
B.B.C. CONCERT
OF
NEW MUSIC

MONDAY, DECEMBER 2
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
'DEIRDRE OF
THE
SORROWS'

3.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
Small Heath, Birmingham
Overture, 'Spanish Comedy' *Keler-Bela*
HAYDN SAIL (*Baritone*)
The Great Adventure *Fletcher*
And yet I love her till I die *Parry*
ORCHESTRA
Waltz, 'Danube Legends' *Fucik*
Selection, 'The Blue Mazurka' *Lehar*
HAYDN SAIL
We will merry be *Mackintosh*
Out where the big ships go *Hewitt*
ORCHESTRA
Suite, 'Woodland Pictures' *Fletcher*
Miniature Serenade } *Ancliffe*
Love Lilt }

4.0 A Ballad Concert
SILVIO SIDELI (*Baritone*)
ThÉRÉSA AMBROSE (*Soprano*)
ThÉRÉSA AMBROSE
A Spirit Flower *Campbell-Tipton*
April is a Lady *Phillips*
SILVIO SIDELI
Lontandato! *Di Pietro*
Obstination *De Fontenailles*
Your Thoughts *d'Hardelot*
ThÉRÉSA AMBROSE
I love thee *Grieg*
In the Silent Night *Rachmaninov*
Ecstasy *Rummel*
SILVIO SIDELI
Thinking of You *Eric Coates*
Excuse me, lady! *Horatio Nicholls*
L'ultima Canzone (The Last Song) *Tosti*

4.30 DANCE MUSIC
BILLIE FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL,
Birmingham

5.30 The Children's Hour
(From Birmingham)
'Christmas Roses,' by Jessie Bayliss Elliott
Songs by ETHEL WILLIAMS (*Contralto*)
JACKO and a Piano
'What is your name?' by Margaret Kennedy

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

6.30 Light Music
(From Birmingham)
PAULINE DAY (*Contralto*)
CYRIL SMITH (*Pianoforte*)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Vanity Fair' *Fletcher*

PAULINE DAY
The Cloths of Heaven *Dunhill*
A Song of Thanksgiving *Allitsen*
ORCHESTRA
Canto Popolare ('In Moonlight') from Concert
Overture; 'In the South' *Elgar*
Andantino *Lemare*
CYRIL SMITH
Paraphrase on 'Rigoletto' *Liszt*
PAULINE DAY
Thou art risen, my beloved .. *Coleridge-Taylor*
The Glory of the Sea *Sanderson*

7.20 ORCHESTRA
Suite, 'Capstan and Windlass' *Ernest Reever*



ANTON WEBERN conducts the orchestra, and RUZENA HERLINGER is the singer in the concert to be relayed from the Arts Theatre Club this evening at 7.45.

CYRIL SMITH
Irish Tune from Country Derry } *Grainger*
Molly on the Shore }
ORCHESTRA
Dance Suite, 'Vive la Danse' (Long live the
Dance) *Finck*

7.45 British Broadcasting Corporation
Concerts of Contemporary Music
(FOURTH SEASON, 1929-30)
(Held privately in THE ARTS THEATRE CLUB)
THIRD CONCERT
RUZENA HERLINGER (*Soprano*)
A SPECIAL ORCHESTRA
Conducted by ANTON WEBERN
(Notes on this Concert will be found on page
641.)

ORCHESTRA
First Symphony ('Le Printemps') (Spring)
Milhaud—1917
Allant; Chantant; Et vif!

RUZENA HERLINGER with Orchestra
Four Songs with Orchestral Accompaniment
Mahler
Rheinlegendchen (A Little Legend of the Rhine);
Ich atmet' einen linden Duft (I breathed a
tender fragrance); Ich bin der Welt abhanden
gekommen (From the world I have turned
aside); Wer hat dies Liedel erdacht? (Who
conceived this little song?) (Nos. 1 and 4 are
from 'Des Knaben Wunderhorn' (The Boys'
Magic Horn). Nos. 2 and 3 are settings of
poems by Rückert)

ORCHESTRA
Five Pieces (Op. 10) *Webern—1913*
Sehr ruhig und zart (Very calm and deli-
cate); Lebhaft und zart bewegt (Lively
and gently animated); Sehr langsam und
äusserst ruhig (Very slow and with the
utmost value); Fließend, äusserst zart
(Flowing and with the utmost delicacy);
Sehr fließend (Very smoothly flowing)

II.

ORCHESTRA
Serenade in A, Op. 16 *Brahms*
Allegro moderato. Scherzo; Vivace.
Adagio non troppo. Quasi Menuetto.
Rondo; Allegro

9.0 'Deirdre of the Sorrows'

By J. M. SYNGE

Adapted by DULCIMA GLASBY

Characters

Old Woman, Lavarcham's servant
Lavarcham, Deirdre's nurse
Conchubor, High King of Ulster
Fergus, Conchubor's friend
Deirdre
Naisi, Deirdre's lover
Ainnle, Naisi's brother
Ardan, Naisi's brother
Owen, Conchubor's attendant and spy
Soldiers
The play produced by HOWARD ROSE

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

10.45-11.15 DANCE MUSIC
ALAN GREEN and his BAND and ART GREGORY and
his ST. LOUIS BAND, from the ROYAL OPERA
HOUSE DANCES, COVENT GARDEN

'DEIRDRE OF THE SORROWS.' To be broadcast tonight at 9.0.

This broadcast version of Synge's play will be given again from London and Daventry on Wednesday night. The full programme will be found on p. 646, and an article on the play, by Gerald Bullett, on p. 629.

Monday's Programmes continued (December 2)



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

SYMPHONY IN D MINOR (Frank) - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - 11474 to 11486, 8/8 each. Album Series No. 53, £1-12-6. Daventry Ex., Thursday, 3.25.

HAD A HORSE AND SHEPHERD SEE THY HORSES FOAMING MANE - Keith Falkner - 13103, 3/4. Daventry Ex., Thursday, 4.40.

SLEEPERS, AWAKE - CHORALE PRELUDE (Bach) - Marcel Dupre - E471, 4/8. Daventry Ex., Thursday, 8.40.

FLYING DUTCHMAN OVERTURE - State Orchestra, Berlin (conducted by Dr. Leo Blech) - D1290, 6/8. London & Daventry, Friday, 8.0.

SYMPHONY NO. 1 IN C MINOR (Brahms) - Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) - D1499 to D1503, 6/8. Album Series No. 43, £1-12-6. London & Daventry, Friday, 9.24.

CARO MIO BEN - Marquerite d'Alvarez - D481, 6/4. Daventry Ex., Friday, 3.0.

LOVE WENT A-RIDING - Browning Nursery - R256, 3/4. Daventry Ex., Friday, 5.25.

RONDINO - Kreisler - D410, 6/8. Daventry Ex., Friday, 7.10.

TANGO (Albeniz) - Samuel Dushkin - E52, 4/8. Daventry Ex., Friday, 7.45.

SELECTION THE "GEISHA" - Coldstream Guards Band - C154, 4/8. Daventry Ex., Saturday, 7.5.

"ENIGMA" VARIATIONS (Elgar) - Royal Albert Hall Orchestra (conducted by Sir Edward Elgar) - D1154 to D1157, 6/8 each. Album Series No. 28, £1-6-0. Daventry Ex., Saturday, 10.30.

VIOLIN CONCERTO IN E MINOR (Mendelssohn) - Kreisler & State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) - D1297 to D1303, 8/8 each. Album Series No. 29, £1-14-0. Daventry Ex., Tuesday, 4.15.

CHILDREN'S CORNER SUITE - Alfred Cortot - DB1248 & DB1249, 8/8 each. Daventry Ex., Tuesday, 4.40.

PIANOFORTE CONCERTO IN A MINOR (Grieg) - De Greef and Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) - D1237 to D1240, 6/8 each. Album Series No. 41, £1-6-0. Daventry Ex., Tuesday, 8.35.

WALTZ SONG "ROMEO & JULIET" - Evelyn Scotney - D143, 6/8. Daventry Ex., Tuesday, 9.0.

DER FREISCHUTZ - OVERTURE - State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) - D1249, 6/8. Daventry Ex., Tuesday, 10.15.

THE "MOONLIGHT" SONATA (Beethoven) - Mark Hambourg - C150 & C150, 4/8 each. London & Daventry, Wednesday, 6.45.

ERISAY LOVE LILT - Glasgow Orpheus Choir - E424, 4/8. London & Daventry, Wednesday, 8.30.

MAGIC FLUTE OVERTURE - State Opera Orchestra Berlin (conducted by Dr. Leo Blech) - E164, 4/8. Daventry Ex., Wednesday, 3.5.

HINTON, DINTON & MERE - Peter Dawson - B235, 8/4. Daventry Ex., Wednesday, 6.40.

PIANOFORTE CONCERTO IN A MINOR (Schumann) - Cortot and London Symphony Orchestra (conducted by Sir Landon Ronald) - DB1059 to DB1062, 8/8 each. Album Series No. 46, £1-14-0. London and Daventry, Thursday, 8.10.

OMBRA MAI PU - "XERXES" (Handel) - Essie Ackland - C159, 4/8. London & Daventry, Sunday, 4.10.

WALTZ - EUGENE ONEGIN - Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens) - C1291, 4/8. London & Daventry, Sunday, 4.20.

LE COUCOU - Wanda Landowska - DA577, 6/8. London & Daventry, Sunday, 4.30.

LE CYGNE - De Groot, Vor & Calve - B293, 3/4. London & Daventry, Sunday, 9.10.

ROMAN CARNIVAL OVERTURE - Berlin Philharmonic Orchestra (conducted by Dr. Leo Blech) - D1265, 6/8. Daventry Ex., Sunday, 9.0.

SECOND MINUET - Garda Hall - B235, 3/4. Daventry Ex., Sunday, 9.50.

HINDU SONG - Rachel Morton - E457, 4/8. Daventry Ex., Sunday, 9.55.

LA FILLE AUZ CHEYCOUX DE LIN - Jascha Heifetz - DB12-6, 8/8. Daventry Ex., Sunday, 10.20.

ZAMPA OVERTURE - Coldstream Guards Band - C1421, 4/8. London & Daventry, Monday, 9.55.

O PATRIA MIA - "AIDA" - Giannini - DB1093, 8/8. London & Daventry, Monday, 10.5.

HANSEL UND GRETEL OVERTURE - Symphony Orchestra (conducted by Albert Coates) - D1251, 6/8. Daventry Ex., Tuesday, 4.0.

LEONORA OVERTURE - Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) - D1051 and D1052, 6/8 each. London & Daventry, Thursday, 8.0.

POMP & CIRCUMSTANCE MARCHES NOS. 3 & 4 - London Symphony Orchestra (conducted by Sir Edward Elgar) - D1391, 6/8. Daventry Ex., Wednesday, 3.0.

PARAPHRASE N "RIGOLETTO" - Alfred Cortot - DB1105, 8/8. Daventry Ex., Monday, 6.55.

PRELUDE - "TRISTAN UND ISOLDE" - State Opera Orchestra, Berlin (conducted by Dr. Leo Blech) - E476 and E477, 4/8 each. London & Daventry, Friday, 8.5.

LEBESOD - "TRISTAN UND ISOLDE" - Gota Ljungberg - D1417, 6/8. London & Daventry, Friday, 8.10.

CL. BING SCENE - "OTTERDÄMMERUNG" - Florence Austral & London Symphony Orchestra - D1583 and D1587, 6/8 each. London & Daventry, Friday, 8.20.

VARIATIONS ON A THEME OF MOZART (Beethoven) - Cortot and Casals - DA915 and DA916, 6/8 each. London & Daventry, Friday, 12.0.

SONATA (Debussy) - May Harrison & Arnold Bax - C1749 & C1750, 4/8 each. London & Daventry, Friday, 12.10.

5WA GARDIFF. 988 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
Cerddorfa Genedlaethol Cymru
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Mignon' Ambrose Thomas
'The Swan' Saint-Saens
Krakowiah Moszkowski
Tone Poem, 'In the Steppes of Central Asia'
Borodin
'Noll Gwyn' Dances German
Hungarian Rhapsody, No. 1, in F Liszt

2.0 London Programme relayed from Daventry

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

2.0 London Programme relayed from Daventry
6.15 S.B. from London
9.45 Local News
9.50-11.15 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
A VISIT TO RHYMELAND
where we find 'A RHYME TO SPARKLE' (Florence Lacey) in every street - and HILDA BLAKE (Soprano) finds some old-time songs

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.45 Local News)

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, 'Vanity Fair' Fletcher
Miniature Suite Carse
Graceful Dance; Elegy; Grotesco Dance
HAROLD KAY (Baritone)
Chronos the Charioteer... Schubert
The Friend for Mo... Peter McCall
Onaway, Awake, Beloved Cowen

ORCHESTRA
Puck's Minuet... Herbert Howells
Suite, 'Le Roi s'amuse' ('The King's Diversions')... Delibes
Gaillardo; Pavane; Scène du Bouquet; Lesquerarde; Madrigal; Passepied; Final

ISOBEL CLIFFORD (Pianoforte)
Waltz in E Minor, Op. } posthumous... } Chopin
Study in F, Op. 25, No. 3 }
Concert Study in D Flat, No. 3 } Liszt

ORCHESTRA

The Harmonious Blacksmith Handel

HAROLD KAY
Farwell in the Desert Adams
Stratonico Méhul
A Chip of the Old Block W. H. Squire

STRING ORCHESTRA and Pianoforte
Intermezzo } Cyril Scott
Waltz No. 1 }

ISOBEL CLIFFORD
Jeux d'eau (Fountains)..... Rav-
The Prophet Bird Schumann
Whirligig Bax

STRING ORCHESTRA and Pianoforte
Moonlight on the Lake Quilter
Passacaglia Cyril Scott

5.15 The Children's Hour A NOISE ANNOYS US

'Hum your troubles away' (Woods), 'The Bulls won't Bellow' (Hocking), 'Don't do that to the poor Puss Cat' (Sarony), and other songs by DORIS GAMDELL and HARRY HOPEWELL

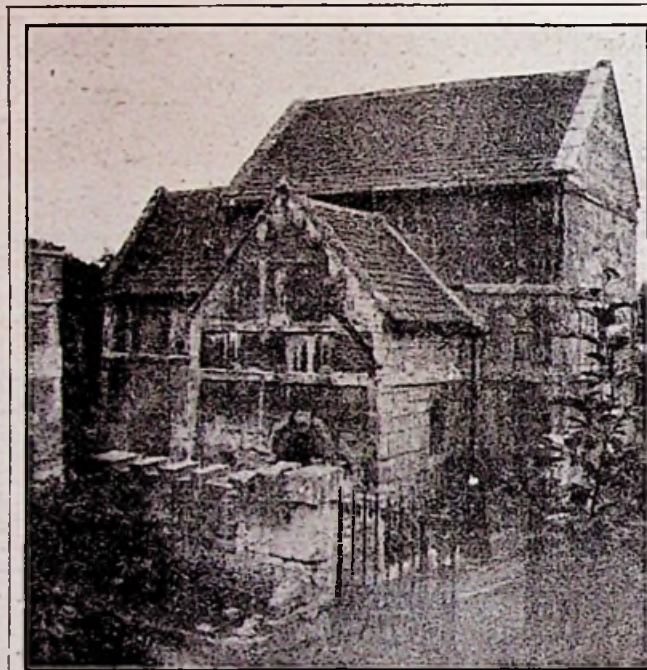
6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.45 North Regional News

9.50-11.15 S.B. from London

(Monday's Programmes continued on page 641.)



BRADFORD-ON-AVON CHURCH, a fine example of Saxon architecture, is the old church of the West of which the Rev. F. W. Potto Hicks speaks from Cardiff this afternoon.

4.45 The Rev. F. W. POTTO HICKS, F.R.G.S.; 'Old Churches of the West - Bradford-on-Avon. An unique Saxon Survival'

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

9.45 West Regional News

9.50-11.15 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 The Children's Hour S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

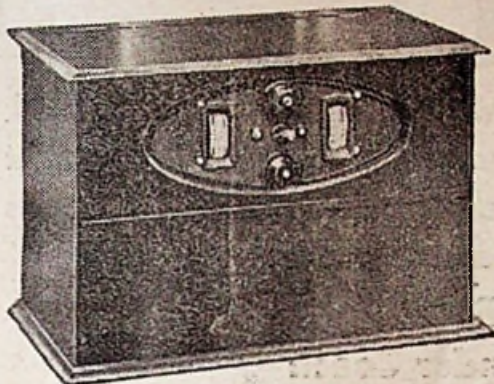
9.45 West Regional News. S.B. from Cardiff

9.50-11.15 S.B. from London

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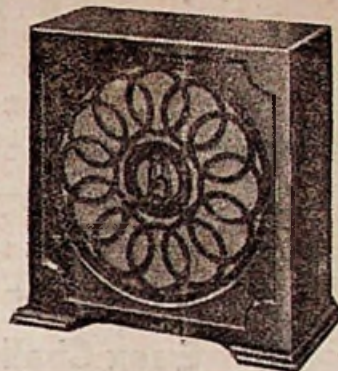
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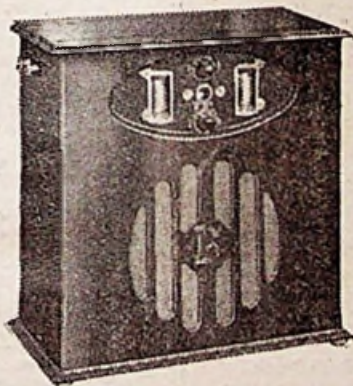
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Exide

LIMERICK COMPETITION

RESULT

Here are the names of the lucky prize-winners in the great Limerick Competition that was such a successful feature of this year's Exide Fortnight (Oct. 7 - 19). There were a large number of clever attempts but the judges are unanimous that the prizes should be awarded as follows:

FIRST PRIZE

Essex Challenger 6 Cylinder Coach

Mrs. Edith Laura Leek
Brookwood, Leigh, Lancs.

SECOND PRIZE

Marconiphone 8 Valve Receiver complete with loud speaker, batteries, etc.

Mr. R. A. Hanson
Red Gables, Cloughton, Scarborough

THIRD PRIZE

Peto-Scott 6 Valve Receiver complete with loud speaker, batteries, etc.

Mr. B. O'Kane
37 Avondale Road, Hoylake, Cheshire

Other prizes awarded as follows:

<i>Bowyer-Lowe Radio Gramophone</i> Mr. G. Vere Webb, Moorgate, E.C.2.	<i>Pye Dual 5 Portable</i> Mr. T. Crooks, Darlington.	<i>Exide Trickle Chargers for H.T. and L.T.</i> Miss A. Collier, Newtown Carry. Mr. A. E. Massingham, King's Lynn.	<i>Igranix Phonovox Pick-up</i> Rev. E. Fletcher, Headingley.	Mr. L. A. N. Brooke, Birmingham.
<i>Amplion 4-Valve Receiver</i> Mr. C. C. Gosling, Felixstowe.	<i>McMichael Portable</i> Mr. Edmund Dulac, Holland Park, W.11.	Mr. W. E. Ward, Bickley. Mr. E. Thomas, Redcar. Mr. H. Smith, Dorchester. Rev. A. B. Milner, Airesford.	<i>Exide Trickle Chargers for H.T.</i> Mr. G. France, Oldham. Miss L. Collins, Wolverhampton. Mr. J. Parfremont, Bradford.	Mr. A. F. Smith, Ryde, I.O.W.
<i>Philips 4-Valve Receiver</i> Mr. N. C. Johnson, Acomb, York.	<i>Fultograph Picture Receiver</i> Mr. J. Alan Herd, Stockport	<i>Exide 120 volt H.T. Batteries</i> Mr. R. S. Fox, Emsworth. Mr. F. Jacobs, Bridgnorth. Mr. T. W. Sussams, Birmingham.	Mr. C. L. Wyatt, Sevenoaks Mr. W. A. Hoskins, Wimbledon Park, S.W.19. Miss Sylvia J. Browell, Bournemouth.	Mrs. E. S. E. Bissell, Leamington Spa. Mr. Bernard Smith, "Kilskyre," Kells. Mr. A. Tittering, Lancaster.
<i>Halyon de Luxe Portable</i> Mr. A. J. Greenslade, Exeter	<i>Dunham Portable</i> Mr. G. W. Finch, Timperley.	Mr. L. J. Pearce, Laindon. Mr. W. H. Leek, Leigh. Mr. A. K. Inglis, Colchester.	<i>Ferranti 3-range Meter</i> Mr. J. W. Webster, Belfast. Mr. William Downing, Liverpool.	Mr. Alfred R. Fowler, 7, Brockley Gardens, S.E.4. Mr. F. Maris, Norwich. Mr. A. F. Hamer, East Croydon.
<i>Eddystone Receiver</i> Mr. W. N. Slawson Leicester.	<i>Aconic 5-Valve Portable</i> Mr. C. F. Braithwaite, Bromley.	Mr. R. Jones, Manchester. Mrs. G. E. Lloyd, North Finchley. Mr. C. J. Howlett, Southampton. Mr. R. Merton, 127, Coleherne Court, S.W. 5.	<i>Exide Pencils</i> Mr. J. Corkell, Castlebar. Miss Kathleen Farish, Grantham. Miss Hilda M. Hudson, Bushey Heath.	Mr. R. Goodyear, Scarborough.
<i>Selectors S.G. Portable</i> Mr. A. Cheetham, Cheadle Hulme.	<i>Fultograph Kit</i> Mr. J. W. Kyle, Dalry.	Mrs. M. E. Hodges, Chesham Bois. Mr. T. A. Swindell, Llanely.	Mr. E. Dawson, Cowling. Mr. Anthony, St. Helier. Mr. G. R. Grundy, Wigan. Mr. C. F. L. Mee, Bolton.	Mrs. Hilda Mary Wiley, Wimborne.
<i>Burndept S.G. Portable</i> Mr. D. B. Jenkins, South Kensington, S.W.7.	<i>National Portable</i> Mr. S. Cooper, Cheslyn Hay.			Mr. R. A. Chudleigh, Somerton.
<i>Lotus S.G.4 Portable</i> Mr. H. Solomon, Southampton.	<i>Mullard Loud Speaker</i> Mr. A. G. Clarke, West Bromwich.			Mr. W. E. Drinkwater, Cheltenham.
<i>G.E.C. S.G.4 Portable</i> Mr. C. S. Skilton, Pembroke Dock.	<i>Celestion Loud Speaker</i> Miss E. O. Hepburn, Wakefield.			Mr. W. J. Rice, Angus. Mr. W. Arbuckle, Edinburgh.

2 Simoniz Car Cleaning and Polishing Kits and 50 Exide Lighters have also been awarded to competitors who have been notified direct

Exide

THE LONG LIFE BATTERY

EXIDE BATTERIES, CLIFTON JUNCTION, NEAR MANCHESTER

Programmes for Monday.

(Continued from page 638)

Other Stations.

55C GLASGOW. 752 kols. (1398.9 m.)
 2.40:—For the Schools. Dr. R. Stewart MacDougall: 'Natural History round the Year'—X. 'Galls.' S.B. from Edinburgh. 3.0:—An Instrumental Concert. The Octet: Prelude. 'Lohengrin' (Wagner). Helen Young (Violin): Adagio. Concerto No. 22 (Votli): Variations on a Corelli Theme (Tartini, arr. Kreisler). The Octet: Sutte, 'Caucasienna' (Ippolitov Ivanov). Helen Young: Zigeunerweisen (Sarasate, arr. Willciall); Valse Bluette (Drigo, arr. Auer). The Octet: Hymn to St. Cecilia (Gounod). 4.0:—'Mille-tones of Musical Comedy'—II. 'Edmond Audran.' Nina Taylor (Soprano): First Love ('Olivette'); The Spring time of Love ('La Poupée'); Love is Blind ('La Mascotte'). The Octet: Selection, 'La Gigale.' Nina Taylor: Nearest and Dearest ('Olivette'); Miss Decima ('Miss Decima'). Love will guide ('Indiana'). The Octet: Selection, 'La Poupée.' 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:—Talk for Juvenile Organizations: Prof. J. P. Kendall: 'At Home among the Atoms.' S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.45:—Scottish News Bulletin. 9.50-11.15:—S.B. from London.

2BD ABERDEEN. 895 kols (301.5 m.)
 2.40:—For the Schools. Dr. R. Stewart MacDougall: 'Natural History round the Year'—X. 'Galls.' S.B. from Edinburgh. 3.0:—An Instrumental Concert. Helen Young (Violin). The Octet. S.B. from Glasgow. 4.0:—'Mille-tones of Musical Comedy'—II. 'Edmond Audran.' Nina Taylor (Soprano). The Octet. S.B. from Glasgow. 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:—Talk for Juvenile Organizations: Prof. J. P. Kendall: 'At Home among the Atoms.' S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. S.B. from Glasgow. 6.45:—S.B. from London. 9.45:—Scottish News Bulletin. S.B. from Glasgow. 9.50-11.15:—S.B. from London.

2BE BELFAST. 1,238 kols (242.3 m.)
 12.0-1.0:—Light Music. The Radio Quartet: John McAlpin (Baritone). 2.0:—London Programme relayed from Daventry. 3.30:—A Programme of Irish Music. Orchestra. 4.10:—A Vocal Interlude by Mabel Stewart (Soprano). 4.22:—Irish Music (Continued). Phillip Whiteway (Violin). 4.35:—Orchestra. 5.0:—Musical Interlude. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.45:—Regional News. 9.50:—The Hermit.' The Words by Oliver Goldsmith. Set to Music by James Hook. 10.35-11.0:—Dance Music. Jan Rallin's Regal Band relayed from the Plaza, Belfast.

From 5GB tonight at 7.45.

A B.B.C. Concert of Contemporary Music.

This evening another Concert of Contemporary Music (held privately in the Arts Theatre Club) is being broadcast from 5GB. The following notes on the concert are given for the guidance of listeners.

7.45 First Symphony (Le Printemps) Darius Milhaud

DARIUS MILHAUD, one of the most brilliant of present-day French musicians, was prevented by the outbreak of War from competing for the Prix de Rome—the chief prize of the Paris Conservatoire. Music had perforce to be laid aside for a time, and for close on three years he served in the French Legation in Brazil. His chief there was Paul Claudel, the poet and diplomatist, who now represents his country in Washington, and he and Milhaud have several times collaborated successfully. This Symphony, one of a set of five for small orchestra, was composed at Rio de Janeiro in 1917, in the midst of the care and worries of diplomacy in war time, no doubt as a welcome relaxation from them.

Gifted with an exuberant sense of humour, satiric, whimsical, even freakish at times, and with an almost uncanny mastery of orchestral and vocal resources, Milhaud has shown that he is confidently at home in a very wide realm of his art, ranging from Greek tragedy to a brilliant parody of modern musical comedy. And his hand is no less sure in music of a subtle and delicate order, as this symphony makes very clear. There are only three short movements, the first beginning with a joyous, flowing melody for flute and clarinet with harp accompaniment, the second a dreamy lyric in which the oboe has the chief share, and the last a very lively, dance-like measure which clarinet and harp begin.

7.55 Four Songs Gustav Mahler

THOSE who know Mahler's music most intimately tell us that in his songs—especially those from 'Des Knaben Wunderhorn' (the Boy's Magic Horn), we can find the best clue to his big symphonies. Unlike most of the world's songs, his are not, as a rule, revelations of their composer's own spirit: they reflect rather the moods of Nature, the simple, primitive thoughts and emotions of which folk-song is full, and which make the folk-songs of all the world akin.

Only in Mahler's rich and picturesque orchestral accompaniments is there anything modern; in it the most delicate and tender, as well as the most vivid and strenuous, shades of feeling are beautifully interpreted.

'Des Knaben Wunderhorn' is a collection of hundreds of folk-songs made by von Arnim and Brentano, two enthusiasts of the German Romantic School. Mahler more than once turned to it for his subjects; the 'Little Legend of the Rhine' and 'Who Conceived this Little Song' were composed about 1888.

The two settings of poems by Rückert, belong to a later date, about 1906. Quite unlike the merry, vigorous, youthful spirit of the others, they enhance the quiet beauty of their texts in a way which sets their very fragrance before us. 'I breathed the tender fragrance of a lime-tree bough, which well-loved hands into my room had brought,' is the first; the other bids farewell, serenely and without regret, to a world of heedlessness.

8.15 Five Pieces, Op. 10 Anton Webern

ANTON VON WEBERN, who appears in the double rôle of conductor and composer, is eminent in both. The earliest and one of the most devoted of the Schönberg disciples, he has developed a very distinct idiom of his own. He has an amazing gift of conveying the most vivid impressions by the slightest of means, and many of his most expressive pieces are so short as to seem like a mere flash of light, a brief whisper of the wind as it passes. And yet each holds within its momentary compass a wonderful wealth of thought and feeling; though it may take but a moment to give its message, it is a message which stays long after in the listener's mind. Of these five pieces for Orchestra it has been well said that 'each is a

moment of lyric ecstasy.' Though calling on a fairly large team, reinforced by such instruments as Harmonium, Harp, Celesta, and (in the Third) Cow-bells, the tone is often so delicate as to be scarcely heard, the merest shadow—though with all the mysterious colour of shadows in the dawn—of music.

As a conductor, Von Webern served a stern apprenticeship in theatrical work: he is now conductor in Vienna of the 'Arbeiter-Conzerte' (Workers' Concerts), where, as in other centres too, the best music of all ages is finely played and sung to audiences of working folk.

A new Symphony of his is having its first performance this same evening; except for the difference in our clocks, it would be making its bow in New York while its composer was conducting in London.

8.30 Serenade in A Brahms

BRAHMS'S two Serenades for Orchestra appeared in 1860, when he was only twenty-seven. In the previous year he had brought out his Pianoforte Concerto in D Minor in Leipzig, and had met with a perfect storm of opposition. His own playing, more concerned with the bigness of the conception than with accuracy in detail, has been blamed for the failure of the Concerto, but its departure from tradition and its own uncompromising earnestness had probably more to do with that. Not until Madame Schumann and Brahms himself had played it again and again did it win its way to favour, and even now it is easy to realize that some of its passages must have sounded a little uncouth.

The two Serenades are so much simpler and slighter, both in texture and in character, that some have thought Brahms must have been trying in that way to overcome the prejudices against his Concerto. But it would be easy to make too much of that; he was not one who was easily swayed by popular verdicts, favourable or otherwise, and it is much more probable that the simple and straightforward melodiousness of the Serenades was a perfectly sincere expression of what he meant them to tell us. The one in A is remarkable as requiring no violins in the orchestra; the team employed is throughout quite a small one.

CONCERTS OF NEXT WEEK.

IT needs brains as well as a good voice to sing most of the songs that are being written, today, by such young English composers as Walton, Lambert, Peterkin, and Hadley. The splendid 'organ' that, once upon a time, was enough to buy any singer loud applause and a fat income, will no longer do; the day of vocal gymnastics is over. Among the most intelligent singers of today is Odette de Foras who, with a voice that could have won her the widest popular hearing, has been satisfied to give it to the interpretation of only the best songs. On Monday, December 9 (5GB), she will be singing, at a chamber-music recital, one of her song-groups, being settings of some Edith Sitwell poems by William Walton. The quartet will be the International. Another recitalist of the week, who is also in the same category, is Orloff, who is playing (London) on Sunday afternoon, December 8. On the same day, in the evening, Anthony Bernard will be conducting the London Chamber Orchestra in a concert from London. The programme is not yet fixed upon; but one knows beforehand that it will provide an original and delicious evening's concert. Could not Mr. Bernard be persuaded to include another composition by Villa Lobos, the South American composer he presented to us about six months ago?

WORLD-RADIO

(The Official Foreign and Technical Journal of the B.B.C.)

THE VALVE SET'S GUIDE

and

PROGRAMME TIME TABLE

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and some

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A TALK ON
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TUESDAY, DECEMBER 3
2LO LONDON & 5XX DAVENTRY

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8.15
THE BERLIN
PHILHARMONIC
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.20 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Miss FLORENCE PETTY: More Recipes for the 30s. a Week Budget. Some more suggestions for economical needs, by 'The Pudding Lady'

11.0-12.0 (Daventry only) Gramophone Records

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

12.0 ORGAN MUSIC
Played by EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL

Toccata in A.....Purcell
Andante Cantabile, Fourth Symphony.....Widor

FRANCES HATFIELD (Contralto)

Father Eternal
Bach, arr. Gounod

EDGAR T. COOK
Concerto, No. 3, in G Minor
Handel, arr. Roper
Adagio; Allegro; Adagio; Allegro.

Idylle.....Charles Quef

FRANCES HATFIELD
Morning Hymn...Henschel

EDGAR T. COOK.

Second Suite...Bocllman
Pastoral Prelude; Allegretto con moto; Andantino; Finale—March.

1.0-2.0 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA

From THE HOTEL CECIL

2.30 FOR THE SCHOOLS
Sir WALFORD DAVIES—Music

(a) A Beginner's Course
(b) A Miniature Concert
(c) An Advanced Course

3.30 Interludo

3.35 Monsieur E. M. STÉPHAN: Elementary French

4.0 FRED KITCHEN and his BRIXTON ASTORIA ORCHESTRA

Relayed from THE BRIXTON ASTORIA

4.15 Special Talk for Secondary Schools: Squadron-Leader W. HELMORE, M.Sc.: 'Flying—VI, The Theory of Flight'

4.30 LIGHT MUSIC

PATTMAN at the ORGAN followed by

FRED KITCHEN and THE BRIXTON ASTORIA ORCHESTRA

Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR

Songs and Imitations by RONALD GOURLEY
The Story of 'The King who Kept Shop'

(Norman Hunter)

'Other Folks' Affairs—another Mortimer Batten Story

6.0 Poems by 'A.E.' read by RONALD WATKINS

6.15 'The First News'

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

6.30 The Winners in the Annual Boy Scout Musical Festival.

6.45 THE FOUNDATIONS OF MUSIC

BEETHOVEN PIANOFORTE SONATAS

Played by EDWARD ISAACS

Sonata in E Flat, Op. 7 (concluded)

Allegro; Rondo (Poco allegretto e grazioso)

Rondo in C, Op. 51, No. 1

7.45 The Wireless Orchestra
CONDUCTED BY
John Ansell

8.15 THE BERLIN PHILHARMONIC ORCHESTRA

Relayed from THE QUEEN'S HALL

ALTHOUGH not one of the venerable institutions in German music—it will not celebrate its jubilee till 1932—the orchestra has long been recognized as

one of the foremost in the world. Each of its members is a first-rate player of his instrument, but its success has been won by splendid team-work rather than by individual skill; when it astonished London on its first visit, by playing really together and not merely approximately together, it was called 'well disciplined.' But discipline is taken for granted in such a body; it is only the starting point. Enthusiasm for the team, whole-hearted, self-sacrificing, enthusiasm, is the real secret.

The great Nikisch, a very Napoleon among conductors, was its inspired and inspiring pilot for more than half of its lifetime; under his mesmeric eye and hand, any orchestra played supremely well, and such an orchestra achieved wonders; that the great tradition of those twenty-five years of Nikisch's régime is worthily carried on, says as much for Furtwängler, the present conductor, as it does for the spirit of the orchestra.

To become a member of it is an affair of great difficulty. And a place in the team once won, it has to be kept by consistently keen work. The writer was once present when Nikisch stopped his players at rehearsal to toll one of the second violins, quietly and with the utter finality of a death-sentence—'You need not come here again.'

TONIGHT AT 8.15 THE
BERLIN PHILHARMONIC
ORCHESTRA

Conducted by FURTWÄNGLER

Relayed from the Queen's Hall (Sole Lessees—Messrs. Chappell & Co., Ltd.)

8.15 PART I

1. Concerto Grosso in D Major for Two Violins, Violoncello and Strings

Handel

Solo Violins—H. HOLST and W. HANKE

Solo Violoncello—N. GRAUDAN

Maesto—allegro; Presto; Largo; Menuet; Finale

2. Three Preludes from *Palestrina* (Dramatic Legend)..... Pfitzner

3. Overture, *A Midsummer Night's Dream*..... Mendelssohn

9.5 SECOND GENERAL NEWS BULLETIN

9.20 PART II

4. To be announced later

5. Symphony No. 5 in C Minor..... Beethoven

Allegro con brio; Andante con moto; Allegro *attacca* Allegro.

A Note on the Berlin Philharmonic Orchestra appears in column 3.

7.0 Mr. SPENCER COOPER: 'Flying from Ships'

It is not generally realised how far developments have gone towards perfecting a means for aeroplanes to 'land' on ships at sea. Yet one of the most feasible suggestions that have been made, in connection with any practical scheme for a trans-Atlantic air-service, depends entirely upon a chain of 'carriers' over the ocean upon which aeroplanes may 'land' for overhauling and fuel. Mr. Spencer Cooper, who, until recently, was a pilot in the Navy Air Arm, will be speaking from wide experience tonight when he describes what has already been achieved to make aeroplane work at sea a practical proposition. He will tell us how the 'landing' on such a confined space is achieved; what exactly a 'carrier' is like, and what some of the trials both of pilot and ships' men entail.

7.15 Musical Interlude

7.25 Sir ARTHUR S. WOODWARD: 'The Origins of Life—V, Early Man'

8.0-8.30 (Daventry only)

Dr. WILLIAM BROWN: 'Mind and Body—V, Psychological Research'

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

9.20 THE BERLIN PHILHARMONIC ORCHESTRA

Relayed from THE QUEEN'S HALL (Continued)

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

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

10.30-12.0 DANCE MUSIC

BERTINI and his BAND, relayed from THE EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL S.B. from Manchester

TUESDAY, DECEMBER 3
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)
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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, 'Hänsel and Gretel'... *Humperdinck*
DOROTHY ROBSON (Soprano) and Orchestra
Aria, 'Dove sono' (Where are the fair Moments?) ('Figaro') *Mozart*
MARIE WILSON (Violin) and Orchestra
Violin Concerto in E Minor, Op. 64 *Mendelssohn*
ORCHESTRA
Oriental Rhapsody *Percy Pitt*
First Suite, 'Children's Corner' *Debussy*
DOROTHY ROBSON
Der Neugierige (The Questioning One)
Lachen und weinen (Laughing and Weeping) *Schubert*

ORCHESTRA
Military March *Schubert*
Fantasy, 'Eugene Onegin' *Tchaikovsky*

8.0 TOMMY HANDLEY serves up
'Hot-Pot-Pourri'
(See page 636)

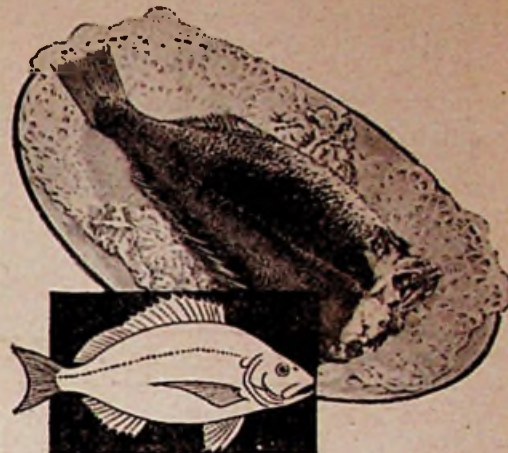
9.0 'A CONCERT.'
HILDA SEARLE (Soprano)
THE GERSHON PARKINGTON QUINTET

QUINTET
Invitation to the Dance *Weber*
Clair de Lune (Moonlight) *Debussy*
HILDA SEARLE
Song of the Open } *Frank la Forge*
To a Messenger }
The Early Morning *Graham Peel*
Waltz Song ('Romeo and Juliet') *Gounod*

QUINTET
Selection, 'The Rival Poets' *German*
Orientale *Cui*

8.0
'HOT-POT-POURRI'—A
NEW REVUE

Here's a discovery for you



Try the tasty Bream

Costs so little, tastes so good

Solid, satisfying and cheap, the Bream is one of the most useful of fish. Cooked as suggested below in the simplest trouble-saving way it is perfectly delicious. The economical, savoury Bream should be a favourite fish with the housewife who has a family to feed. Why not have a Bream dinner to-day?

This is the way they cook Bream at the great fishing ports:—

Take a whole Bream, head and clean, and thoroughly dry with a cloth. On no account remove the scales or the skin. Dredge with flour inside and out and fry whole in smoking fat. Delicious!

To grill, treat the fish exactly as above, dredging with flour. If the skin breaks or cracks dredge a little flour to keep the outer case entire. Grease grill well to prevent fish from sticking. Remove skin and scales together before serving or sending to table.

Or steam it between two plates over a saucepan of boiling water, allowing 20 minutes to the lb. Serve with a plain white sauce made as for vegetables and flavoured with tomato or anchovy.

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NOVEL RECIPE BOOK**

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Please send me post free the Bestway Book of New Fish Dishes for which I enclose 6d. in stamps.

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Address

PLEASE WRITE IN BLOCK LETTERS (64c)

'HOT-POT-POURRI'—FROM 5GB TONIGHT.



TOMMY HANDLEY (centre) is the author of the revue that was broadcast from London last night, which Birmingham listeners will hear tonight. Among those assisting him are PATRICIA ROSSBOROUGH (left) and WYNNE AJELLO (right).

Seit ich ihn gesehen (Since I beheld Him) } *Schumann*
Er, der herrlichste von allen (He, the Noblest of all)

ORCHESTRA
Symphonic Poem, 'Omphale's Spinning Wheel' *Saint-Saëns*
Third Suite of Ballet Music, 'La Source' ('The Fountain') *Delibes, arr. Jungnickel*

5.30 **The Children's Hour**
(From Birmingham)
'The Little People'—a Gnome Play by Janet Muir
Songs by HAROLD CASEY (Baritone)
MARIE WILSON (Violin)

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

6.30 **Light Music**
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, Corporation Street
Overture, 'Ruy Blas' *Mendelssohn*
Pianoforte Concerto in A Minor *Grieg, arr. Penleve*
(Arranged for Two Pianofortes and Quintet)
(Solo Pianoforte, CHARLES BADRAM)
(Accompanying Pianoforte, GUSTE PÉNLEVE)
NORRIS STANLEY (Violin)
Variations on a Theme of Corolli
Tartini, arr. Kreisler

HILDA SEARLE
Villanelle *Dell' Acqua*
A Thrush's Love Song *Alison Travers*
Good night, Ladies and Gentlemen *Francis Dorel*

QUINTET
Norwegian Dances *Grieg*
Poem *Fibich*

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

10.15-11.15 A MILITARY BAND CONCERT

WILLIAM BARRAND (Bass)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Der Froischütz' ('The Marksman') *Weber*

WILLIAM BARRAND
Droop not, young lover *Handel*
Rovongo *Hatton*

BAND
Symphonic Dances Nos. I and II *Grieg*

WILLIAM BARRAND
Quaff with me the purple wine *Shield*
Still as the Night *Bohm*
Goldthred's Song *Charles Wood*

BAND
Suite (No. 2), 'L'Arlesienne' ('The Maid of Arles') *Bizet*
Pastorale; Intor mezzo; Menuetto; Farandole

(Tuesday's Programmes continued on page 644.)

Tuesday's Programmes continued (December 3)

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. MILES: 'Y Mabinogion as Modern Film Producers might see it.' 'The Story of Taliesin as I see it.'
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London
- 10.10 West Regional News
- 10.15 S.B. from London
- 10.35-12.0 S.B. from Manchester (See 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 Egwyl Gymraeg
'PYNCAU'R DYDD YNG NCHYMRU'
Gen:
Yr Athro E. ERNEST HUGHES
A WELSH INTERLUDE
'CURRENT TOPICS IN WALES'
A Review in Welsh by
Professor E. ERNEST HUGHES
- 7.25 S.B. from London
- 10.10 West Regional News, S.B. from Cardiff
- 10.15 S.B. from London
- 10.35-12.0 S.B. from Manchester (See 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 Surgeon-Captain L. F. COPE, R.N. (Retd.): 'Rambles in the Meon Valley'
- 7.15 S.B. from London
- 10.10 Local News
- 10.15 S.B. from London
- 10.35-12.0 S.B. from Manchester (See 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
GROGAN, GINGER, and DICK entertain us today in their adventure, 'Southward Ho!'—No. III (Franklyn Kelsey)
- 6.0 London Programme relayed from Daventry



G. U. T. Marshall

IN THE MEON VALLEY.

A scene typical of the beautiful country Surgeon-Captain L. F. Cope will describe in his talk from Bournemouth this evening at 7.0.

- 6.15 S.B. from London
- 7.0 The Venerable Archdeacon F. WHITFIELD DAUKES: 'St. Andrew's Parish Church'—I
- 7.15 S.B. from London
- 10.10 Local News
- 10.15 S.B. from London
- 10.35-12.0 S.B. from Manchester (See London)

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 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Pique Dame' (Queen of Spades)
Waltz, 'Casino Tanze' *Supplé Gung'l*
Mystic Beauty *Fincke*
Suite, 'From the Countryside'.. *Eric Coates*
In the meadows; Among the poppies; At the fair



ST. ANDREW'S PARISH CHURCH,

one of Plymouth's links with antiquity and the resting place of the hearts of Frobisher and Blake, is the subject of two talks from Plymouth by the Venerable Archdeacon F. Whitfield Daukes, the first of which will be broadcast this evening at 7.0.

March, 'Sons of the Brave'.. *Bidgood*

- 5.15 -The Children's Hour
THE LONG AND THE SHORT OF IT
Short Stories by JEAN NIX. Tall Stories by UNCLE ERIC. Songs by BEATRICE COLEMAN
- 6.0 Miss ANN LAMPLUGH: 'The Approach of Christmas. Games for Grown-ups'
- 6.15 S.B. from London
- 7.0 Professor C. H. REILLY: 'Architecture and Town Planning in the Industrial North—III, Some Post War Buildings in Yorkshire and the North East.' S.B. from Liverpool
- 7.15 S.B. from London
- 10.10 North Regional News
- 10.15 S.B. from London
- 10.35-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from THE EMPRESS BALLROOM, THE WINTER GARDENS, Blackpool. Relayed to London and Daventry

Other Stations.

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

- 10.45.—Mrs. Stuart Sanderson: 'Preparations for Christmas'—I. 11.0-12.0.—A Recital of Gramophone Records. 2.40.—For the Schools. M. Jean-Jacques Oberlin, assisted by Mme. Oberlin: Elementary French—X. Dialogue: 'A Fireside Conversation.' 3.5.—Musical Interlude. 3.10.—Mr. P. H. B. Lyon: 'The Discovery of Poetry—X. Words.' S.B. from Edinburgh. 3.30.—A Popular Concert. The Octet: Four Indian Love Lyrics (Woodford-Finden). Mary Douglas Adams (Pianoforte); Waltz in E Minor (Chopin); Prelude in B Minor (Chopin); Waltz in F (Chopin); Polonaise in C Minor (Chopin); Anita Marcelli (Soprano); Il Bacio (Arditi); A Birthday (Cowen); St. Nicholas Day in the Morning (Easthope Martin). The Octet: Toreador and Andalouse (Rubinstein). Mary Douglas Adams: La Fille aux cheveux de Lin, and Minstrels (Debussy); Tango, Op. 165, No. 2 (Albeniz, arr. Godowsky); Polchinello (Rachmaninov). Anita Marcelli: The Smile of Spring (Perey Fletcher); Gipsy Spring (Herbert Oliver); Sing, Joyous Bird, and Wako Up! (Phillips). The Octet: Two Irish Dances (Finucane). 4.30.—Half an Hour with Sullivan. The Octet: Selection, 'Iolanthe'; Selection, 'The Mikado.' 5.0.—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.—Mr. D. Wilson McArthur: 'The Awakening of the Maritimes.' 6.15.—S.B. from London. 7.0.—Mr. Evan M. Barron: 'Highland and Lowland.' S.B. from Aberdeen. 7.15.—S.B. from London. 10.10.—Scottish News Bulletin. 10.15.—S.B. from London. 10.35-12.0.—S.B. from Manchester.

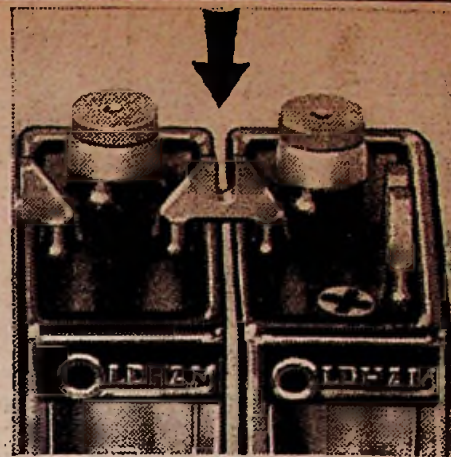
2BD ABERDEEN. 995 kc/s. (301.5 m.)

- 11.0-12.0.—Relayed from Daventry. 2.40.—For the Schools. M. Jean-Jacques Oberlin, assisted by Mme. Oberlin: Elementary French—X. Dialogue: 'A Fireside Conversation.' S.B. from Glasgow. 3.5.—Musical Interlude. S.B. from Glasgow. 3.10.—Mr. P. H. B. Lyon: 'The Discovery of Poetry—X. Words.' S.B. from Edinburgh. 3.30.—A Popular Concert. S.B. from Glasgow. Anita Marcelli (Soprano); Mary Douglas Adams (Pianoforte); The Octet. 4.30.—Half an Hour with Sullivan. S.B. from Glasgow. 5.0.—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.—Mr. D. Wilson McArthur: 'The Awakening of the Maritimes.' S.B. from Glasgow. 6.15.—S.B. from London. 7.0.—Mr. Evan M. Barron: 'Highland and Lowland.' 7.15.—S.B. from London. 10.10.—Scottish News Bulletin. S.B. from Glasgow. 10.15.—S.B. from London. 10.35-12.0.—S.B. from Manchester.

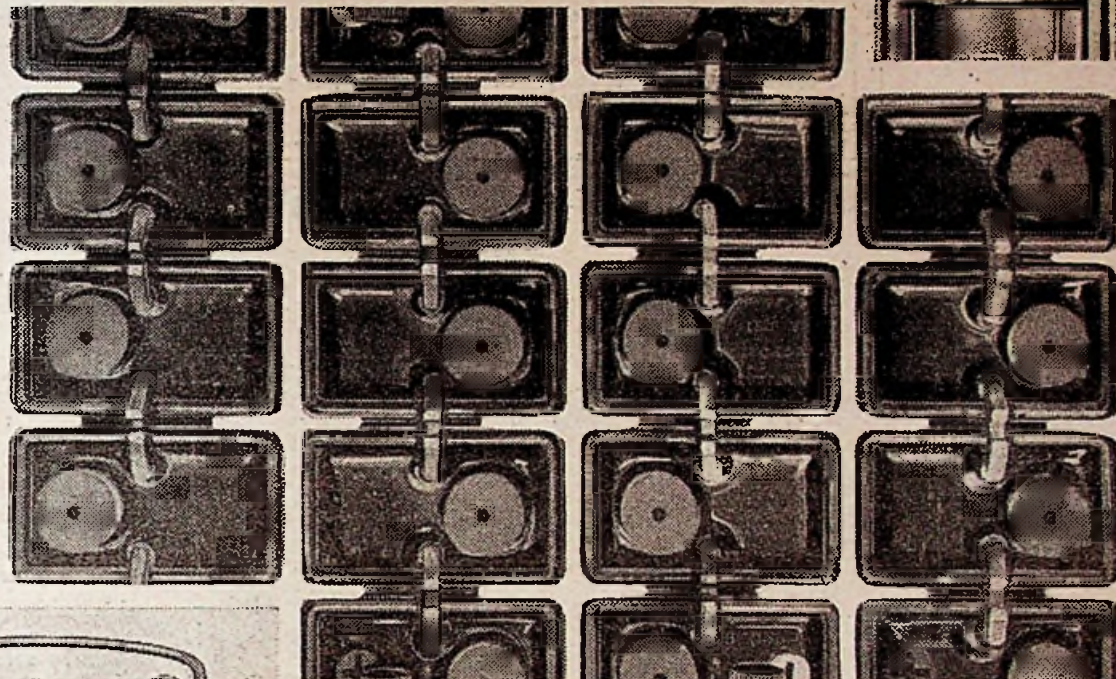
2BE BELFAST. 1,238 kc/s. (242.3 m.)

- 2.30.—London Programme relayed from Daventry. 4.30.—Russian Composers. The Orchestra: Suite, 'Ballet Scenes,' Op. 52 (Glazounov); March ('Prince Igor') (Borodin). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 10.10.—Regional News. 10.15.—S.B. from London. 10.35-12.0.—S.B. from Manchester.

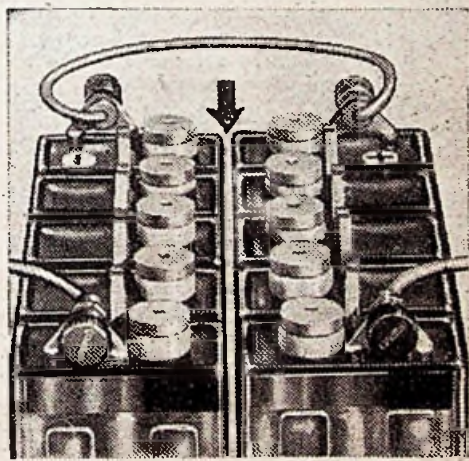
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8.15
THE GLASGOW
ORPHEUS
CHOIR

WEDNESDAY, DECEMBER 4
2LO LONDON & 5XX DAVENTRY

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

9.40
'DEIRDRE
OF THE
SORROWS'

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45 THE DUCHESS OF ATHOLL, M.P.: 'The Week in Parliament'
- 11.0-12.0 (*Daventry only*) Gramophone Records

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

- 12.0 A Ballad Concert
GEOFFREY DUNN (*Tenor*)
ANNIE HUGHES (*Contralto*)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From THE RESTAURANT FRASCATI
- 2.30 FOR THE SCHOOLS
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—X, The Oak-Tree in Winter'
- 2.55 Interlude
- 3.0 Miss MARJORIE BARBER: 'Stories and Story-Telling in Prose and Verse—X, Epic (Beowulf)'
- 3.25 Interlude
- 3.30 Mrs. C. D. RACKHAM: 'How we Manage our Affairs—V, How we Provide for the Poor and Destitute.'
- 3.45 A Light Classical Concert
ELIZABETH RYAN (*Soprano*)
THE HIRSCH QUARTET

QUARTET
Quartet in A Minor (Op. 41, No. 1)
Schumann
Andante - Expressive - Allegro;
Scherzo - Adagio; Presto - Inter-
mezzo; Finale - Presto

ELIZABETH RYAN
Self-vanished *Blon*
Go, lovely rose *Quilter*
A l'amour rendez les armes Rameau
Quand je vais au jardin d'amour
Fuillermoz
Automne *Fauré*

QUARTET
Scherzo *Tchaikovsky*
Romanza Andante (Serenata Quar-
tet) *Mozart*
Allegro Ritoluto *Armstrong Gibbs*

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from DAVIS' THEATRE,
Croydon

5.15 THE CHILDREN'S HOUR
'THE CONQUEST OF M'BOSH'
or
'HULLO, TWIN ISLANDS!'
By Professor WUNCLE

- 6.0 Musical Interlude
- 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
BEETHOVEN PIANOFORTE SONATAS
Played by EDWARD ISAACS
Sonata quasi una Fantasia, Op. 27, No. 2 (The
'Moonlight' Sonata)
Adagio sostenuto; Allegretto; Presto agitato

7.0 Dr. S. H. DAUKES: 'Microbes under the
Chariot Wheels of Civilization.' (Under the
auspices of the Ministry of Health)

7.15 Musical Interlude

7.25 Sir RICHARD REDMAYNE: 'Coal-Mines:
Past, Present and Future—V, Modern Equip-
ment of Collieries—What it Means to (I) Output,
(II) Working Conditions'

It is not a long way back to the days when animal
labour in the collieries was pursued under such
conditions that no one with the least imagination
could call them satisfactory. But the horse and
the pony are rapidly vanishing before the develop-
ment of the more adequate mechanical means

Irish Air in B *Hughes*
Hungarian Rhapsody *Poppo*

8.15 A Concert
by
THE GLASGOW ORPHEUS CHOIR
Conducted by HUGH S. ROBERTON
Relayed from ST. ANDREW'S HALL
S.B. from Glasgow

JEAN HOUSTON (*Soprano*)
Blytho was the Time } *arr. Robertson*
My Jo Janet }

THE CHOIR
Sea Sorrow *arr. Bantock*
Loch Lomond
arr. Vaughan Williams
An Eriskay Love Lilt *arr. Robertson*
The Bonnie Wee Window
arr. William Moodies

JOHN EDINGTON (*Tenor*)
Since My Loved One has } *arr. Helen*
Gone } *Hopekirk*
Johnny Cope }

For several generations Glasgow has
very justly been proud of its choral
singing, particularly of its smaller
choirs. The Orpheus Choir has sung
in many parts of the world, and
has won golden opinions.
Its conductor, Hugh S. Robertson,
is one of those who have in a very
high degree the knack of imparting
their own zeal, and a large part of
the secret of his Choir's success is
that every member is keen to do his
utmost as a member of the team
and not as an individual.

9.0 'The Second News'
WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN; Local
News; (*Daventry only*) Shipping
Forecast and Fat Stock Prices

9.20 Miniature Biographies—III, Dr.
Watson, by Mr. DESMOND MAC-
CARTHY

IN Sherlock Holmes, Conan Doyle has
created one of the few characters in
modern fiction who have become a
byword and a figure of speech.
But, as the lynx-eyed Holmes passes
into our folklore, gaunt and im-
pressive in his Inverness and his
deerstalker cap, he still cannot shake
off the obtuse and innocent Watson.
Watson of the intermittent practice
and the brown moustache, with his
never-failing bewilderment and his
misdirected zeal, is, indeed, con-
sidered by many critics to be as
much to Holmes as Boswell was to
Johnson. Certainly, few writers of
detective stories since Conan Doyle
have ventured to dispense with some
similar foil to the brilliance of their
hero. And in any case (in all their
cases, in fact) Watson supplies the
human note. The rooms in Baker Street seem
real because of his bovine Victorian humanity;
he counteracts the super-humanity of the chilly
Holmes. In taking him as the subject of
tonight's 'Miniature Biography,' Mr. Desmond
MacCarthy is paying a fitting tribute to the
homeliest character in all the literature of crime.



'DEIRDRE OF THE SORROWS'

By J. M. SYNGE

Adapted by Dulcma Glasby. To be broadcast tonight at 9.40.

CHARACTERS

- OLD WOMAN, *Lavarcham's Servant*
- LAVARCHAM, *Deirdre's Nurse*
- CONCHUBOR, *High King of Ulster*
- FERGUS, *Conchubor's friend*
- DEIRDRE
- NAISI, *Deirdre's lover*
- AINNLE, *Naisi's brother*
- ARDAN, *Naisi's brother*
- OWEN, *Conchubor's attendant and spy*
- SOLDIERS

The play produced by HOWARD ROSE

of getting and transporting coal. Moreover,
this development, together with the electrification
of the collieries and the application of machinery
to the preparation of coal for the market, has
effected a vast enhancement of the standard of
comfort of the workmen and of their wage-
earning capacity.

7.45 A VIOLONCELLO RECITAL
by
LAURI KENNEDY

Sonata in G *Sammartini, arr. Salmon*
Arioso *Bach, arr. Franks*
Minuet with Variations *Haydn, arr. Piatti*
Paraphrase on an old Scots Melody *Lauri Kennedy*

9.40 'Deirdre of the Sorrows'
By J. M. SYNGE

(See centre of page and also special article by
Gerald Bulletin on page 629.)

11.10-12.0 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND from
THE CAFE DE PARIS

WEDNESDAY, DECEMBER 4

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL
March, 'Pomp and Circumstance,' No. 4
Elgar, arr. Retford
Overture, 'The Magic Flute' *Mozart*
CONSTANCE WENTWORTH (Soprano) and
FREDERIC LAKE (Tenor)
Friendship *Marziale*
John, come kiss me now *Folk Song, arr. Naylor*
Morley Fair *Sivori Levey*

3.25 BAND

Cornet Solo, 'Mountain Lovers' .. *W. H. Squire*
(Soloist, P.C. Cook)
Danse Covenoles (Suite, 'Xaviero') *Dubois*
Waltz, 'Monte Christo' *Kottar*
Farandole (Suite, 'L'Arlésienno') (The Maid of
Arles')
Bizet, arr. Durcan

RAYMOND GREEN
Will Entertain

3.55 BAND

Suite, 'Rustic Revels'
Fletcher
Dancin' on the Green:
At Quality Court; All
the Fun o' the Fair
CONSTANCE WENTWORTH
and FREDERIC LAKE
Rose of my Heart .. *Löhr*
The Keeper... *Folk Songs,*
arr. *Cecil Sharp*
Lover's Tasks

BAND
Selection, 'The Rhinegold'
Wagner, arr. Winterbottom

4.30 DANCE MUSIC

BILLIE FRANCIS and his
BAND
Relayed from THE WEST
END DANCE HALL,
Birmingham

5.30 The Children's Hour
(From Birmingham)
'Puppy Dog Tales—The
St. Bernard,' by Margaret
Madeley

TONY will Entertain

'A City you would like to live in,' by Mona Pearceo
Selections by THE BIRMINGHAM STUDIO
ORCHESTRA

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, 'Raymond' *Ambroise Thomas*
LEONARD GORDON (Baritone)

'The Jolly Miller' *arr. Quilter*
Hinton and Dinton and Mere *Holliday*
The Mistress of the Master *Lyall Phillips*

ORCHESTRA
Intermezzo, 'Sizilietta' *Von Blon*
Dance of the Tumblers ('The Snow Maiden')
Rimsky-Korsakov

EDITH LAKE (Violoncello)

Aria *Pergolesi, arr. Van Lier*
Sarabando *Senaille*
Alman *arr. Craxton*
Minuet *Haydn, arr. Van Lier*

7.10 ORCHESTRA

Selection, 'In a Persian Garden' *Liza Lehmann*



Herbert Laobert

PERCY PITT

conducts the notable concert of French
Music to be broadcast tonight at 8.0.

9.30 REMINISCENCES OF CHEVALIER

LEONARD GORDON

The Happy Man *Dunhill*
If Wishes were Horses *Rowley*
Sea Fever *Ireland*

ORCHESTRA

First Norwegian Rhapsody *Svendsen*

SVENDSEN was the son of a military bandmaster, who held such a post himself while only in his teens. He had some experience, too, as an orchestral musician, and when only twenty-one set out on a tour of Sweden and Northern Germany. No great good luck attended him until, two years later, he obtained a grant from Charles XV to enable him to carry on his studies of the violin. Again misfortune overtook him, and paralysis of one of his hands brought his career as a violinist to an end, and turned his energies to composition.

This Rhapsody opens with a slow introduction beginning very softly and simply. The quick movement which forms the main part of the work makes use of a very neat and happy little Norwegian tune. There is a slower section in the middle, which the viola begins alone with another tune of Norwegian character, equally simple, and with something of wistfulness in its mood. This is worked out with some elaboration, and then the quick movement returns with the same merry tune as before.

EDITH LAKE

Berceuse (Cradle Song)

Gavotte in D *Järnefelt*
Herbstblume *Popper*
(Autumn Flower)

ORCHESTRA

Selection, 'Catherino'
Tchaikovsky

8.0 French Music

THE WIRELESS SYMPHONY
ORCHESTRA

Conducted by PERCY PITT

Overture, 'Le Roi d'Ys' ('The King of Ys') *Lalo*
Preludo, Act II, 'Ariane et Barbe-Bleue'
(Ariadne and Blue-Bear) *Dukas*

ALMA BORODINE (Soprano)

Air de Lia (Lia's Song), 'L'Enfant Prodigue'
(The Prodigal Son) *Debussy*

ORCHESTRA

Variations, 'Istar' *d'Indy*

ALMA BORODINE

Songs

ORCHESTRA

Suite, 'Impressions d'Italie' *Charpentier*

9.30 Reminiscences of Chevalier

(From Birmingham)

Presented by EDGAR LANE

With WALTER RANDALL at the Piano

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND

Directed by RAY STARITA

From THE AMBASSADOR CLUB

11.0-11.15 THE CAFE DE PARIS BLUE LYRES BAND
From THE CAFE DE PARIS

(Wednesday's Programmes continued on page 648.)

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BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: SCOTCH SYMPHONY No. 3 (Weingartner and Royal Philharmonic Orchestra) Nos. 9587-9590-4s. 6d. each. Lon. & Dar.
HUNGARIAN RHAPSODY No. 1 (Dohnanyi and Budapest Philharmonic Orchestra) (Nos. 9550-9551-4s. 6d. each). Dar. Exp.
Monday: KAMPA-Overture (Sir Dan Godfrey andournemouth Municipal Orchestra) (No. 9582-4s. 6d.). Lon. & Dar.
NELL GWYNN DANCES (H.M. Grenadier Guards Band) (No. 4971-4972-3s. each). Lon. & Dar.
Tuesday: LE ROUET D'OMPHAL (Concerts du Conservatoire) (No. 9718-4s. 6d.). Dar. Exp.
BUY BLAS-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9275-4s. 6d.). Dar. Exp.
ORIG. CONCERTO IN A MINOR (Prideman and Orchestra) (Nos. 9446-9449-4s. 6d. each). Dar. Exp.
INVITATION TO THE WALTZ (Weingartner and Basic Symphony Orchestra) (No. 9691-4s. 6d.). Dar. Exp.
NORWEGIAN DANCES (Schunreiter and London Symphony Orchestra) (Nos. 11753-11754-6s. 6d. each). Dar. Exp.
DEB FREISCHUTZ-Overture (Weingartner and Basic Symphony Orchestra) (Nos. 9644-9645-4s. 6d. each). Dar. Exp.
L'ABLESIEINNE-Suite (Orchestre Symphonique de Paris) (Nos. 4928-4933-3s. each). Dar. Exp.
Wednesday: MAGIC FLUTE-Overture (Sir Thomas Beecham and London Symphony Orchestra) (No. 11001-6s. 6d.). Dar. Exp.
RAYMOND-Overture (H. M. Grenadier Guards Band) (No. 582-4s. 6d.). Dar. Exp.
DANCE OF THE TUMBLERS (B.B.C. Wireless Military Band) (No. 9734-4s. 6d.). Dar. Exp.
Thursday: LEONORE-Overture No. 3 (Sir Henry Wood and New Queen's Hall Orchestra) (Nos. 11978-11979-6s. 6d. each). Lon. & Dar.
SCHUMANN CONCERTO IN A MINOR (Fanny Davies and Royal Philharmonic Orchestra) (Nos. 9616-9618-4s. 6d. each). Lon. & Dar.
COPELLA-Ballet Music (Percy Pitt and B.B.C. Orchestra) (No. 501-4s. 6d.). Dar. Exp.
NEW MOON-Selection (London Theatre Orchestra) (No. 9712-4s. 6d.). Dar. Exp.
Friday: FLYING DUTCHMAN-Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. 11961-11962-6s. 6d. each). Lon. & Dar.
BRAMMS SYMPHONY No. 1 IN C MINOR (Weingartner and Royal Philharmonic Orchestra) (Nos. 12145-12149-6s. 6d. each). Lon. & Dar.
IOLANDE-Selection (Court Symphony Orchestra) (No. 922-4s. 6d.). Dar. Exp.
Saturday: NEW SULLIVAN SELECTION (H.M. Grenadier Guards Band) (No. 9495-4s. 6d.). Lon. & Dar.

Instrumental.

Sunday: LARGO (Ombra mai fu) (J. H. Squire Orkney Octet) (No. 9178-4s. 6d.). Lon. & Dar.
LE CYGNE (Gaspar Cassado-Cello) (No. D1600-4s. 6d.). Lon. & Dar.
SONG OF INDIA (Dratza-Violin) (No. 4223-3s.). Dar. Exp.
Monday: ANDANTINO (Festman-Organ) (No. 9135-4s. 6d.). Dar. Exp.
MOLLY ON THE SHORE (Albert Sammons-Violin) (No. 4220-3s.). Dar. Exp.
Tuesday: MARCH MILITAIRE (Wm. Murdoch-Piano) (No. 9273-4s. 6d.). Dar. Exp.
CLAY DE LUNE (Percy Grainger-Piano) (No. 11528-6s. 6d.). Dar. Exp.
POEM (J. H. Squire Celeste Octet) (No. 3796-3s.). Dar. Exp.
Wednesday: MOONLIGHT SONATA (Evelyn Howard Jones-Piano) (Nos. 9094-9095-4s. 6d. each). Lon. & Dar.
SAMMARTINI SONATA IN G (Antoni Sala-Cello) (No. 4258-3s.). Lon. & Dar.
Thursday: AT DAWNING (Sacha Jacobsen-Violin) (No. 4536-3s.). Dar. Exp.
SLEEPERS AWAKE (Wm. Murdoch-Piano) (No. 9361-4s. 6d.). Dar. Exp.
BALLAD IN A FLAT (Wm. Murdoch-Piano) (No. 9367-4s. 6d.). Dar. Exp.
Friday: MILLARNEY (J. H. Squire Celeste Octet) (No. 4742-3s.). Dar. Exp.
RONDINO (Yellu d'Aranyi-Violin) (No. 5427-3s.). Dar. Exp.
Saturday: LA CINQUANTAINE (W. H. Squire-Cello) (No. D1622-4s. 6d.). Dar. Exp.

Vocal.

Sunday: COLUMBINE'S GARDEN (Hubert Elsdell-Tenor) (No. 5212-3s.). Dar. Exp.
Monday: SHE WANDERED DOWN THE MOUNTAIN SIDE (Dora Labbette-Soprano) (No. 9577-4s. 6d.). Lon. & Dar.
SONG OF THANKSGIVING (Doris Vane-Soprano) (No. 5628-4s. 6d.). Dar. Exp.
Tuesday: MARRIAGE OF FIGARO-Dove Solo (Miriam Lletie-Soprano) (No. 9436-4s. 6d.). Dar. Exp.
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I FOLLOW, LO, THE FOOTING AND BOW MERRILY (St. George's Singers) (No. 9877-4s. 6d.). Lon. & Dar.
Wednesday: SEA FEVER (Roy Healdson-Baritone) (No. 5395-3s.). Dar. Exp.
Thursday: DEEP RIVER (Dame Clara Butt-Contralto) (No. X338-6s.). Dar. Exp.
Friday: TRISTAN - Liebestod (N. Larsen-Tenore-Soprano) (No. L2206-6s. 6d.). Lon. & Dar.
DOWN THE VALE (Carrie Hervey-Contralto) (No. 2872-3s.). Dar. Exp.
Saturday: HOMEWARD TO YOU (Hubert Elsdell-Tenor) (No. 5363-3s.). Lon. & Dar.

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Wednesday's Programmes continued (December 4)

5WA CARDIFF. 862 kc/s. (309.9 m.)

1.15-2.0 A Symphony Concert
Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)

Overture, 'The Bartered Bride' Smetana
 Symphony in D ('Haffner') (K. 385).....Mozart
 Allegro con spirito; Andante; Menuetto; Presto
 Suite, 'Wand of Youth,' No. 1 Elgar

Mozart's good friends, the Haffners, were a well-to-do Salzburg family, one of whom was the Burgomaster in Mozart's time. They are responsible for three of the master's works: this Symphony, the Serenade, and a little March, the two latter having been commissioned and composed in honour of the wedding of one of the daughters in 1776. Five years later, for the wedding of a younger daughter, Mozart's father was asked to compose a Symphony; he passed on the commission to his illustrious son, who, in spite of the almost overwhelming tasks with which he was engrossed at the moment, undertook it, composing the work at even greater speed than was usual with him. It is on record that when he looked it over again years afterwards, he was himself astonished to find it so good.

7.45 2ND ANNUAL PORTHCAWL FLITCH TRIAL
For couples who must show that they have led a happy married life for at least a year and a day
Relayed from THE CONEY BEACH PAVILION, PORTHCAWL

8.25 S.B. from Glasgow (See London)
 9.0 S.B. from London
 9.15 West Regional News
 9.20-11.10 S.B. from London

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 The Children's Hour
 5.30 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 8.15 S.B. from Glasgow (See London)



Idéal James

'THEIR WORSHIPS' AND PRINCIPALS
in last year's Porthcawl Flitch Trial. This year's trial is being relayed from the Coney Beach Pavilion and broadcast from Cardiff tonight at 7.45.

As befits the happy occasion for which it was composed, the Symphony is throughout in sunny, exultant vein; she was indeed a fortunate young woman who had such music written by such a master in her honour.

2.30 London Programme relayed from Daventry
3.45 Mozart Trios No. V
 THE STATION TRIO: FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
 Trio in G
 Allegro; Andante with variations; Allegretto
4.5 DORA JONES (Contralto)

Trees Rasbach
 At the Well Hagemann
 Spring Waters Rachmaninov
TRIO
 First Movement, Trio in C Minor, Op. 15 Smetana
DORA JONES
 Banjo Song Sidney Homer
 The Forge Brahms
 Sapphic Ode Brahms
TRIO
 Pavano Redman
 My Love's an Arbutus arr. Redman

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

9.0 S.B. from London
 9.15 West Regional News. S.B. from Cardiff
 9.20-11.10 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
 8.15 S.B. from Glasgow (See London)
 9.0 S.B. from London
 9.15 Local News
 9.20-11.10 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
 ENGLAND-FROM THE FOOTPLATE OF AN ENGINE
 JOHN HEYGATE relates his experience, the story of which you will hear today
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 8.15 S.B. from Glasgow (See London)
 9.0-11.10 S.B. from London (9.15 Mid-week Sports Bulletin; Local News)

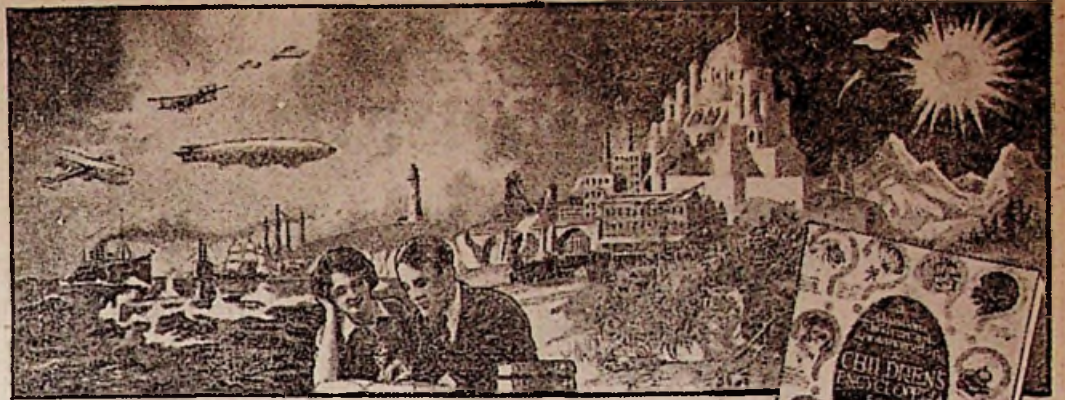
Programmes for Wednesday

- 2ZY MANCHESTER.** 797 kc/s. (370.4 m.)
- 2.30 London Programme relayed from Daventry
- 3.45 **An Afternoon Concert**
- THE NORTHERN WIRELESS ORCHESTRA
- Overture, 'Undank' (Ingratitude) *Storch*
 Nocturne and Scherzo ('A Midsummer Night's Dream') *Mendelssohn*
- DOROTHY MASSEY (*Mezzo-Soprano*)
- At the Mid-Hour of Night *Cowen*
 The Nights *Murray*
 Ecstasy *Rummel*
 To the Forest *Tchaikovsky*
- ORCHESTRA
- Poem, 'Scennen Cove' *Mayerl*
 Suite, 'From Foreign Lands' *Moszkowski*
 Russia; Germany; Spain
- DOROTHY MASSEY
- When all was young ('Faust') *Gounod*
 The Shepherdess *MacMurrough*
 Four-leaf Clover *Willeby*
 The Rose } *Noel Johnson*
 The River and the Sea }
- ORCHESTRA
- Selection, 'Pelissiana' *arr. Finck*
 March ('Tanuhäuser') *Wagner*
- 5.15 **The Children's Hour**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London.*
- 7.45 **GUNG'L WALTZES**
- THE NORTHERN WIRELESS ORCHESTRA
- Soldaten Lieder (Soldier-Songs)
 Little Cupids' Dance
 Elfenreigen (Elves' Frolic)
- 8.15 *S.B. from Glasgow*
- 9.15 North Regional News
- 9.0 *S.B. from London*
- 9.20-11.10 *S.B. from London*

Other Stations.

- 55C GLASGOW.** 752 kc/s. (398.9 m.)
- 2.40:—For the Schools. Mr. R. L. Mackie: 'The Men of Old—Figures from Scotland's Past—X. The Fracing of Scotland from the Norsemen: King Haco and King Alexander.' *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 David T. Beattie (Tenor) and George M. Hancock (Entertainer). *S.B. from Aberdeen.* The Octet. 5.0:—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:—Musical Interlude. 6.15:—*S.B. from London.* 6.30:—Mr. Dudley V. Howells: 'Soil and its Treatment,' and Topical Gardening Notes. 6.45:—*S.B. from London.* 7.45:—A Concert of Scottish Music. The Kentigern Trio: Seven Scots Airs. (Holst); Three Traditional Scottish Tunes (Gerrard Williams). Matthew Nisbet (Baritone): Lock the Door, Lariston (arr. Moffat); The Silver Moon My Mistress is; Jenny's Bawbee. The Kentigern Trio. From the Hebrides (Mary Waddell). 8.15:—The Glasgow Orpheus Choir, Concert. Relayed from the St. Andrew's Hall, Conductor, Hugh S. Robertson, Jean Houston (Soprano); Blythe was the time and My Jo Janet (arr. Hugh S. Robertson). The Choir: Sea Sorrow (arr. Bantock); Loch Lomond (arr. Vaughan Williams); An Eriskey Love Lilt (arr. Hugh S. Robertson); The Bonnie Wee Window (arr. William Moodie). John Edlington (Tenor); Since my loved one has gone (arr. Helen Hopekirk). Johnny Cope (arr. Helen Hopekirk). The Choir: He is gone on the Mountain (David Stephen); The Irish Cradle Song (Gilbert Espin); Gathering Song of Donald the Black (G. T. Ball). 9.0:—*S.B. from London.* 9.15:—*Scottish News Bulletin.* 9.20-11.10:—*S.B. from London.*
- 2BD ABERDEEN.** 995 kc/s. (301.5 m.)
- 2.40:—For the Schools. *S.B. from Dundee.* 3.0:—Dance Music. 3.30:—London Programme relayed from Daventry. 3.45:—A Concert. *S.B. from Glasgow.* 5.0:—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:—Musical Interlude. *S.B. from Glasgow.* 6.15:—*S.B. from London.* 6.30:—Mr. George E. Greenhow: 'Horticulture,' 6.45:—*S.B. from London.* 7.45:—A Concert of Scottish Music. *S.B. from Glasgow.* 8.15:—The Glasgow Orpheus Choir, Concert. Relayed from the St. Andrew's Hall, Conductor, Hugh S. Robertson. *S.B. from Glasgow.* 9.0:—London. 9.15:—*Scottish News Bulletin.* *S.B. from Glasgow.* 9.20-11.10:—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:—Dance Music. Jan Raffini's Regal Band from the Plaza, Belfast. 4.45:—Arthur V. Froggatt (Baritone). 5.0:—Gramophone Records. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—*S.B. from London.* 8.15:—*S.B. from Glasgow.* 9.0:—*S.B. from London* (9.15—Regional News). 9.40:—'What About It?' Revue Intime. Book, Lyrics and Music by Colleen Clifford. 10.30-11.0:—Dance Music: Jan Raffini's Regal Band, relayed from The Plaza, Belfast.

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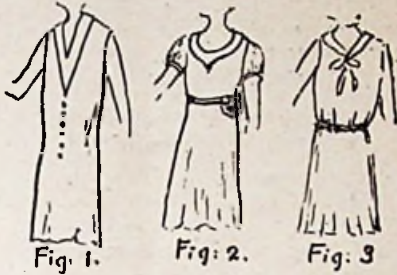
DRESS DESIGNING AND DECORATION

A Guide to the Listener.

By Ethel R. Hambridge.

WHENEVER 'uniform' is worn the object is to make the wearer (V.A.D.'s, nurses, waitresses, Guides, schoolgirls) seem to conform exactly to one pattern.

But even when style, cut, and material are identical, personality is never quite blocked out. It rises up, triumphantly, and tall, slight, fair, austere-looking Miss 'A' appears very different in her uniform from short,



stout, dark, jovial-looking Miss 'B.' 'Uniform' does not achieve uniformity.

The world is certainly relieved of much monotony where women aim at individuality in dress. From this point of view, the less alike frocks are the better, so long as the eccentric, the garish, and the ultra-startling are avoided.

In designing dresses, what are the factors which make one different from another?

Since 'circumstances alter cases,' should a gown of ninon and one of dress tweed be made alike?

'Cut your coat according to your cloth' need not refer only to quantity!

Consider how styles are governed by:—

I.—THE MATERIAL.

a. Its Substance. Cotton, linen, silk, real; silk, artificial; wool mixtures, e.g., cotton, with artificial silk; silk with wool; cotton with wool, etc.

b. Its Surface. Dull (georgette); bright (satin); smooth (face cloth); rough (tweed); piled (velvet); ridged (corduroy); pitted (hopsack), etc.



c. Its Weight and texture. Thick (velour) or thin (chiffon); solid (velveteen) or transparent (lace); stiff (taffeta) or limp (ninon), etc.



d. Its Colour. Plain colours, each in a variety of shades; light colours (ivory or pale blue), or dark (myrtle or navy); shot (two colours), speckled (two or many shades); striped in self colour, or contrasting shades; checks, plaids, figured, patterned and bordered fabrics; watered (moire); brocaded, etc.



II.—THE CUT and main STYLE LINES.

A. Cut in one, from neck to foot (Princess) Fig. 1.

B. Divided—across the figure:—

1. At waist { high.....Fig. 2.
Natural...Fig. 3.
2. At hips { high.....Fig. 4.
low..... Fig. 5.
3. By a yoke { at shoulders.....Fig. 6.
at hips..... Fig. 7.
4. By cross-over effects, Fig. 8.
5. By frills, Fig. 9.
6. By tiers Fig. 10.



C. Divided—down the figure.

1. By panels, Fig. 11.
2. By godets and flares, Fig. 12.

D. Balanced—on both sides of the figure, Fig. 13.

E. One sided in effect, Fig. 14.

F. The length (a) of the whole dress; (b) of parts, e.g., skirt, panels, sleeves, capes, coats.

G. The width or fulness—(a) of the whole, i.e., fitting the body fairly closely, consistent with free movement; (b) fitting in places only, e.g., bodice, hip, sleeve, cuff.

Fulness. Quantity of material introduced; where put, e.g., into bodice, skirt, sleeve.

Method used: Pleating, tucking, gathering, gauging, shirring, honeycombing, smocking.



H. Shape of Neck. Without collar. Round, high, deep, Figs. 15, 16; oval, shallow, deep, Figs. 17, 18; 'V', short, long, Figs. 19, 20; square, Fig. 21; boat, Fig. 22; one-side, Fig. 23. With collar, up-standing, Fig. 24; turn-down, Fig. 25; roll, Fig. 26; halter, Fig. 27; handkerchief, Fig. 28, etc.

I.—Sleeves. Sleeveless. Armholes made neat. Magyar sleeves cut in one with the dress. Set-in, Bishop, 'seam-to-seam,' darted, 'two-piece' Raglan. Length, short, puff, elbow, full length, long ('angel'). The fit. close; loose; with wrist-band; open at wrist; with added cuffs (e.g., gauntlet—of lace, etc.); fitting at armhole; with deep armhole; full at top.

(To be Continued.)

HOME DRESSMAKING

is one of the subjects dealt with in 'HOUSEHOLD TALKS' the B.B.C.'s Home Book which you can obtain from your Newsagent, Bookseller or Bookstall, price 1/-, or by sending a remittance of 1/3 to the B.B.C. Bookshop, Savoy Hill, W.C. 2.

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FROM THE
PEOPLE'S PALACE

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'Parents and Children'—XIV, The Hon. Mrs. ST. AUBYN: 'The Problem of Christmas'
- 11.0-12.0 (*Daventry only*) Gramophone Records

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

- 12.0 A CONCERT
E. W. BOOTH (*Baritone*)
AMY PORTER (*Violoncello*)
HELEN THORPE (*Pianoforte*)
- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from THE REGENT CINEMA, Bournemouth
S.B. from Bournemouth
- 2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50 Talk on the Maintenance of Sets by THE B.B.C. SENIOR EDUCATION ENGINEER, 'The Purchase of a Set: Inside the Set—IV'
- 3.0 EVENSONG
FROM WESTMINSTER ABBEY
- 3.45 Mr. J. W. ROBERTSON SCOTT: 'Our Great Grandfathers' Country-side—IV, How the Labourer Lived'
- 4.0 A CONCERT
GWENDOLEN COLERIDGE-TAYLOR (*Soprano*)
EMLYN BEBB (*Tenor*)
THE RITA SHARPE QUINTET
- 5.15 THE CHILDREN'S HOUR
MARKET DAY AT CROCKSBURY
A Play specially written for the microphone by ARTHUR DAVENPORT
- 6.0 Musical Interlude
- 6.15 'The First News'
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
BEETHOVEN PIANOFORTE SONATAS
Played by
EDWARD ISAACS
Sonata in D Minor, Op. 31, No. 2
Largo Allegro; Adagio
- 7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'
- 7.15 Musical Interlude

THURSDAY DECEMBER 5
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THE SECOND B.B.C. CONCERT

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Third Season, 1929-1930.

At 8.0



SIR LANDON RONALD.

SOLOMON (*Pianoforte*)

THE WIRELESS SYMPHONY ORCHESTRA
(Principal Violin, S. KNEALE KELLEY)

Conducted by
SIR LANDON RONALD

Overture, 'Leonora,' No. 3 ... *Beethoven*

SOLOMON and Orchestra
Concerto in A Minor *Schumann*

Of Schumann's works in the larger forms, far the finest are those produced from 1841 to 1845. Towards the end of 1840, as listeners will remember, he and Clara Wieck were happily married, after long suspense and many difficulties, in the course of which Schumann had actually to go to law with his prospective bride's father. His warm-hearted admiration for his wife's gifts as a pianist, her devotion to the works which he wrote for her to play, acted and reacted on each other with the happiest results for the whole world of music.

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

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

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

ORCHESTRA

Symphonic Poem, 'Le Rouet d'Omphale' ('Omphale's Spinning-wheel') *Saint-Saens*

SAINT-SAENS' wonderful vitality, his genial, sunny temperament, his great, wholesome sanity are reflected in all his work: in all of it, too, can be discerned the steadfast way in which he looked towards his own ideal of clear, unsullied beauty.

One of the most scholarly of composers, he turned more than once to the classical mythology for his subjects: in this symphonic poem he sets before us Ovid's story of Hercules' submission to Omphale, of his taking her place at the spinning-wheel among the women, the while she donned his lion's skin and held his club, striking him with her sandals for his clumsiness. Saint-Saens means his music to typify the constant triumph, through the ages, of woman's so-called weakness over the vaunted strength of mere man.



SOLOMON.

9.35
TONIGHT'S
VAUDEVILLE
BILL

7.25 Mr. A. V. JUDGES: 'Life and Labour in England from Elizabeth to Anne—V, The Puritan Attitude to Life and the Economic Background'

THE relationship of 'morals' and 'business' in the Puritan attitude to life is, in effect, the basis of Mr. Judges' talk tonight. The Mediaeval Church had tried to impose upon the people a code of commercial morality based upon a certain interpretation of the Scriptures and the Christian Fathers and upon the economic relationship of man to man as it then existed. But the character of society slowly altered, and there grew up a new morality, exalting, among other things, the dignity of business effort,

7.45 A RECITAL
by LEON ZIGHERA (*Violin*)
Gavotte Varié... *Pugnani, arr. Corti*
Chant Hebraïque... *Henri Tomasi*
Berceuse (Cradle Song)... *J. Aube*
Danse Espagnole (Spanish Dance)
Gota... *de Falla, arr. Kochanski*

8.0 People's Palace
Concert—II
(3rd Season, 1929-30)

Relayed from the People's Palace,
Mile End Road
(See centre of page).

9.0 'The Second News'
WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local News; (*Daventry only*) Shipping Forecast

9.20 Mr. VERNON BARTLETT: 'The Way of the World'

9.35 Vaudeville
WISH WYNNE
(Character Studies)
YVETTE DARNAC and OONAH MAIRS
(A Pot-Pourri of Harmony and Solo Songs)
SANDY POWELL
(The Popular Comedian)
STANELLI, EDGAR and DOUGLAS
(An Instrumental Act)
GEORGE DOSHER
(Baritone)
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
and
AN ITEM
from
THE COLISEUM

10.45-12.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
CYRIL SHIELDS
(Novelty Conjuring Turns)

(Thursday's Programmes continued on page 655.)

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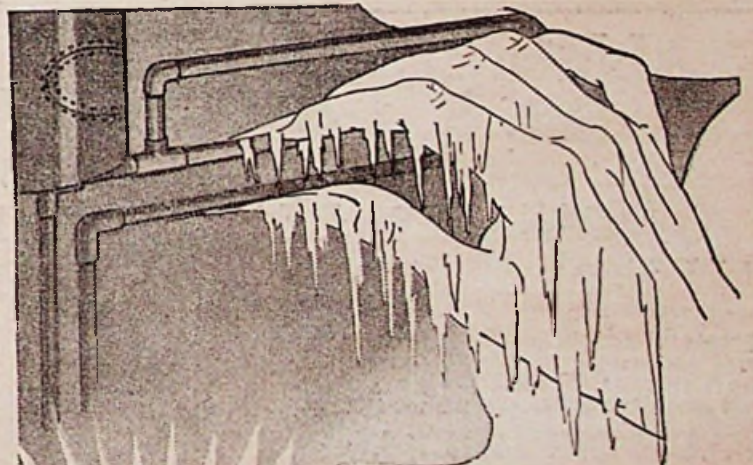


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the famous character actor, writes: "Your 'Shavex' is a marvellous preparation. I have given it a good trial at home and on tour and find it wonderful. I get a fine close comfortable shave and have a chapped face no more. What a boon for travellers, especially an actor on tour."

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SHAVEX prevents formations of wrinkles and lines, and keeps away the ravages of time.

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MOTHER: Well, my dear, you look very happy this morning, and much earlier than usual to breakfast.

HUSBAND: Yes, dear, I shall always be early in future. I have had the most wonderful shave of my life. I got a tube of Shavex as I heard so much about it, and tried it this morning. I had the smoothest, the easiest and the most perfect shave. My skin feels like satin, and in only quarter the usual time

as with the old soap and brush method.
SON: Yes, dad! I used it after you and it is just the same with me. I have had a fine shave and my face feels as fresh as a daisy and as smooth as silk. It is so simple, only to smear it on and shave, and what is left over on my face I rub in as the proprietors say it is a skin food as well.

MOTHER: Thank heaven, in the future you will always be early for breakfast.

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TOILET SOAP

Beautiful and Talented Women's Evidence that it CREATES BEAUTY AND PRESERVES BEAUTY

NEVER before has a soap of this description been given to the public. It is made of the purest oils.

These are the wholesale prices of some of the materials used in most of the advertised soaps. Compare these prices to Almond Oil, which is 3/8 per lb., and which is used in Zee-Kol Almond Oil Soap.

PALM OIL costs 4d. per lb.
OLIVE OIL „ 7d. „

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The price of Almond Oil will prove to everyone that there is no soap in the world so marvellous as Zee-Kol Almond Oil Soap. It is the dearest to make and the cheapest to buy.

Blended with the most exquisite perfumes it gives to the skin a beautiful lustre and a child-like purity. ALMOND OIL has been chosen for this Zee-Kol Super Toilet Soap. It contains the purest and the most natural oil for the skin. When washing, the natural oil is replaced and the skin keeps firm, smooth and beautiful.

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LUCIAN: "My dearest, how glorious you look with the sun shining on your beautiful face. It looks like the purest white alabaster, and how pure and young you look, like a child."

PHYLLIS: "Don't be a flatterer, Lucian. I am not so young. I lived many years in Egypt and my skin got terribly sunburnt, but I now use 'Zee-Kol' Almond Oil Soap. The Almond Oil keeps my skin so beautifully nourished and keeps away any wrinkles. The perfume is delightful and it is so ridiculously cheap. Because of competition they have made it only 6d. I would buy it if it cost me 10/-. It's a perfectly marvellous soap."
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It has taken years to know how to blend the oils in this soap, because it is not like other soaps to-day which are only ordinary soaps. Its oils are a marvellous tonic to the skin. No ordinary soap can do what Zee-Kol ALMOND Oil Soap does, yet it is sold everywhere today at half its former price—6d. instead of 1/-. A guinea could not buy a more perfect soap. Zee-Kol ALMOND Oil Soap is a perfect Shampoo. All dandruff disappears and the hair shines with health.

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"A wonderful and soothing soap for the skin. My skin is very sensitive, so I am happy to find such a perfect soap." KYRLE BELLEW.

THURSDAY, DECEMBER 5

5GB DAVENTRY EXPERIMENTAL

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3.0 Symphony Concert

Relayed from THE PAVILION, Bournemouth
(No. IX of the Thirty-fifth Winter Series)

THE BOURNEMOUTH SYMPHONY ORCHESTRA
Conductor, Sir DAN GODFREY

A Slav Fête Glazounov
Overture, 'The Pierrot of the Minute' Bantock
Poem for Violin and Orchestra Chausson

(Soloist, PAUL BELINFANTE)
(First Performance at these Concerts)

Melodie Solennelle (for Strings) } Bedford
Intermezzo to a Chinese Comedy }
(Conducted by THE COMPOSER)

(First Performance at these Concerts)

Symphony in D Minor Franck
Lento; Allegro non troppo; Allegretto;
Allegro non troppo

4.30 ORGAN MUSIC

Played by REGINALD NEW

Relayed from THE BEAUFORT CINEMA, Wash-
wood Heath, Birmingham

Overture, 'If I were King' Adam
Suite, 'Sylvan Scenes' Fletcher

WILLIAM PEGG (Bass)

Had a horse
Shepherd, see thy horse's foaming } Korbay
mane }

REGINALD NEW

At Dawning Cadman
Ballet Music, 'Coppelia' .. Delibes, arr. Tavan

WILLIAM PEGG

Devonshire Cream and Cider arr. O'Connor Morris

REGINALD NEW

Selection, 'Monsieur Beaucaire' Rosse

5.30 The Children's Hour

(From Birmingham)

'PICTURES IN THE MIST'

A Foggy Play by DOROTHY COOPER

Songs by BETTY HUTCHINGS (Soprano) and
FRANK POWELL (Baritone)

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

Prelude and Fugue in D Bach
Intermezzo Tchaikovsky, arr. Lemare
Choral Prelude, 'Sleepers, Wake' Bach
Finalo, Symphony No. 1 Vicrne

7.0 Light Music

PATTISON'S SALON ORCHESTRA

Directed by NORRIS STANLEY

Relayed from THE CAFÉ RESTAURANT, Corpora-
tion Street, Birmingham

Four Norwegian Dances Grieg

NORRIS STANLEY (Violin)

Slav Dance in A Minor Dvorak, arr. Krcisler

ORCHESTRA

Fantasy, 'La Bohème' Puccini

CHARLES BADHAM (Pianoforte)

Ballad in A Flat Chopin

ORCHESTRA

Selection, 'The Now Moon' Romberg

8.0 A Discussion

10.15 THIRD ACT OF 'LA GIOCONDA'

9.0 A Coleridge-Taylor Programme

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

FRANK POWELL (Baritone)

MAURICE COLE (Pianoforte)

ORCHESTRA

Prelude to Incidental Music, 'Nero'

FRANK POWELL and Orchestra

Hiawatha's Vision ('The Song of Hiawatha')

MAURICE COLE

Minuet in G

The Phantom tells his Tale of Longing

Second Ballet Scene

ORCHESTRA

Ballad in A Minor

MAURICE COLE

Negro Spirituals:

Angels changed my Name

Deep River

Butterfly

ORCHESTRA

Scherzo, 'Hemo Dance'

March, 'Nero'

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 An Operatic Hour

(From Birmingham)

'La Gioconda'

(Ponchielli)

Act III

THE HOUSE OF GOLD

Barnabà, a Spy of the Inquisition

OSWALD ROGERS

Alvise, a Head of the Inquisition .. PAUL EUGENE

Enzo, a Genoese Noble CHARLES GELLION

La Gioconda, a Ballad Singer.. MABEL CLIFFE

Laura, Alvise's Wife DORIS HARMER

Cieca, La Gioconda's Blind Mother

EVA TOLLWORTHY

THE BIRMINGHAM GRAND OPERA'S SOCIETY

CHORUS

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

Conducted by JOSEPH LEWIS

The story of *La Gioconda* is as grim a tragedy as can be found in the whole literature of opera. *La Gioconda* (The Joyous One) is a popular singer in olden Venice. The third act takes place in the Palace of Alvise. He imagines he has found his lady betraying him, and hands her a phial of poison which she must drink before the last sounds of a serenade which is being played in the street outside, die away. He leaves her, and *La Gioconda* comes out from behind a curtain where she was hidden. She is in Laura's debt for a kindness shown to her old blind mother, and she gives the condemned lady a narcotic which will cause her to seem dead, in place of the poison phial. Laura drinks it and Alvise comes back to find her apparently lifeless.

A great entertainment is prepared for his friends, and at the height of the festivities he calls for silence, and draws back the heavy curtain at one end of the hall. His guests see Laura lying apparently dead on a black bier in the robes in which she is to be buried. Enzo, to whom Laura has long ago been betrothed, rushes towards Alvise to kill him, but the others hold him back and he is carried off as a prisoner.

The libretto was made from Victor Hugo's story of 'Angelo, the Tyrant of Padua,' by the composer Boito, better remembered for his work in that way than for his own music.

(Thursday's Programmes continued on page 656.)

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(for the Economist)

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Thursday's Programmes continued (December 5)

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

2.30 London Programme relayed from Daventry

3.45 Miss E. S. SIMONS: 'A Rural Industry for Welsh Women: Furecraft—III, A Gower Outdoor Rabbitry'

4.0 London Programme relayed from Daventry

4.45 **DANCE 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

9.15 West Regional News

9.20-12.0 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

9.15 West Regional News. S.B. from Cardiff

9.20-12.0 S.B. from London

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

1.0-2.0 **ORGAN MUSIC**
Played by REGINALD FOORT
From THE REGENT CINEMA, Bournemouth
Relayed to London and Daventry

2.30 London Programme relayed from Daventry

3.45 Mrs. ROBERT MEYRICK: 'Wessex Books, Chained and Unchained, I'

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

9.15 Local News

9.20-12.0 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**
Sash! Be still!
For Alice, the White Rabbit: Pat, the Gardener; Bill, the Lizard; The Caterpillar and the Pigeon speak to us from the story of 'THE WHITE RABBIT AND BILL THE LIZARD.' (Lewis Carroll)

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.15 Local News)

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

12.0-1.0 **A LIGHT MORNING CONCERT**
S.B. from Leeds

IRENE UTTING (Pianoforte)
Impromptu Op. 90, No. 1 Schubert

MAVIS MOORE (Entertainer)
Mrs. Smytho-Brown's Buys a Book (M. Constanduros)

CYRIL PROCTOR (Banjo)
Listen to this..... } Grimshaw
The Banshee }
The Banjo Vamp }

MARIE HILL (Elocutionist)
At a Wedding (F. Anstey)



THE CHAINED BIBLE
in Lyme Regis Church. Mrs. Robert Meyrick gives the first of a series of talks on 'Wessex Books—Chained and Unchained' from Bournemouth this afternoon at 3.45.

MAVIS MOORE
Simple Sally } A. P. Herbert
It may be life }

CYRIL PROCTOR
Burnt Sugar Cyril Proctor
Tamin' the Tenor Len Fillis
Savoy Rag Pete Mandell

IRENE UTTING
Reverie Lloyd Hartley
Quand il pleut (When it rains).... Pouishnoff

4.30 **An Orchestral Concert**
Relayed from PARKER'S RESTAURANT
PARKER'S RESTAURANT ORCHESTRA
Musical Director LADDIE CLARKE

Overture, 'Poet and Peasant' Suppé
Serenade, 'Arlequin' Drigo

JACK DRYSDALE (Baritone)
The Windmill Nelson
The Gay Highway Drummond

ORCHESTRA
Selection, 'Veronique' Messenger
Waltz, 'La Rose Noire' ('The Black Rose')
Aubry
Tango, 'Morena' Haydn Wood
Fox-trots:
'I feel at home with you' Rodgers
'Thou Swell' }

5.15 **The Children's Hour**

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 **A BAND CONCERT**
THE PERFECTION SOAP WORKS BAND
Conducted by F. V. LLOYD

March, 'Ravenswood' Rimmer
Overture, 'Morning, Noon, and Night' .. Suppé

WALTER JONES and Partner
BAND
Cornet Solo, 'Zelda' Code
(Soloist, J. BLACKBURN)
Selection of Halóvy's Music
March, 'Harlequin' Rimmer

WALTER JONES and Partner
BAND
Trombone Solo, 'The Tyrolienne' Sutton
(Soloist, H. G. TURNER)
Selection, 'Eugene Onegin' Tchaikovsky

9.0 S.B. from London

9.15 North Regional News

9.20-12.0 S.B. from London

Other Stations.

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

10.45:—Miss Margaret Jefferson: 'A Variety of Bags'

11.0-12.0:—A Recital of Gramophone Records. 2.30:—For the Schools. Mr. Robert McLeod: 'Music Making' (Term IV)—X. 'The new Tatefe Group and its Friends.' 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—II, A Scottish Country House.' S.B. from Aberdeen. 3.30:—Musical Interlude. 3.40:—Mid-Week Service, conducted by the Rev. Foster Franklin, M.A. (Kilmalcolm Parish Church). 4.0:—A Concert. The Octet: Three Light Pieces (Somerville). James Mason (Baritone): The Blind Ploughman (R. C. Clarke); Molly Oehone (L. G. Lemon): As the Moon's soft splendour (Cyril Jenkins); Onaway, Awake, Beloved (Cowen). Enid Hewit (Reciter): Shameful Death (William Morris); The Toys (Coventry Patmore); La Belle Dame Sans Merce (John Keats). The Octet: Ballet Music, 'Le Cid' (Massenet). James Mason: The Ladies of St. James's (R. Clarke); Obstinat (H. De Fontenailles); The Pride of Tipperary (A. Lochead); Silent Noon (Vaughan Williams). Enid Hewit: L'Allegro (John Milton); The Cap that fits, and Tu Quoque (Austin Dobson). The Octet: Barcarolle, 'The Tales of Hoffmann' (Offenbach). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Special Talk for Farmers—Mr. Joseph F. Duncan: 'Rural Housing and the Farm Servant.' 6.45:—S.B. from London. 7.45:—The Station Singers: 'Aye Waukin' O (arr. H. S. Robertson); Through the Wood (K. G. Finlay); Ho-ko, my nut-brown maiden (arr. G. Dyson); Ettrick Banks (arr. Bantock); Skye Boat Song (arr. H. Statham). 8.0:—Céilidh. S.B. from Aberdeen. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-12.0:—S.B. from London.

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

11.0-12.0:—Relayed from Daventry. 2.30:—For the Schools. Mr. Robert McLeod: 'Music Making' (Term IV)—X. 'The new Tatefe Group and its Friends.' S.B. from Edinburgh. 3.0:—Dance Music. S.B. from Glasgow. 3.15:—Miss Marion Angus: 'Happy Journeys—II, A Scottish Country House.' S.B. from Aberdeen. 3.30:—Musical Interlude. S.B. from Glasgow. 3.40:—Mid-Week Service, conducted by the Rev. Foster Franklin, M.A. (Kilmalcolm Parish Church). S.B. from Glasgow. 4.0:—A Concert. Enid Hewit (Reciter); James Mason (Baritone). The Octet. 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—Mr. Joseph F. Duncan: 'Rural Housing and the Farm Servant.' S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—The Station Singers. S.B. from Glasgow. 8.0:—A Céilidh. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.0:—S.B. from London.

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

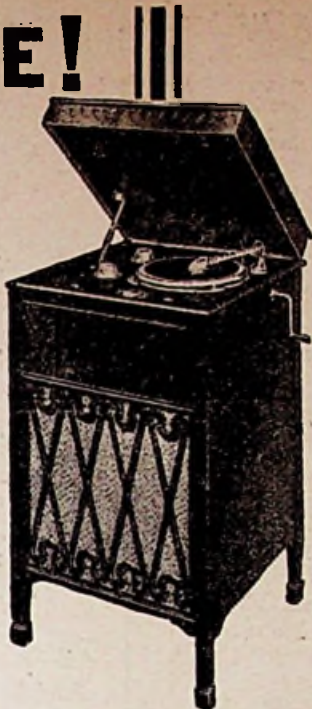
2.30:—London Programme relayed from Daventry. 4.0:—Dance Music. Jan Raffin's Regal Band, relayed from The Plaza, Belfast. 5.0:—Margaret Huxley (Violin). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—Concert by the Lisburn Choral and Orchestral Society, relayed from the Orange Hall, Railway Street, Lisburn. Tom Kinniburgh (Bass); Harry Dyson (Flute). The Society's Chorus and Orchestra, conducted by David G. Leinster. Orchestra: Overture, 'The Magic Harp' (Schubert). 7.55:—Irish Ballad, 'Phaidrig Crohoor' (Stanford), for Chorus and Orchestra. Op. 02. 8.15:—Harry Dyson: Flute Solo, 'Fantasie Pastorale Hongroise' (Doppler). 8.28:—Tom Kinniburgh: Myself when young (L. Lehmann), Son of Mine, and The Rebel (Wallace). 8.41:—Orchestra: Overture, 'The Merry Wives of Windsor' (Nicolai). 8.52:—Chorus and Orchestra: Festival Chorus, 'Turn back O Man,' arranged for Chorus and Orchestra by Gustav Holst. 9.0-12.0:—S.B. from London (9.15:—Regional News).

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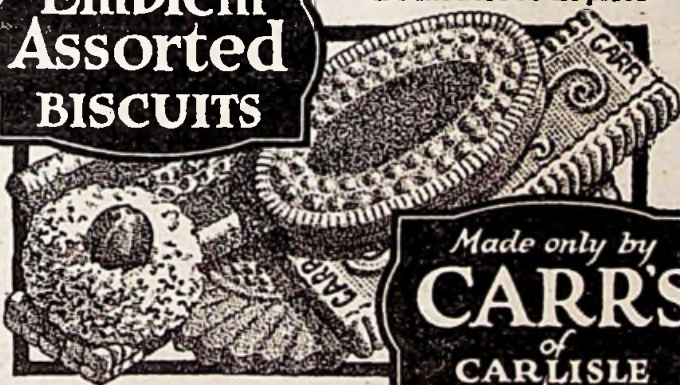
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Cursed the carols, the waits, and the snow;
But his countenance cleared
When the Crustless appeared*

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5th. PRIZE £2

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To be a West End mannequin.
Her style and her brogue
Became quite the vogue
Thus she 'Modistely' rakes in the tin.*

£50 WINNER.

*Last Fifth of November at Y---
A visitor, praising the Guy,
Was told, with a glare,
"That statue's the Mayor
"My mistake—and the town's!" was
reply.*

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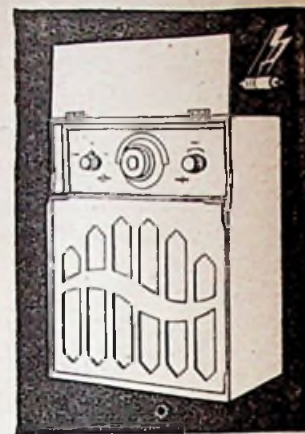
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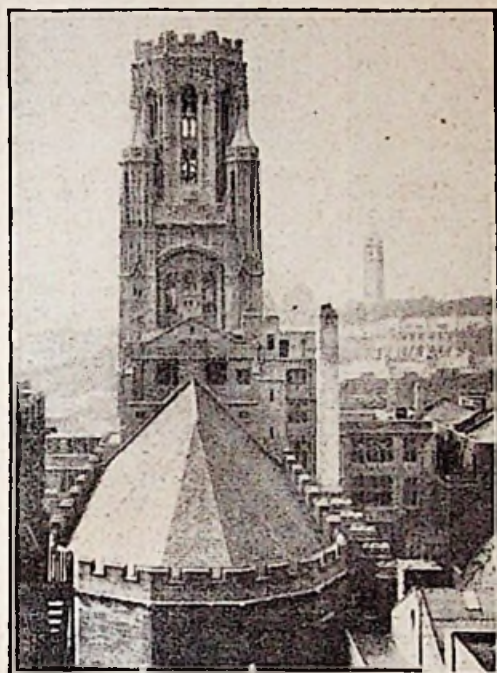
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*Both Sides of the Bristol Channel.***BRISTOL RADIO WEEK.**

Service from the Cathedral—Concerts and Variety Programme by Bristol Artists—Talks and a Football Match Running Commentary.

An Unique Demonstration.

TWO years ago a special Bristol Radio Week was arranged by Cardiff Station in conjunction with the civic authorities, education bodies, musical, artistic, and literary groups, and manufacturers, wholesalers, and retailers. Perhaps no other city has enjoyed



S. O. Sumner

THE GREAT HALL AND TOWER OF BRISTOL UNIVERSITY.

so unique a demonstration of the importance of wireless, for while other cities have their civic weeks, Bristol's week is almost entirely on the air. The third annual week will be held from December 8 to 14. Appropriately, it begins with a special service from the Cathedral at 8 p.m.

Bristol Cathedral.

LIKE many of our great cathedrals, Bristol Cathedral is built on the site of earlier places of worship. St. Augustine came to the banks of the Severn with a disciple named Jordan, and to this saint a simple chapel was built on College Green. An Anglo-Saxon church is said to have replaced this, and a piece of sculpture in the south side of the Cathedral may be a relic of that building. In 1142 a Norman church was begun which was consecrated in 1148. The Elder Lady Chapel dates from the thirteenth century, and in the fourteenth century Abbot Knowle rebuilt the Eastern Lady Chapel. Bristol was in the diocese of Worcester until 1542, when, by the action of Henry VIII, it became the cathedral city of a new diocese.

Canon Pym.

THE preacher at the service on Sunday, December 8, at 8 p.m., will be Canon Pym, D.S.O., Canon of the Cathedral and Chaplain to the King. He is a son of the late Bishop of Bombay, and before coming to Bristol was Rural Dean of Camberwell. The Week's Good Cause, at 8.45 p.m., will be an appeal on behalf of the Lord Mayor of Bristol's Christmas Dinner Fund, and it is hoped that the Lord Mayor himself will make this appeal.

Sir Thomas Beecham.

SIR THOMAS BEECHAM will conduct the National Orchestra of Wales at the Popular Concert in the Park Hall, Cardiff, on Sunday, December 8, at 8.15 p.m. Dennis Noble, the singer, is one of Bristol's most distinguished artists. This programme will be broadcast from 9.5 to 10.0 p.m.

The Silent Fellowship.

THE Silent Fellowship will be given as usual by the West Regional Director, Mr. Appleton, at 10.40 p.m. on Sunday, December 8. Special satisfaction is expressed that the week opens on the Sunday in the month on which this service is taken by Daventry (5XX), for Bristolians away from home will be able to join their friends in listening. The talk, I understand, will deal with that spirit of adventure which distinguished Bristol through the centuries, although her citizens have been singularly modest about letting the world know of the achievements of her sons.

Sailors and Soldiers.

MANY popular programmes have been given from Bristol in the form of Sailors' Nights and Soldiers' Nights, and a combined Sailors and Soldiers' Night will take place in the Colston Hall on Monday, December 9, at 7.45 p.m. This programme has been arranged in conjunction with the British Legion, and the Chairman will be the Lord Mayor. The City of Bristol Police Band (conducted by Captain F. W. Wood, M.V.O.) will make its first public appearance on this occasion. The Bristol Harmonic Male Voice Choir, conducted by Joseph Jenkins, will lead community singing by a great assembly of ex-sailors and soldiers. The vocalists will be Ethel Hook (contralto) and William Parsons (baritone).

An Alderman and a Student.

ALDERMAN A. A. SENINGTON, who has been a member of the Bristol Watch Committee since 1913, gives a talk on Tuesday, December 10, at 6 p.m., on 'How the Watch Committee Watches.' He is an ex-Lord Mayor of Bristol, and has just been re-elected an alderman for a further period of six years. The younger generation will be represented by Mr. H. Trevor Lloyd, President of the University of Bristol Union, on Monday, December 9, at 4.45 p.m. The title of his talk will be 'A Student looks at Europe.' He is a practised speaker, for he represented the University of Bristol Union at Inter-Varsity Debates and took part in the opposition to the Canadian Debating Team in October, 1928. He was a member of the British Delegation to the Annual Council Meeting of the International Confederation of Students at Budapest this year, and he is Vice-President of the National Union of Students.

Friday for Variety.

FRIDAY, December 13, is one of the gayest nights of a full week, for it includes a Variety Programme, Students' Songs, and Dance Music from a Territorial Ball. The Variety Programme by Bristol artists, which begins at 7.45 p.m., includes items by Lilian Keyes (soprano), Dorothy Godwin and Edgar Hawke (harp and saxophone duets), Barry Kendall (Italian and Russian songs with guitar), William Joyce (comedian), and C. Powell Eastbury and Marjorie Bowya (entertainers). The songs and choruses at 8.30 p.m. will be given by students of the University of Bristol at the Victoria Rooms, and at 11.15 p.m. dance music will be relayed from the same building. This music, by the Clifford Essex Dance Band, will be played at the Gloucestershire Territorial Ball.

'Messiah.'

ABROADCAST which never fails in popularity is *Messiah*, and this is being given by special request on Saturday, December 14, by the Bristol Choral Society in the Colston Hall and relayed from 7.30 to 9.0 p.m. The artists will be Alice Moxon (soprano), Ethel Barker (contralto), Trefor Jones (tenor), and Howard Fry (baritone). The Bristol Symphony Orchestra, augmented by the London Symphony Orchestra, will play. The conductor will be Mr. S. W. Underwood, who is also conductor of the Gloucester Orpheus.

Sport.

ARUNNING Commentary on the Bristol v. Coventry Rugby Football Match at the Horfield Ground will be given by Mr. L. J. Corbett on Saturday, December 14, at 2.30 p.m., with an introductory talk by Mr. A. G. Powell. At 6 p.m. on the same day Mr. Leigh Woods tells of 'West of England Sport,' and at 7 p.m. Mr. R. Ashley Hall gives a talk on 'Aviation in Bristol and the West.' Mr. Ashley Hall qualified as a Civil Air Pilot in 1927, and is a Pilot Officer in the Royal Air Force Special Reserve. He is a Director of the Bristol and Wessex Aeroplane Club, and as a Town Councillor he is a member of the Bristol Municipal Airport Committee.

(Continued on page 674.)



S. O. Sumner

THE VICTORIA ROOMS, BRISTOL, from which two relays will be given during Radio Week.

A CONDUCTOR FROM BAYREUTH

Franz von Hoesslin, Conductor at the famous Festspielhaus in Bayreuth, directs tonight's B.B.C. Symphony Concert from the Queen's Hall. Notes on the programme, which is mainly a Wagnerian one, are given below.

Brahmsians and Wagnerites.

IF the programme of this week's Symphony Concert had been announced in Vienna or in any great German-speaking centre of music towards the end of last century, one of two things would have happened. Either there would have been no audience—that is the more likely alternative—or there would have been two. One would have come to revel in the glorious splendour of Wagner's great conceptions, and when the last notes of *Die Götterdämmerung* had sounded, would have hurried from the hall, hands over ears, lest a note of that odious Brahms should sully the impression of the noble message they had heard. The other, if it came at all to worship at the shrine of Brahms' Olympian serenity in a place defiled by such dread sounds, would not have entered the outer doorway without assuring itself that no note of Wagner's revolutionary noise would assail their simple spirits.

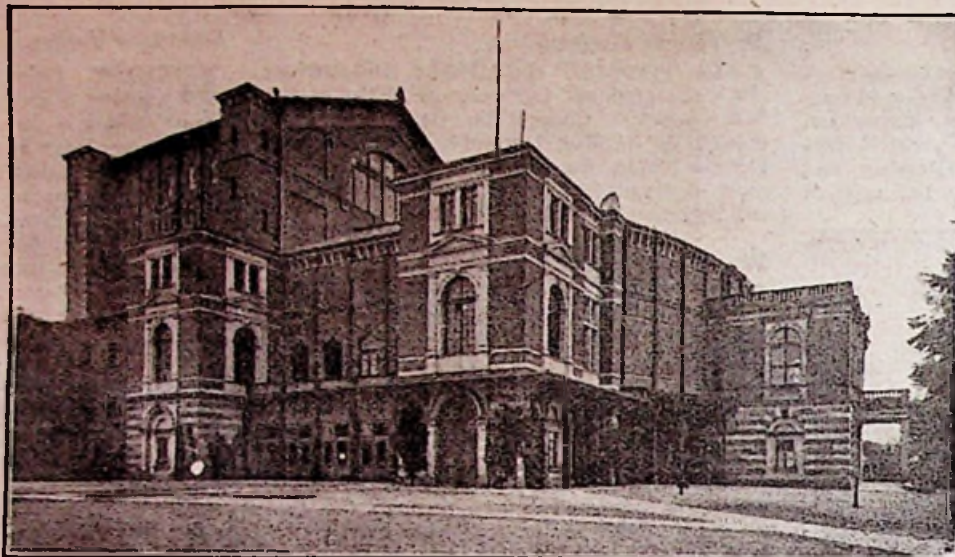
Some of us, even in the youthful B.B.C., are old enough to remember the battle of the Brahmsians and Wagnerites, and the ferocity of its waging. Everybody in the German musical world belonged to one or other party, upholding his own idol and deriding the other people's, with a passionate zeal. To have a foot in either camp, as many people in 'unmusical Britain' quite sincerely did, was to proclaim oneself a hopeless fool. And any conductor, in those days, who went from Wagner's own court to conduct a Brahms Symphony, would have been excommunicated forthwith, and Bayreuth would have known him no more.

Franz von Hoesslin, of Bayreuth.

THE appearance of Franz von Hoesslin as conductor this evening is a very happy sign of the wider and saner view which every good music-lover holds today. Of all living conductors, he is the one with the best authority to present Wagner's music—the accredited Minister of Bayreuth to the rest of the world. For some years he has been conducting the Festival performances there, in the theatre where the tradition set by Wagner himself is still maintained in all its integrity by Frau Cosima Wagner, that amazingly strong and resolute personality, and Siegfried, the great Wagner's son.

Von Hoesslin was for a time a pupil of Mottl, himself one of the original Wagner disciples, and has been conducting concert and opera for more than twenty years; in one opera house—at Riga—he held a post which Wagner was the first to occupy, on its institution.

The programme is of itself interesting. It illustrates four quite distinct stages in the development of Wagner's art, which carried opera from the somewhat stiff and artificial form in which he found it to the music drama of his own ideal, in which the two arts were welded into a real unity.



THE FESTSPIELHAUS IN BAYREUTH

The cynosure of all Wagnerites, where, yearly, the finest possible performances are given of the great master's operas.

E. N. A.

'The Flying Dutchman.'

WAGNER'S interest in the old story of the Flying Dutchman was first aroused by a version of it by the poet Heine. Soon after he had read it, the impression it had made on him was deepened by an actual experience of the North Sea in one of its grim and grey moods. In July, 1839, Wagner, with his wife (his first wife) and his huge Newfoundland dog, embarked at Pillau on a sailing vessel bound for London *en route* for Paris. He writes himself: 'I shall never forget the voyage; it lasted three weeks and a half. . . . The legend of the Flying Dutchman was confirmed by the sailors, and the circumstances gave it a definite and characteristic colour in my mind.'

The Overture is eloquent of stormy seas, of the restless wandering of the Dutchman, condemned for ever to sail the waters until a maiden should be found who would break the spell by sharing his fate. The stern motive of 'Fate' is heard, and the beautiful melody which portrays Senta, the fisher-maiden who redeems the Dutchman by her self-sacrifice.

'Tristan and Isolde.'

WAGNER himself arranged the Prelude and the last great scene of his drama, *Tristan and Isolde* for concert performance and conducted several performances of it in this shape, before the whole work had been given.

Of the closing scene he writes: 'Shall we call this Death? Is it not rather the wonder world of night, out of which, so says the story, the ivy and the vine sprang forth in close embrace over the tombs of Tristan and Isolde?'

Wagner evidently regarded the violoncello as the orchestral voice which should best express his themes associated with lovers. Here, in the Prelude, the beginning of each phrase is played by the 'cellos, the expressive harmony being filled in by the wood-winds. The second theme of the Prelude is also given to the 'cellos.

The end of the opera is the great lament which Isolde sings before dying beside Tristan's body. It begins with a melody which is eloquent of grief, and rises to a great, passionate climax of sorrow.

'The Imperial March.'

THIS march, which is not, strictly speaking, so much a march as an orchestral poem in honour of the Emperor, was composed in 1871. Along with Beethoven's Ninth Symphony, it formed part of the programme with which, on his sixtieth birthday, Wagner celebrated the founding of his own theatre at Bayreuth. Five years later, in 1877, he conducted it himself at one of the Wagner concerts here in London. The chief tunes used in it are the national song 'Hail to the Emperor, King William,' and the Lutheran Hymn, 'A stronghold sure.'

The End of 'The Ring.'

THE last great scene of the trilogy, *The Nibelungs' Ring*, is in the hall of Hagen's clan on the banks of the Rhine. The body of the murdered Siegfried is burned on a great funeral pyre, and when Brünnhilde has sung a noble farewell to our hero, she mounts her Valkyr horse and leaps into the flames, to perish with him. The Rhine rises and engulfs the hall, and the three Rhine Maidens swim through the flood to take their Ring from Brünnhilde's finger amid the ashes. The pyre and all it holds are carried away by the stream, and in the distance can be seen the home of the gods, Valhalla, in flames, crumbling to its ruin.

'The Tenth.'

WHEN Brahms' first Symphony appeared, he was already forty-three, and had won so assured a position in the world of music that none of his friends could understand the shyness which had kept the work from a hearing so long. It was known that he had actually finished it some fourteen years before he allowed it to be heard. As its reception immediately proved, he need have felt no diffidence about it; the Symphony was at once acclaimed as a real masterpiece, at least one enthusiast referring to it as 'the Tenth,' meaning that it was a fit successor to Beethoven's nine.

It was first played at Karlsruhe, conducted by Otto Dessoff, Brahms electing to hear his work for the first time in the little town that holds a good friend, a good conductor, and a good orchestra. Brahms himself conducted it soon afterwards in many of the German centres, and it was first played in this country by the Cambridge University Music Society, to whom Brahms sent the score and parts still in manuscript. That performance aroused special interest in Cambridge because the horns at the beginning of the last movement make use of the tune known there as 'The Cambridge Quarters,' the famous chimes. The coincidence, a purely accidental one, was hailed as making it happily appropriate that Cambridge should be the first centre to give the work in this country.

8.0
**B.B.C. CONCERT
 FROM THE
 QUEEN'S HALL**

FRIDAY, DECEMBER 6
2LO LONDON & 5XX DAVENTRY

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

10.20
**THIS WEEK'S
 SURPRISE
 ITEM**

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Miss L. H. YATES: 'Home-dried Fruit and Vegetables'
- 11.0-12.0 (*Daventry only*) Gramophono Records

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

- 12.0 A Sonata Recital
 ALEXANDER NIFOSI (*Violoncello*)
 RENEE SWEETLAND (*Pianoforte*)
 Variations on a Theme of Mozart
Beethoven
 Sonata *Delius*
- 12.30 Organ Music
 Played by M. P. CONWAY, F.R.C.O.
 Organist and Master of the Choristers,
 Chichester Cathedral
 Relayed from St. Mary-le-Bow
 The Great G Minor Fugue *Bach*
 Allegretto in B Minor *Vierno*
 Finalo, Sonata 4, in B Flat
Mendelssohn
 Caprice in F *Wolstenholme*
 Triumphal March *Lemmens*

1.0-2.0 A Recital of Gramophone Records
 By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS
 Miss C. A. SIMPSON, 'Rural Survey—VI,
 Rivers, Streams, and Marshes'

2.55 Interlude

3.0 'Peoples of the World and their Homes'
 —XI, Major W. T. BLAKE: 'The Arabs
 of the Sahara'

3.25 Hints on Athletics and Games—XI.
 'Athletics': Mr. D. G. A. LOWE, 'Team
 Racing'

3.40 Interlude

3.45 Play for Schools
 'The Talisman'

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

5.15 THE CHILDREN'S HOUR
 The Story of 'Bunny Sump'—one of the Gnome
 Family (*Mabel Marlowe*)
 Songs by JEAN ALLISTONE
 'The Second Meeting Pool,' from 'The Meeting
 Pool' (*Mervyn Skipper*)

6.0 Mr. R. GAMBIER PARRY: 'How to Look
 After your Wireless Set'—III

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

6.30 The Rt. Rev. Bishop J. TAYLOR SMITH,
 K.C.B., C.V.O.: 'The Work of the Brigades'

BISHOP TAYLOR-SMITH'S talk, which is being
 given under the auspices of the Boys Brigade,
 the Boys Life Brigado, and the Church Lads
 Brigado, will deal with the aims and objects of
 the Brigado movement.

6.45 THE FOUNDATIONS OF MUSIC
 BEETHOVEN PIANOFORTE SONATAS
 Played by
 EDWARD ISAACS
 Sonata in D Minor, Op. 31, No. 2 (concluded)
 Allegretto
 First Movement (Allegro con brio), Sonata
 in C, Op. 53 (The 'Waldstein' Sonata)

THE Count Ferdinand Ernst Gabriel Waldstein
 was one of Beethoven's earliest friends, knowing
 him from his youthful years in Bonn, before he
 moved to Vienna. The Count was himself no
 mean musician, pianist, and composer, and



A GREAT GERMAN CONDUCTOR.
 Franz von Hoesslin will conduct the B.B.C. Symphony Concert
 relayed from the Queen's Hall tonight.

Beethoven made a set of Variations for four hands
 at the pianoforte, on an air composed by the
 Count.

The great Sonata dedicated to him was com-
 posed, so far as we know, in 1804, when Beethoven
 was living in his country quarters at Döbling.
 After one of his outbreaks of violent temper, he
 had left von Brauning in dudgeon, and, stopping
 first at Baden, had gone back to his old resort
 at Döbling. The Sonata originally included a
 much longer slow movement than this present one,
 but Beethoven afterwards took that out and had it
 published as a separate piece; it is known now
 as the 'Andante Favori.' As it stands, the
 Sonata begins with a big Allegro movement.
 Then an introductory Adagio leads to a Rondo
 at moderate speed, and a Prestissimo closes it
 with a sense of real excitement and hurry.

7.0 Mr. ERNEST NEWMAN: 'The B.B.C. Music
 Critic'

7.15 Musical Interlude

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

In the matter of appreciation it is with poetry,
 as with the other arts: one's enjoyment is multi-
 plied considerably by an intelligent understanding
 of the 'craft' of the art. Thus, as Mr. Ridley
 will show to-night, it is a real enhancement of the
 reader's pleasure to know why, in such and
 such a case, such and such a form was used in
 preference to any other. For the form that a
 poem takes in the poet's mind is far from acci-
 dental; sonnet or ode or lyric or epic—all are
 dictated by the peculiar demands of the subject
 that has inspired the poet. He may not even
 consciously have chosen his medium;
 it will probably have dictated itself;
 but there will be no mistaking its
 rightness—or wrongness—when the poem
 is made.

7.45 EDDIE CHILDS
 and
 VIVIENNE MAURICE

8.0 B.B.C. Symphony Concert
 —VII

(Sixth Season, 1920-30)

Relayed from THE QUEEN'S HALL
 (Sole Lessees, Messrs. Chappell & Co., Ltd.)

STILES-ALLEN

THE B.B.C. SYMPHONY ORCHESTRA
 (Principal Violin, ARTHUR CATTERALL)

Conducted by Franz von Hoesslin
 Overture, 'The Flying Dutchman'

Prelude and Love Death ('Tristan and
 Isolda') *Wagner*
 Kaisermarsch (Imperial March) .. *Wagner*

STILES-ALLEN and Orchestra
 Closing Scene, 'The Dusk of the Gods'
Wagner

(For Notes on this Concert see page 660.)

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

9.20 Symphony Concert
 (Continued)

ORCHESTRA
 Symphony, No. 1, in C Minor... *Brahms*

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

10.5 Topical Talk

10.20 SURPRISE ITEM

10.35 DANCE MUSIC

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

11.0-12.0 TEDDY BROWN and his BAND
 From CIRO'S CLUB

(Friday's Programmes continued on page 663.)

This Week's Epilogue:
 'LORD, WHAT IS MAN?'
 'GRACE'

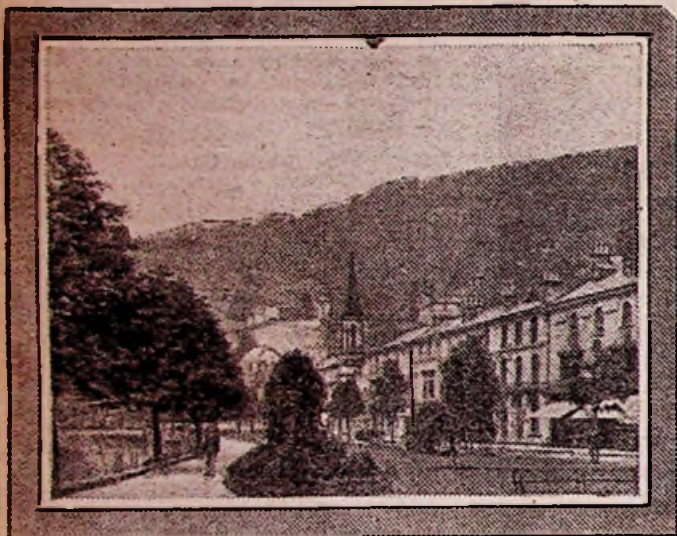
Hymn, 'Jesus, Lovor of my soul'
 Isaiah xxx, 15-21 and 29
 Hymn, 'Hark, my soul'
 Isaiah xxxv, 10

"RADIO-ACTIVITY" GROWS HAIR

New Way for Everyone to Secure Splendid Hair Growth.

LATEST TRIUMPH OF WORLD'S MOST WONDERFUL PHENOMENON DEFINITELY CONQUERS BALDNESS, GREYNESS, and other HAIR TROUBLES.

The discovery of the remarkable effect of "Radio-Activity" upon Hair Growth is considered so important that arrangements have been made for a Free Supply of a Wonderful New Radio-Active Tonic Hair Dressing to be sent to every applicant who is Bald or Grey, or whose hair is falling or otherwise impaired. All that is necessary is to fill in and forward the Special Form below.



The Radio-Activity of the waters of the famous Thermal Springs at Matlock Bath has proved most successful in connection with the new method of stimulating Hair Growth, and is used in the Radio-Active Tonic Dressing, a supply of which is to be sent free to readers of "The Radio Times" who apply on the form below.

fact much less than is paid for the continued use of ordinary hair tonics.

Colour has been restored in hundreds of cases of grey-haired folk at such ages as 60, 70, and even older. Such hair troubles as Falling Hair, Scurf, Greasy Scalp, Patchy Baldness, and others seem to disappear like magic under this new form of treatment.

MOST IMPORTANT HAIR-GROWTH DISCOVERY OF MODERN TIMES.

So important is the discovery that special arrangements have been made for those the state of whose hair is not all that is to be desired, to have sent to them at once and free of charge a supply of Radio-Active Tonic Dressing for the Hair which all can use with advantage.

The man to whom the credit is due for the discovery of the radio-active hair-growing method is Mr. Frederick Godfrey, of Matlock, Bath, who for some years has been recognized as the leading consultant in all matters connected with Hair Troubles and Hair Growth.

RECORD TO BE PROUD OF.

It is his proud record that no less than 100,000 people during the last two years have benefited by his discoveries and work.

Now all his previous achievements are surpassed by this latest and greatest Hair Growing Discovery.

No one need go on worrying about the condition of their hair, no matter how many disappointments they may have experienced in the past. All they have to do is to write and take advantage of the offer set forth below. As well as sending the free gift of Radio-Active Tonic Dressing for the Hair, Mr. Godfrey will give certain advice which can be followed at quite small cost, but will ensure hair benefit to a surprising degree. Many who have followed this advice describe the results as "Marvellous," "Miraculous," "Almost Unbelievable," and in other equally enthusiastic terms.

You, reader, should ask yourself :

- Am I content to go gradually bald?
- Is the colour of my hair fading?
- Is my hair falling?
- Is my hair dull, lifeless and lustre-lacking?

In any of these predicaments it will be wise to fill in the Hair Growing Form below to-day. If you are actually bald or grey, then it is CERTAIN that you must act at once. The sooner you do so the sooner you will realise the value of the new Hair Growth Discovery to your lasting gratification and satisfaction, and in any case you receive your trial supply of the Radio-Active Tonic Hair Dressing Free and without any obligation.

WORLD-WIDE WELCOME FOR ALL-BRITISH HAIR-GROWTH ACHIEVEMENT.

From all corners of the world glowing tributes to this All-British Hair Growth Discovery are being received.

In INDIA, where Hair Troubles are most rife and most difficult to combat owing to climatic conditions, wonderful results have been obtained and the Radio-Active Method of Hair Growth is warmly welcomed. Members of the Reigning Houses are numbered amongst those who have, after testing it, acclaimed the new system enthusiastically.

From NEW ZEALAND comes a number of reports, of which the following is typical:—

"I am pleased with the results of your Treatment. The almost bald patches are now hardly noticeable, the hair is soft and glossy."

AUSTRALIA provides equally enthusiastic tribute:— "It has improved my hair wonderfully. New hair is growing nicely on place where once bald."

SOUTH AFRICA:—"My hair has become thick and glossy and is no longer falling out. This treatment has really been a pleasant surprise since all the others I have tried have been failures."

SUDAN:—"Is giving satisfaction and working wonders."

HOLLAND:—"New hair growing rapidly. Bald places covered with strong hair."



MR. THOS. HELM (Jnr.), WHOSE EXPERIENCE READS LIKE A MIRACLE— BUT IT IS NOT. EVERY READER CAN BE EQUALLY SUCCESSFUL IN SECURING NEW HAIR GROWTH. SIMPLY SEND IN THE FORM BELOW.



BACK VIEW OF HEAD OF MR. THOS. HELM (Jnr.), SHOWING NEW HAIR GROWTH COMPLETELY COVERING PLACE FORMERLY BALD. READ MR. HELM'S LETTER BELOW.

27, Rosebank Road, Hawick, Scotland.

Dear Sir,—I am very pleased to let you know that the bald patch at the back of my neck is all right now, and all my friends think that your treatment is wonderful. You don't know how thankful I am that it is all right again. If ever I know anybody to have any scalp trouble, I will tell them what you did for me. Yours truly, THOMAS HELM (Jnr.).

In addition to the above, hundreds of others from all over England have written in similar enthusiastic terms. Now readers of this newspaper have only to fill in the form below to learn what Radio-Activity will do for their own hair.

THE Wonders of Scientific Discovery never cease. The latest announcement is that Radio-Activity, the world's greatest phenomenon, has now been applied to the homely but very necessary process of growing hair for those who are bald or whose hair is commencing either to fall or going grey.

The detriment of loss of hair and premature greyness is all too real in these days when youth, or at any rate youthful appearance, counts for so much socially and in every class of occupation.

Therefore it is indeed good news to learn that Baldness can be definitely remedied by the agency of Radio-Activity.

THE MYSTERY OF "RADIO-ACTIVITY."

Exactly what Radio-Activity is remains somewhat of a mystery, but what is not a mystery is that certain Spa Waters in this country have actual radio-active effect upon the human system and upon the Hair and Scalp in particular. Fortunately, it can now be stated that there are very few people who need despair of renewing their youthful appearance, at any rate so far as their hair is concerned.



"I cannot say how pleased I am with the Treatment. My hair had gone fearfully thin, and I didn't think it would do any good. Now it's really lovely, and curly too. People remark about my 'lovely head of hair.'"—Miss G.

certain preparations made up with and based upon the radio-active principles of British Spa Water. The cost of this radio-active treatment is quite small; in

POST THIS FORM FOR YOUR FREE SUPPLY TO-DAY

Please post me Free Supply of Radio-Active Tonic Hair Dressing and special advice. My Hair Trouble is

NAME

ADDRESS

I enclose two 1/2d. stamps (value 3d.) towards cost of postage and packing.

POST THIS FORM DIRECT TO F. GODFREY, R.T. Dept., Whatstandwell, Matlock, Derbyshire

FRIDAY, DECEMBER 6

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 ORGAN MUSIC
 Played by EDNA C. HOWARD, L.R.A.M.,
 Organist and Director of the Choir, Highbgate
 Wesleyan Church
 Relayed from St. Mary-le-Bow Church

C Minor Fugue } *Bach*
 First Movement, Trio Sonata, No. 6 }
 DORIS COWEN (Contralto)
 Caro mio ben (My dear one) *Giordano*
 Canguio d'aspetto (I turn from the sight)..... *Handel*
 Internos *MacFadyen*

EDNA C. HOWARD
 First and Third Movements, Symphony No. 6
Widor

DORIS COWEN
 Gipsies *Graham Peel*
 Juno *Quiller*
 Love went a-riding *Frank Bridge*

EDNA C. HOWARD
 Toccata Prelude on 'Piangio
 Lingua' *Dairstow*
 Larghetto..... }
 Choral Song } *S. S. Wesley*
 and Fugue }

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

5.30 The Children's Hour
 (From Birmingham)
 'Candle Light Fun,' by
 Cicely Fleming
 Songs and Concerted Items,
 by DOROTHY BENNETT
 (Soprano), ENID CRICK-
 SHANK (Contralto), TREFOR
 JONES (Tenor), DALE SMITH
 (Bass); 'Come with me—to
 the Cinema,' by Florence M.
 Austin

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 CASTELL

Overture in B Flat *Schubert*
 MARGARETH SEVERN (Contralto)
 Love's Coronation *Florence Aylward*
 Killarney *Balfe*
 My Prayer *W. H. Squire*

ORCHESTRA
 Selection, 'The Bartered Bride'
Smctana, arr. Petras

7.5 CHARLES WILFRED CURNOCK (Pianoforte)
 Romanco, Op. 9 *D'Ambrosio*
 Rondino *Beethoven, arr. Kreisler*
 A Dream Fancy *May Jardine*

D'AMBROSIO, known to the present day only as
 the composer of one or two charmingly melodious
 violin pieces, was himself a fine violinist, a
 distinguished pupil of the Conservatoire at
 Naples. His short and busy life was shared
 between Nico and Paris, and it was there that he
 died shortly after the outbreak of the Great
 War, at the age of only forty-three. Many of
 the greatest violinists have included some of his
 graceful music in their repertory; it is so well
 suited to display the best qualities of the instru-
 ment that it is likely to retain its popularity.

MARGARETH SEVERN
 Down the Vale *Moir*
 When thy blue eyes *Lassen*
 Sympathy *Marshall*



DOROTHY BENNETT
 will take part in the 'Dumble-
 ton fête and gala,' tonight
 at 8.0.

ORCHESTRA
 Sulte, 'La Maison d'Or' ('The House of Gold')
Mouton

7.40 CHARLES WILFRED CURNOCK
 Stimmungen (Moods)..... *Achron*
 Tango *Albeniz, arr. Duskin*
 Sarajan Lullaby *Tod Boyl*

ORCHESTRA
 Overture to a French Comedy *Keler-Bela*

8.0 The Dumbleton Fête and Gala
 (From Birmingham)
 A Ballegorical Cantorio by SAMUEL SNOOP,
 Mus. Ass.
 (Organist of DUMBLETON MINSTER and Hon.
 Conductor of THE DUMBLETON MORPHEUS
 SOCIETY)

Introduction
 Wait and See
 THE TERRITORIAL BAND
 THE RECTOR AND CHURCH-
 WARDENS
 THE ORGANIST
 THE T.E.A.
 THE URBAN DISTRICT
 COUNCIL
 THE DUMBLETON FIRE
 BRIGADE
 THE LITTLE BIRDIES'
 LEAGUE
 POOR OLD IRELAND
 THE ANCIENT ORDER OF
 PELICANS
 'This Life is Not All Beer
 and Skittles'
 presented by
 DOROTHY BENNETT-
 (Soprano)
 ENID CRICKSHANK
 (Contralto)
 TREFOR JONES (Tenor)
 DALE SMITH (Bass)
 THE MIDLAND PIANOFORTE
 SEXTET
 (Leader, FRANK CASTELL)
 Assisted by
 WALTER HEARD (Flute)
 and

THE DUMBLETON BRASS BAND

9.0 A MILITARY BAND CONCERT
 VIVIANNE CHATTERTON (Soprano)
 THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL

Overture, 'The Cricket on the Hearth'
Mackenzie

VIVIANNE CHATTERTON
 Hush Song } *Harty*
 Herrin's in the Bay }
 BAND
 Selection, 'Iolanthe' *Sullivan*
 VIVIANNE CHATTERTON
 The reign of the roses *Fletcher*
 The Road to the Isles *arr. Kennedy-Fraser*
 My heart is like a singing bird *Parry*

BAND
 Three Humoresques *Walton O'Donnell*
 Pride and Prejudice; Prevarication; Petu-
 lance and Persuasion

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

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

11.0-11.15 TEDDY BROWN and his BAND
 FROM CIRO'S CLUB
 (Friday's Programmes continued on page 604.)

8.0

VISIT THE DUMBLETON FETE and GALA

A Gift of Guaranteed Endurance

The enduring charm of the "Britannic" Bracelet is secured by the Five Years' Guarantee.

Every "Britannic" Expanding Bracelet is sold under a guarantee of five years' maintenance, including replacement of springs free of charge, through any jeweller.

The name "Britannic" ensures in addition the highest quality and the most fashionable patterns; moreover it guarantees the Bracelet to be solid gold throughout including the springs.



From your Jeweller. See the name "Britannic" inside the Bracelet. In many designs and widths, complete with watches at prices from £4 4 0.

Also obtainable with clips to replace ribbons or straps, for ladies or men.

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Expanding Watch Bracelet

"The Most Famous in the World."

If any difficulty about guarantee, write BCM Britannic, 20, London.

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 AIRWAYS**
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**TEST IT BY THE
 TIME SIGNAL**
 Recommended by users
 in all parts of the
 world for accuracy
 under trying con-
 ditions of atmos-
 phere, temperature,
 and shock.

**THE ORIGINAL
 AEROPLANE
 PILOT WATCHES**

**SPECIALLY BUILT TO
 WITHSTAND VIBRATION**

Note specification: 13 Jewelled Lever
 Movement, Non-Magnetic, 2 Adjust-
 ments: Damp and dust proof. Price
 22/6, Ladies' or Gent's sizes in Silver
 30/-, Luminesc. dials 2/6 extra,
 in pocket watches, 21/-.

CATALOGUE FREE.
 Obtainable O.V.L.I. from:
G. & M. LANE & CO.
 (Dept. R.T.)
 Aircraft Watch Specialists,
 26, LUDGATE HILL,
 LONDON, E.C.4.

10 YEARS 22/6
GUARANTEE POST FREE
 7 DAYS' APPROVAL.

What
 do you understand? READ
 Mind and Body
 by Dr. William Brown
 AN AID TO STUDY PAMPHLET: 2D.
 post free

Friday's Programmes continued (December 6)

SWA CARDIFF. 958 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. A. R. DAWSON: 'The Eighteenth Century Plagueship'

6.15 S.B. from London

6.30 Dr. CHARLES WHITBY: 'A Reading from the Bath Anthology'

6.45 S.B. from London

10.0 West Regional News

10.5-10.35 S.B. from London

5SX 1,040 kc/s. (288.6 m.)
SWANSEA.

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

10.0 West Regional News (S.B. from Cardiff)

10.5-10.35 S.B. from London

6BM 1,040 kc/s. (288.6 m.)
BOURNEMOUTH.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

10.0 Local News

10.5-10.35 S.B. from London

5PY 1,040 kc/s. (288.6 m.)
PLYMOUTH.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
The Sleigh Bells remind us of St. Nicolas
Gifts of Song and Verse will be broadcast at 5.15 p.m.

6.0 London Programme relayed from Daventry

6.15-10.35 S.B. from London (10.0 Forthcoming Events; Local News)

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

2.30 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Italian Dramatic' Keler-Bela
Selection of Plantation Songs Clutsam
Valse des Alouettes (The Larks' Waltz) .. Drigo
The Yellow-Hammer Felix White
Suite, 'The Green Lanes of England' .. Clutsam
The Joyous Wayfarer; The Forge; Moontide
Lovers; Gypsies5.15 The Children's Hour
THROUGH ROSE COLOURED SPECTACLES
Songs by DORIS GAMBELL and HARRY HOPEWELL.
A Story: 'Through Rose Coloured Spectacles'
(Agnes Hart)

6.0 The Rev. G. W. KERR: 'Our Young Settlers in Canada'

6.15 S.B. from London

10.0 North Regional News

10.5-10.35 S.B. from London

Other Stations.

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

2.30.—For the Schools: 'Travellers' Tales of Other Lands'—X. Dr. Dugald Christie, 'A Pioneer Doctor in Manchuria'—II. S.B. from Edinburgh. 2.50.—Musical Interlude. S.B. from Edinburgh. 2.55.—'My Day's Work'—X. Lt.-Col. S. Smith, 'As a Surveyor.' S.B. from Edinburgh. 3.10.—Musical Interlude. 3.15.—A Concert—'On Wings of Song.' The Octet: The Bees' Wedding and Spring Song ('Songs without Words') (Mendelssohn); Robert Wilson (Tenor); On Wings of Song (Mendelssohn); Serenade (Schubert); Jessie Skene (Soprano); Hedge Roses and The Trout (Schubert). The Octet: Chanson Tristo (Tchaikovsky); Humoresque (Dvorak); Robert Wilson; My Lovely Celia and Phyllis has such charming graces (arr. Lano Wilson); Jessie Skene; Nymphs and Shepherds (Purcell); Lullaby (Brahms); The Octet: Dreaming (Schumann); The Londonderry Air (arr. O'Connor Morris). 4.0.—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 4.30.—Music by Modern Scottish Composers. The Octet: Overture, '1745' (W. B. Moonie); Horace Wilson (Tenor); Gather ye Rosebuds and My Lady (Herbert A. Carruthers); The Knight of Bechelem (D. Cleghorn Thomson); The Bracelet (Ailsa Bremner); The Octet: Three Symphonic Dances (Vaughn Wright); Horace Wilson; Nest Tree, My Bird (W. Wallace); Lie there, my Lute (Hamish Macunn). 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 Scottish Market Prices for Farmers. 6.40.—Musical Interlude. 6.45.—S.B. from London. 10.0.—Scottish News Bulletin. 10.5-10.35.—S.B. from London.



Dr. CHARLES WHITBY gives a reading from the Bath Anthology from Cardiff this evening at 6.30.

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

2.30.—For the Schools: 'Travellers' Tales of Other Lands'—X. Dr. Dugald Christie, 'A Pioneer Doctor in Manchuria'—II. S.B. from Edinburgh. 2.50.—Musical Interlude. S.B. from Edinburgh. 2.55.—'My Day's Work'—X. Lt.-Col. S. Smith, 'As a Surveyor.' S.B. from Edinburgh. 3.10.—Musical Interlude. S.B. from Glasgow. 3.15.—A Concert—'On Wings of Song.' Jessie Skene (Soprano); Robert Wilson (Tenor). The Octet. S.B. from Glasgow. 4.0.—Dance Music. S.B. from Glasgow. 4.30.—Music by Modern Scottish Composers. Horace Wilson (Tenor). The Octet. 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 Scottish Market Prices for Farmers. S.B. from Glasgow. 6.40.—Musical Interlude. S.B. from Glasgow. 6.45.—S.B. from London. 10.0.—Scottish News Bulletin. S.B. from Glasgow. 10.5-10.35.—S.B. from London.

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

12.0.—Organ Music, played by Herbert Westerby, relayed from the Grosvenor Hall. 12.30-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 4.30.—Dance Music: Jan Ralston's Regal Band, relayed from The Plaza, Belfast. 5.0.—Ernest A. A. Stonelcy (Viola); 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Musical Interlude. 6.45.—S.B. from London. 8.0.—A Symphony Concert. Dorothy King (Soprano); John Gaballa (Violoncello). The Symphony Orchestra, conducted by E. Godfrey Brown. 9.0.—S.B. from London. 9.15.—Symphony Concert (continued). 10.0.—Regional News. 10.5-10.35.—S.B. from London.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

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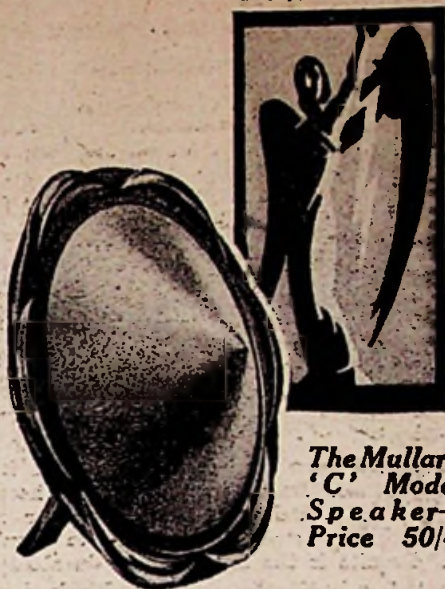
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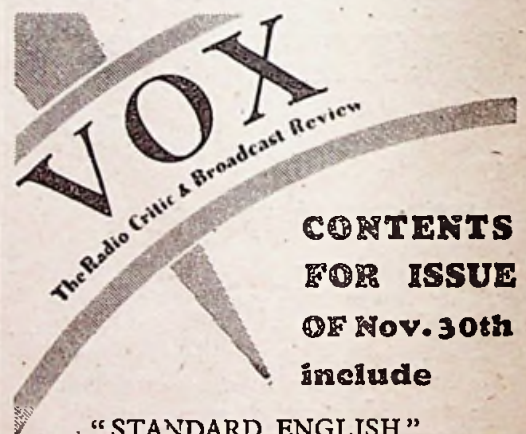
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I can assure you that this is absolutely every word true, and I am more than grateful for the relief those two bits have given me.

(Signed) FRANCES L. ORWIN.

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THE ORCHESTRA.

By W. J. TURNER.

(Continued from page 610.)

the artist not the mechanic—whether maker or player of instruments or maker of music to be played—that needs cultivating and developing to-day, for we are in danger of being as backward artistically as we are advanced mechanically and in material means. Let me conclude by describing what I think an orchestra should be. In the first place, it should be permanent, connected preferably with an opera house, and having a pension scheme for members who have served a certain number of years. The members should be liable to dismissal by the conductor for incompetence or slackness. It should be carefully drilled—and I don't see why the leader should not take a part in this training—until its *ensemble* is always perfect. Berlioz said that no section of an orchestra should be allowed to take place in an *ensemble* before it has been heard and severely examined *separately*. It should always play perfectly in tune (this is always possible if players take precautions and keep their instruments warm). Perfect *ensemble* and perfect intonation are the mere beginning: then, an orchestra must be able to play *piano* with every possible nuance; then, a real artist must train the orchestra in truth of expression for every particular work to be performed. And then we come to one fundamental test of good orchestral playing, *rhythm*. I said at the beginning that the word 'orchestra' means in the Greek 'dancing place.' Now, with a first-class orchestra and conductor, the music always *dances itself along*. There is no mistaking this springiness, this dancing elasticity of rhythm. Given perfect *ensemble*, perfect intonation, and truth of expression, then the final crown of a good orchestra is this dancing magic which transforms the whole *material* of sound into pure ecstatic motion; but it is the rarest thing to hear. As an example of what can be done by training we have only to hear the Berlin Philharmonic Orchestra.

W. J. TURNER.

'JOURNEY'S END.'

By a Blind Listener.

From the Listeners' End

IF reticence is not always the soul of real tragedy, it certainly is in the case of *Journey's End*, or at least, in the concluding passages of that fine play. Yet, no doubt, it was just this very artistic restraint which presented the greatest difficulty to the B.B.C. when the broadcast production was considered. People who had previously witnessed the theatrical performance must have felt some apprehension as to the nature and extent of the intended 'adaptation.' Would the B.B.C. weaken the dialogue by expansion, or would the solemn tones of a narrator shatter the delicate continuity of the play with such aids to imagination as 'The wounded Raleigh is being carried into the dug-out'? After all, the pleasantest voice in the world is going to be unpopular if it cuts right across the canvas on which all concerned try to paint the picture with the playwright's amazing colours. Yet, save for Stanhope's needlessly added line, 'I'm fiddling about with my revolver,' which sounded feeble and unreal, surely the whole production was a masterpiece of subtle suggestion.

There is one question I would like to ask, however, and it is in regard to the 'noises.' Why did the machine-guns sound more like motor-car engines? What a pity these effects could not have been reproduced as faithfully as the actors delivered Mr. Sherriff's goods!

DOUGLAS WARDEN.

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9.35
MUSICAL
COMEDY
PROGRAMME

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45-11.0 Mrs. FITZRANDOLPH: 'The Revival of Quilting'

1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

3.30 A BAND CONCERT
GARDA HALL (Soprano)
THE CHAMPION BAND, METROPOLITAN POLICE 'W,' of BRIXTON DIVISION
Conducted by H. A. BROUGHTON
Marche Militaire, Op. 51.....Schubert
Overture, 'Masaniello'.....Auber
Characteristic, 'The Wedding of the Roso' Jessel

3.50 GARDA HALL
Synnove's Song.....Kjerulf
A Lullaby.....Mozart
By tenderness ('The Seraglio')..}

HALFDAN KJERULF was one of the earliest to give Norwegian music a place of its own in the concerts of Europe; in his youth Norway was in the throes of its own struggle for freedom. His father had an important official post and he himself was intended for a legal career. But on the death of his father in 1840, when young Kjerulf was twenty-five, he threw himself whole-heartedly into music as a profession, and published the first of his songs before he had any real instruction. Grieg owed a good deal to his support and encouragement, and something of the same simple sincerity which we recognize in Grieg's music is to be heard in Kjerulf's. He was at his best as a composer of vocal music either for solo voices or chorus, and, as setting forth something of the national sentiment, many of these are still held in affection and reverence in his own country. His death in 1868 was made the occasion of something very like national mourning.

4.0 Speech by the Earl of ELGIN, C.M.G.
at the opening of
THE HENDON CENTRAL LIBRARY
Relayed from The Town Hall, Hendon

4.20 CONCERT (Continued)
GARDA HALL
Homeward to You.....Eric Coates
Laughing Song ('Mignon Lescaut') Auber

BAND
Selection, 'Songs of the Hebrides'
Kennedy-Fraser
Excerpts from Offenbach's Operas
arr. Winterbottom

4.45 Orchestral Selection
Conducted by CHARLES WILLIAMS
Relayed from DAVIS' THEATRE, Croydon

5.15 THE CHILDREN'S HOUR
'THE TWELVE DANCING PRINCESSES'
(Grimm)
Made into a Play for the microphone by M. JEAN NEWELL
With Music by DOBIS ARNOLD
Played by THE GERSHOM PARKINGTON QUINTET

6.0 Musical Interlude

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
BEETHOVEN PIANOFORTE SONATAS
Played by
EDWARD ISAACS
Sonata in C, Op. 53 (concluded) (The 'Waldstein')
Molto adagio, Rondo (Allegretto moderato)
7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

8.15 A CONCERT
NINO MAUDINI (Tenor)
THE GERSHOM PARKINGTON QUINTET
Three English Dances.....Quilter
WELL and honourably known not only in his own country, but abroad too, as a composer of many really beautiful songs, Roger Quilter is no less thoroughly at home in composing for the orchestra.

Although the subjects he chooses, and his treatment of them, are in every way as English as the work of any native composer, the great part of his musical education was carried out in Germany, at Frankfort. Iwan Knorr, one of the most distinguished teachers of the generation which has just passed, was his master for composition, and to the very thorough training on which the German schools insist Quilter no doubt owes the ease and certainty with which he deals with the orchestra.

He first came into prominence as a composer of Shakespeare songs; soon after his return to this country, the songs from *Twelfth Night* and *As You Like It* aroused wide interest, not only for their finely lyrical qualities, but for the way in which they captured something of Shakespeare's own English spirit. For the most part settings of the finest English lyrics, his songs have appealed to all the best singers of our time, and the late Gervase Elwes, to name only one distinguished instance of a singer who chose only the best music, was a sincere admirer of Quilter's work.

These Three English Dances, a fine example of his melodious and graceful style, are scored for quite a small orchestra. A comparatively early work, it made its first appearance at a 'Prom' in 1910.

NINO MAUDINI
Le fonte (The Fountains) } (In Italian)
Indian Serenade..... } Nino Maudini
Chinese Song..... }

QUINTET
Preludium and Allegro
Pugnani, arr. Kreisler

NINO MAUDINI
O dolce meraviglia (O fair Wonder) } *Tosti*
A Marochiaro (On the shining Sea) }

QUINTET
Waltz, 'Larenta'.....Komzak

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 Mr. GERALD BARRY: 'The Week in London'

9.35 A Musical Comedy Programme
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
VIVIENNE CHATTERTON (Soprano)

10.35-12.0 DANCE MUSIC
AMBROSE'S BAND from the MAY FAIR HOTEL

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

7.30 ?
'I Remember That'
By DEREK McCULLOCH
It might mean

- (a) 'I remember that Gladstone said we had a tendency to—' or
- (b) 'I remember that we were awfully keen about—' perhaps
- (c) 'I always remember that my Father told me—
Whereas, it is none of these, but merely,
'I remember that'
'Come into the garden, Maud'
'On a bicycle made for two'
'These were the songs my Mother sang'
And we'll sing 'em tonight for you!'

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10.20
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6.30 An Instrumental Concert

(From Birmingham)
SYBIL EATON (Violin)
MICHAEL MULLINAR (Pianoforte)
Concerto in C.....Vivaldi, arr. Kreisler
Allegro energico ma non troppo; Andante
doloroso; Allegro molto
Siciliano.....Paradies, arr. Dushkin
Lyric Sonata, Op. 63.....Armstrong Gibbs
Easy flowing; Molto andante quasi lento;
Vivace con brio
Suite, after Themes, Fragments and Pieces of
Pergolesi.....arr. Stravinsky
Introduction; Sorenado; Tarantella; Gavotte
and Two Variations
The Leprecaun's Dance.....} Stanford
Reel.....}

LEONARD GOWINGS (Tenor)
Mary of Allendale.....} arr. Lane
The sweet little girl that I love.....} Wilson
NOTTINGHAM PHILHARMONIC SOCIETY
Hail, bright abode ('Tannhäuser').....Wagner
MAURICE COLE (Pianoforte)
Sonata in F.....Scarlatti
Toccata, Op. 7.....Schumann
NOTTINGHAM LADIES' VOCAL QUARTET
Falero, lero, loo.....Vincent Thomas
NOTTINGHAM PHILHARMONIC SOCIETY
Part Song, 'Meg Morrillies'..Rulland Boughton
MAVIS BENNETT (Soprano)
Aria, 'Ah! lo so' ('Ah! I knew it') ('The Magic
Flute).....Mozart
Aria and Variations.....Heinrich Proch

8.45 to 10.0 — VAUDEVILLE — 8.45 to 10.0

KENNETH and GEORGE WESTON singing their own songs at the piano

ERNEST JONES
And his banjo

SANDY ROWAN
in Caledonian haverings

MIRA B. JOHNSON
presents her character sketch

EDDIE ROBINSON
The Lad from Lancashire

PHILIP BROWN'S
Dominoes Dance Band

Powell EASTBURY and Marjorie BOWYA Entertainers with piano and violin

4.30 **Thé Dansant**
(From Birmingham)
BILLY FRANCIS and his BAND
Relayed from THE WEST END DANCE HALL
JACK VENABLES (Syncopated Pianisms)
MASON and ARMES (Entertainers with a Piano)

5.30 **The Children's Hour**
(From Birmingham)
MY PROGRAMME
by
SNOOKY
Assisted by ARTHUR LINDSAY in Light Songs and
ERNEST JONES (Banjo)

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 **LIGHT MUSIC**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
March, 'Distant Greetings'.....Doring
Selection, 'Decameron Nights'.....Finck
Valso Bacchanale.....Zulueta
La Cinquantaino.....Marie
Selection, 'The Goisha'.....Jones

7.30 William Turner's Ladies' Choir
24th Annual Concert
Relayed from THE ALBERT HALL, NOTTINGHAM
LADIES' CHOIR
Part Songs
Love is meant to make us glad.....German
Avo Maria.....Schubert

RONALD GOURLEY
Music and Humour
NOTTINGHAM PHILHARMONIC SOCIETY
Motet (for Double Chorus in Eight Parts), 'All
creatures of our God and King'
Armstrong Gibbs

8.45 **Vaudeville**
(From Birmingham)
(See contrs of page)

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

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 An Orchestral Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
EDNA ILES (Pianoforte)
ORCHESTRA
Ballad Overture, 'The Dowie Dons o' Yarrow'
MacCunn
EDNA ILES and Orchestra
Pianoforte Concerto, No. 1, in E Flat.....Liszt
Allegro maestoso; Allegretto vivace; Allegro
animato
ORCHESTRA
Variations on an Original Theme (The 'Enigma')
Elgar
(Saturday's Programmes continued on page 671.)

NOVEL CHRISTMAS GIFTS



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	PR 4	2	.095	60,000	32	R.C.
	PR 9	2.5-4	.063	24,000	14	H.I. Det.
	PR10	2.5-4	.063	15,000	8.7	LF.
	PR11	2.5-4	.063	45,000	40	R.C.
	PR17	5-8	.1	24,000	17	H.F. Det.
	PR18	5-8	.1	15,000	8	LF.
	PR19	5-8	.1	80,000	40	R.C.
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PR40		4	.15	2,000	6	"
PR60		6	.1	6,000	6	"
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	PR140	4	.2	4,800	4	"
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MY AMAZING OFFER TO ALL WHO DESIRE TO GROW HAIR.

I HEREBY offer to send a testing sample of my wonderful hair-growing preparation absolutely free to any person who asks for it, and who will agree to use it according to my simple directions. If this is done I am positive that the results will be surprisingly gratifying.

I ask you particularly to try my preparation if you have tried others without success. Many of the commendatory letters that come to hand are from persons who, having tried various advertised preparations for hair growth with no obvious results, have used mine with the utmost satisfaction, there being a palpable growth started after a few applications.

In cases where people have been bald for years, or where the hair has fallen out because of disease, the use of my preparation has brought a vast number of genuine testimonials. For forcing hair where it does not show a tendency to grow, also in arresting the falling out of hair, my preparation is wonderful in effect.

A TEST COSTS YOU NOTHING.

So great has been the demand for my hair grower that I am receiving orders from all parts of the world. People in distant lands write that they never knew of such a remarkable hair grower before.

I never pay theatrical persons or others to endorse me, but only use the genuine unsolicited recommendations of persons in ordinary walks of life, and I will with pleasure supply letters from people whose BONA-FIDES are unquestioned. For forcing hair where it does not show a tendency to grow, also in arresting the falling out of hair, my preparation is wonderful in effect. Write name and address in block letters, and state age in confidence. Address me at—

KWIK Hair Grower Co., 140A Victoria House, Victoria Road, London, S.E.15.

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You are to-day asked to HEAR—the gramophone, the class-talker—the wireless, more than ever are your ears of vital necessity—you cannot even go to your favourite picture house and depend on your eyes—the talkie means hearing as well as seeing—no more headlines and sub-headlines—no more telling you what it means, you must to-day HEAR for yourself and ears like eyes must not be strained. Realising this, Mr. Deal, the acoustician, whose one job in life is to deafen interest, has brought out his latest—hear-at-the-cinema method—in fact, it enables you to hear everywhere.

THE NEW "ARDEENTE" BUTTON.

the latest and greatest discovery of this great era of discoveries—"ARDEENTE" gives hearing for all places—cinemas, aeroplane, theatre, home, sports, business, law courts, church, etc. Don't waste time, energy, or money on would-be copyists—remember "ARDEENTE" is entirely different and uncopyable—don't pay for their experiments—"ARDEENTE" is the outcome of the master mind on sound and deaf ears—that is why "ARDEENTE" has led since its inception, and progress keeps "ARDEENTE" leading—a proven success.

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"I went to see 'The Captive Women' talking pictures last evening—was delighted to be able to HEAR beautifully although a good way back. I have not heard for years in a theatre—so you must have made my 'Ardenite' alright."—N.M.B.

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Saturday's Programmes continued (December 7)

5WA CARDIFF. 958 kc/s. (309.9 m.)

12.0-12.45 **A POPULAR CONCERT**
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Overture, 'Russian and Ludmilla' *Glinka*
Suite, 'Peer Gynt,' No. 1 *Grieg*
Fantasy, 'The Three Bears' *Eric Coates*
Symphonic Dance in A *Grieg*
Rhapsody on March Themes *German*

3.30 London Programme, relayed from Daventry

4.45 **DANCE MUSIC**
THE CONEY BEACH FIVE
Relayed from the THE DANSANT, HOTEL
METROPOLIS, SWANSEA

5.15 **The Children's Hour**

6.0 **Mr. A. S. BURGE**
An Eye-Witness Account of the Welsh Trial
Match at Pontypool

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 **Mr. C. BURWYN REES: 'Music of Wales—A
Critic's View'**

7.15 *S.B. from London*

7.30 **'INTIMATE AFTERNOONS'**
by
JOHN PALMER
'DISMISSING ALGERNON'
Lady Cecilia is taking tea with Lady Marion in
her drawing-room in Hertford Street

7.45 A Popular Concert
Relayed from

THE ASSEMBLY ROOM, CITY HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Melusina' *Mendelssohn*
THE full name of the Overture which is usually
called simply 'Melusina,' is really 'Overture to
the Legend of the Lovely Melusina,' one of the
most picturesque of the old French stories.
Listeners will remember how Melusina, the tuto-
lary fairy of the house of Lusignan, imprisoned
her father within a mountain in Northumberland,
and how she was punished for that cruelty by
becoming a serpent-woman—a serpent from the
hips downwards—for one day in each week.
Mendelssohn composed it in 1833, soon after
his acceptance of the imposing title of 'Music
Director of the Association for the Promotion of
Music in Düsseldorf.' The Overture begins with
a double theme, a rippling figure on the clarinet
against a slow moving melody in the other voices.
Both of these persist through a great part of the
Overture, although a sterner mood makes its
appearance more than once. But the work is
throughout characteristic of Mendelssohn's flow-
ing melody and charm.
FRANKLYN KELSEY (*Baritone*) and Orchestra
'O lioti di' ('Gone are the days') ('The Star of
the North') *Meyerbeer*
ORCHESTRA
Toreador and Andalous *Rubinstein*
Boreouso (Cradle Song) } *Massenet*
Entr'acte 'Sovillana' }
F. H. CLEMENTS (*Clarinet*) and Orchestra
Concertino *Weber*
WEBER's clarinet concertino is a very pleasing exam-
ple of his melodious and always effective style of
writing. Just as Brahms wrote some fine
clarinet works for the great clarinetist Mühlfeld,
so this and two other works of Weber's

were inspired by an earlier great executant,
Heinrich Bärmann, who was looked up to as the
finest clarinet player of his time.

STRINGS
Moto Perpetuo *Ries*
FRANKLYN KELSEY and Orchestra
'Piff Paff Pouff' ('The Huguenots') *Meyerbeer*
KEITH WHITTAKER (*Flute*), F. H. TILSLEY (*Oboe*)
and Strings
Fugal Concerto *Holst*
ORCHESTRA
Keltic Suite *Foulds*

9.0 *S.B. from London*

9.15 West Regional News

9.20-12.0 *S.B. from London*

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

12.0-12.45 *S.B. from Cardiff*

3.30 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*

7.30 *S.B. from Cardiff*

9.0 *S.B. from London*

9.15 West Regional News. *S.B. from Cardiff*

9.20-12.0 *S.B. from London*

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

12.0-1.0 **GRAMOPHONE RECITAL**

3.30 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sport Bulletin

6.45 *S.B. from London*

9.15 Local News

9.20-12.0 *S.B. from London*

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

12.0-1.0 **GRAMOPHONE RECITAL OF OLD FAVOURITES**
Waltz Potpourri, 'The Merry Widow' .. *Lehar*
Friend o' Mine *Sanderson*
Hungarian Dance in A Minor
Brahms, arr. Robinson
Waltz 'Faust' *Gounod*
Viennese Waltz Potpourri *Robrecht*
Serenade *Gounod*
Selection, Good Old Songs
Lichestraum (A Dream of Lovo) *List*
Two Songs Without Words
(a) Spring Song; (b) Bees' Wedding
Mendelssohn
Air on the G String *Bach, arr. Sear*
Slav Dance, No. 8 *Dvorak*

3.30 London Programme relayed from Daventry

5.15 **The Children's Hour**
'PROVERBS'
In Song and Story

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45-12.0 *S.B. from London* (9.15 Items of Naval
Information; Local News)

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

12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**
Overture, 'Stradella' *Flotow*
ADA BENTLEY (*Pianoforte*)
Murmuring Spring, Op. 327 *Böhm*
Imperial March, Op. 32 *Elgar*
Musette (Impromptu), Op. 198 *Böhm*
ORCHESTRA
Woodland Sketches *MacDowell*
ADA BENTLEY
Spring Song, Op. 62, No. 1 *Mendelssohn*
Gopak (Russian Dance) *Mussorgsky*
Gavotte *Gluck, arr. Brahms*
ORCHESTRA
Suite, 'A Day in Naples' *Byng*

3.30 **An Afternoon Concert**
THE NORTHERN WIRELESS ORCHESTRA
March, 'Through Night to Light' *Lankien*
Russian Ballet *Luigin*
Allegro; Moderato; Valse Lento; Scene;
Mazurka; Russian March
OLIVER COOKSON (*Bass*)
Myself when Young *Liza Lehmann*
Mad Tom *Purcell, arr. Carnaby*
Ho, Jolly Jenkin *Sullivan*
ORCHESTRA
Scenes from an Imaginary Ballet
Coleridge-Taylor
ERNEST GREVES (*Violin*)
Cavatine *Raff*
Loure *Bach*
Elfin Dance *Haydn Wood*
ORCHESTRA
Chanson Napolitaine *d'Ambrosio*
Waltz, 'Beautiful Spring' *Lincke*
OLIVER COOKSON
Muleteer of Malaga *Trotère*
One and Twenty *J. E. Fraser*
Down in the Deep *Halton*
We Sway along the Ridges *Mallinson*
ERNEST GREVES
Canzonetta *d'Ambrosio*
Humoresko *Dvorak, arr. Rehfeld*
Introduction and Tarantello *Sarasate*
ORCHESTRA
Suite, 'Yankiana' *Thurban*
March; Serenade; Sketch

5.15 **The Children's Hour**
A Programme by the League of Helpful Uncles.
(The Aunts hold their Breath.)

6.0 **Mr. F. STACEY LINTOTT: Eye-Witness Ac-
count of the Blackburn Rovers v. Leeds United
Football Match**

6.15 *S.B. from London*

6.40 North Regional Sports Bulletin

6.45 *S.B. from London*

7.0 **Mr. W. P. CROZIER: 'How the North Moves**

7.15 **The Royal Horticultural Society's Bulletin
for Northern English Listeners**

7.25 **Musical Interlude**

7.30 **Leeds Symphony Concert**
Relayed from THE TOWN HALL, LEEDS
S.B. from Leeds
THE LEEDS SYMPHONY ORCHESTRA
Conducted by JULIUS HARRISON
Overture, 'Hänsel and Gretel' .. *Humperdinck*
WILLIAM PRINROSE (*Violin*)
Concerto in E Minor, Violin and Orchestra,
Op. 64 *Mendelssohn*
ORCHESTRA
Suite, 'Trittico Botticelliano' *Respighi*
(Three impressions on pictures by Botticelli)
Spring; The Adoration of the Magi; The
Birth of Venus
(Manchester Programme continued on page 672.)

Programmes for Saturday.

(Manchester Programme continued from page 671.)

ORCHESTRA

Introduction and Allegro, Op. 47, for Strings *Elgar*
Rhapsody, 'España' ('Spain') *Chabrier*

9.0 *S.B. from London*

9.15 North Regional News

9.20 *S.B. from London*

9.35 'Cousin Sarah's Quilt'

A One-Act Play of Lancashire Life
by

FLORENCE BONE

Characters

Maria Brunskill, a farmeress

Jinnie Brunskill, her sister

Mrs. Calvert, an old friend and neighbour

John Coates

Gladys Coates, John's wife

Timmy Dodd, a farm man

Patty Dodd, servant to Miss Brunskill and
sister to Tommy

The scene takes place in a farmhouse sitting-
room. The table is laid for supper. Jinnie
Brunskill is seated at a small table working a
sewing machine.

The play is supported by THE NORTHERN
WIRELESS ORCHESTRA

10.35-12.0 *S.B. from London*

Other Stations.

5SC

GLASGOW.

752 kcs.

(398.9 m.)

11.0-12.0:—A Recital of Gramophone Records. 2.10:—
A Running Commentary on the Inter-City Rugby Football
Match, 'Glasgow v. Edinburgh,' relayed from Old Anniesland.
Commentator 'Ompix.' 3.50:—Musical Interlude. 4.0:—
Dance Music by Charles Watson's Orchestra, relayed from
the Playhouse Ballroom. 4.30:—A Concert. The Glasgow
Junior Orpheus Choir. Conductors, Hugh S. Robertson and
Agnes Thomson. The First Nowell (arr. Geoffrey Shaw);
To Music (Charles Wood); Verdant Meadows (Verdi Prati)
(Handel); I've been roaming (Bernard Johnson). Augustus
Beddie (Reciter): Catching a Salmon (James Hogg). The
Choir: Let the bright Seraphim (Handel); England (Owen
Mace); To Chalk Blue (Sweeting); Chasing the breeze (arr.
Hugh S. Robertson). Augustus Beddie: Dailie Nicol Jarvie in
the Glasgow Tolbooth ('Rob Roy') (Scott). The Choir: Come,
see where golden-hearted Spring (Handel); Song One (Harris);
Like as a Father (Cherubini); The Gardener (Brahms); In
praise of Neptune (Staudart). 5.15:—The Children's Hour.
5.57:—Weather Forecast for Farmers. 6.0:—Mr. R. E.
Kingsley: 'An Eye-Witness Account of the Association Football
Match, 'Rangers v. Dundee.' 6.15:—S.B. from London.
6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London.
7.0:—Dr. R. Campbell Macle: 'The Lyric, and some Scottish
Lyrics.' 7.15:—'Weir of Hermiston,' by Robert Louis Stevenson.
Dramatized by A. W. Yull. 9.0:—S.B. from London.
9.15:—Scottish News Bulletin. 9.20-12.0:—S.B. from London.

2BD

ABERDEEN.

995 kcs.

(301.8 m.)

11.0-12.0:—A Recital of Gramophone Records. 2.10:—
A Running Commentary on the Inter-City Rugby Football
Match, 'Glasgow v. Edinburgh.' S.B. from Glasgow. 3.50:—
Musical Interlude. S.B. from Glasgow. 4.0:—Dance Music.
S.B. from Glasgow. 4.30:—A Concert. The Glasgow Junior
Orpheus Choir. Augustus Beddie (Reciter). 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:—Mr. R. E. Kingsley: 'An Eye-Witness Account of
the Association Football Match, 'Rangers v. Dundee.' S.B.
from Glasgow. 6.15:—S.B. from London. 6.40:—Scottish
Sports Bulletin. S.B. from Glasgow. 6.45:—S.B. from London.
7.0:—Dr. R. Campbell Macle: 'The Lyric, and some Scottish
Lyrics.' S.B. from Glasgow. 7.15:—'Weir of Hermiston,' by
Robert Louis Stevenson. S.B. from Glasgow. 9.0:—S.B. from
London. 9.15:—Scottish News Bulletin. S.B. from Glasgow.
9.20-12.0:—S.E. from London.

2BE

BELFAST

1,239 kcs.

(242.3 m.)

3.30:—Ballet Music. The Orchestra: Ballet, 'The Good
humoured Ladies' (Scarlatti, arr. Tommasini); Ballet, 'Ascanio'
(Saint-Saëns). 4.5:—Interludes. George Beggs (Baritone):
Tears of Fire (Schubert); Passing By (Purcell); The Crown of
the Year (Easthope Martin); Sea Shanty, 'Drunken Sailor'
(R. R. Terry). 4.17:—Frank Adair (Violin): Allegro Brillant
(Tenhaven); L'Excuse (Thomé); Schön Rosmarin (Kreislér).
4.30:—Ballet Music (Continued). Orchestra: Movements from
Ballet, 'Le Cid' (Massenet). Ballet Suite (Lully, arr. Mottl).
5.0:—Musical Interlude. 5.15:—The Children's Hour. 6.0:—
Gramophone Records. 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:—Concert. Selected from the Syllabus of the
Belfast Musical Competitions, 1920. Relayed from the Assembly
Buildings, Belfast. Verse speaking and dramatic art readings.
Harold Craxton (Pianoforte); The Station Choir, conducted
by E. Godfrey Brown. 9.0:—S.B. from London (9.15 Regional
News and Sports Bulletin). 9.35:—Light Music. Orchestra:
Suite, 'Vesantassa' (Halvorsen); Reel, 'Bonny Kate, and
Jig, 'The Walls of Liskarn' (arr. Hardebeck). 10.0:—S. Weir
McCormick: Pairings, The Ballad Monger. An Interlude, and
Come to the Fair ('Songs of the Fair') (Easthope Martin);
Don't marry Monday (Dave Richards). 10.12:—Orchestra:
Irish Air with Variations, 'Sho-ee-Sho' (Hardebeck); Selec-
tion, 'The Yeomen of the Guard' (Sullivan). 10.35-12.0:—
S.B. from London.

Scotland says—

'D'ye Ken'

"There's nae better polish
in the world. It gives the
blackness of the night.
Glossy-like and clean . . . a
few drops of Zebo from the
sprinkler tin . . . just a rub
or two, and then ye'll see
the difference it makes.
That bonny shine it gives
a grate or a stove or a
range. And the cleanness
of it, it's grand. Quick it is
too, and so easy. Aye, Zebo's
made to make a happy
housewife happier still."

Zebo

LIQUID GRATE POLISH

RECKITT AND SONS, LTD., HULL AND LONDON.



LISTENING WITH JANE

(Continued from page 626)

circle; but Jane, extremely present-minded, says her prayers before taking her seat at the wireless, just as she would before taking her seat in church.

I call her the naïve type. She has a vivid, child-like imagination. As soon as she enters the sitting-room she is actually in church. I am not sure that I have not seen her fumbling in her pocket for the collection money! And how thoroughly she enjoys herself! From the bottom of my heart I envy her.

She comes in occasionally at other times. The musical part of the programme does not interest her very much; and other parts are too high for her. Funnily, Sir Oliver Lodge is her favourite. Perhaps it is his voice; perhaps it is his title—for she has always been, as she says, 'in good service.' She glances at *The Radio Times* before we are down in the morning, and says to me at breakfast, "I see Sir Oliver is on the wires tonight." 'On the wires' is rather lovely. The vision of Sir Oliver 'on the wires' with a retort in one hand, a telescope in the other, and balancing the ether on his nose, with the abyss of the Unknown yawning beneath him, is very refreshing.

She does not miss an hour of vaudeville if she can help it, for 'she likes a bit of good enjoyment.' She straightens her white pinafore over her black dress, touches her corn-coloured hair, sniffs once or twice, and waits for the turn to begin. She chuckles and claps her hands; and surprised me once by saying, 'Oh, did you ever see such a funny face!' She was really seeing the man and his grimaces. That is the gift of these child-like minds. I was blind. And, when it is all over, 'Very nice gentlemen, all of them, sir; and very nice ladies, too, I'm sure. May I get you anything, sir?' 'No, thank you, Jane. Good night.' 'And good night to you, sir.'

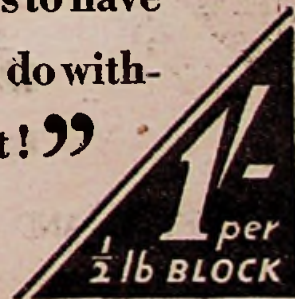
I hope she is a type. I hope that the wireless won't destroy the type. It may. I think 'Jane, at the wireless,' ought to be filmed—in case.

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Bristol Radio Week—Continued from Page 659.

A RELAY FROM BRISTOL'S LITTLE THEATRE.

Famous Women in West Country History—A Concerto by Dr. Arne—An Englishwoman's Experiences in Siam—The Story of Calshot—Lecture Recital of Welsh Folk Songs.

MR. FROMM TYLER, whose plays *The Woman Who Was Enchanted* and *The Flower of Seven Tears* have been heard by listeners, has written a new play in one act entitled *Smooth Crossing*, which will be broadcast on Thursday, December 12, at 10.15 p.m. This play will be presented by Bristol's Little Theatre Company in The Little Theatre, Bristol. It has all the charm of Mr. Froom Tyler's earlier work, and it gives a great deal of scope for artistry of a subtle kind. There are only two characters, the Passenger and the Other.

MISS N. DERMOTT HARDING, who has charge of the City Archives, gives a talk on Thursday, December 12, at 3.45 p.m., on 'Notable Bristol Women.' In the fourteenth century the women of Bristol are said to have risen in defence of ancient privileges and, side by side with the angry citizens, opposed the Lord of Berkeley and his troops. It is known that the wives of famous merchants conducted domestic and business affairs with skill and success during the absence of their husbands on distant enterprises. Their memory is preserved in Corporation archives and memorials which may be seen to this day in Bristol churches. Mabel Draper and Joanna Jay, Joanna Brook or Mary Ramsay are so remembered. In the seventeenth century Dorothy Hazard led the women of Bristol into the fierce light of battle and siege during the Civil War. Since their day, in more peaceful settings, the names of notable and famous women shine out of the pages of the city's later history.

Beautiful Mary Robinson, Sterne's 'Eliza,' Hannah More and Anne Yeasley, Lady Byron and Mary Carpenter, the Frickers, Winkworths and Mary Clifford, are a few of those whose names are prominent in Bristol's story.

'STEEP HOLM'

Notes from Southern Stations.

THE 5GB programme for Saturday evening, December 14, contains a Symphony Concert by the Birmingham Studio Augmented Orchestra, conducted by Joseph Lewis. Victor Hely-Hutchinson, pianist and composer, will play a concerto by Dr. Arne, whose work is enjoying a well-merited revival at present, and also a piece entitled *The Young Idea*, of his own composition.

SIAM is a little kingdom which lies between Indo-China and Burma. Up to about the beginning of the twentieth century it was a country scarcely heard of in Europe generally, and even today it is not at all well known. Yet it has centuries of history to look back upon—some of it very stormy. Siam is the only country of Further India that governs itself. Its ruler now has an eye upon education and general progress, and his kingdom is making rapid strides towards modernization according to Western ideas. The talk which Mrs. C. Mountain is to broadcast from Bournemouth on Thursday, December 12, on an Englishwoman's experiences in Siam, is on personal knowledge of that country since the Great War.

THE name of Calshot Castle has become almost a household word since it was brought into prominence by the recent Schneider Trophy flying competitions. As one of the principal bases for the training of the Royal Air Force and as an important link in the chain of wireless signalling stations on the south coast of England, it is one of the best-known landmarks in the Solent seascape. But there are few people who have any knowledge of its eventful history. On Tuesday, December 10, Col. J. H. Cooke, of Southsea, will give from Bournemouth some interesting details of the vicissitudes connected with the story of Calshot.

THE Welsh Interlude from Cardiff on Tuesday, December 10, at 7.0 p.m., will be a short Lecture Recital of Welsh Folk Songs by the Rowlands-James Folk Song Quintet. This quintet has visited the principal towns and valleys of South Wales, and the members wear period costumes dating from the fourteenth to the early eighteenth centuries. Many of their performances have been done in connection with the Welsh Y.M.C.A. Educational Council and the Joint Committee for the Promotion of Educational Facilities in the South Wales and Monmouthshire Coalfields. Madame Rowlands-James has done a good deal of original work in recovering folk songs and many of her finds will shortly be published. This interlude will be the main item for Welsh listeners during Bristol Radio Week. It is interesting to note, however, that a special Cardiff Week will be held in the New Year.

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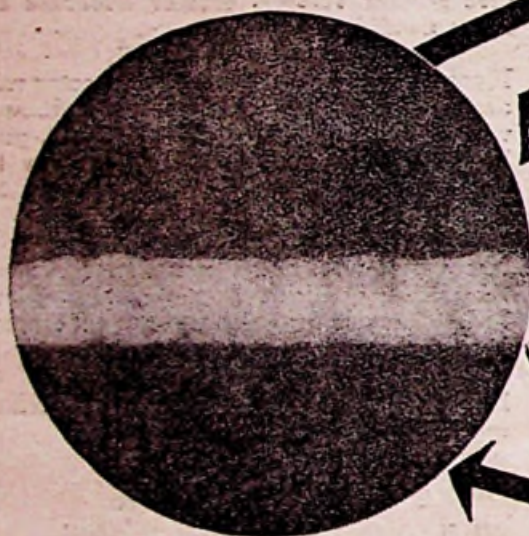
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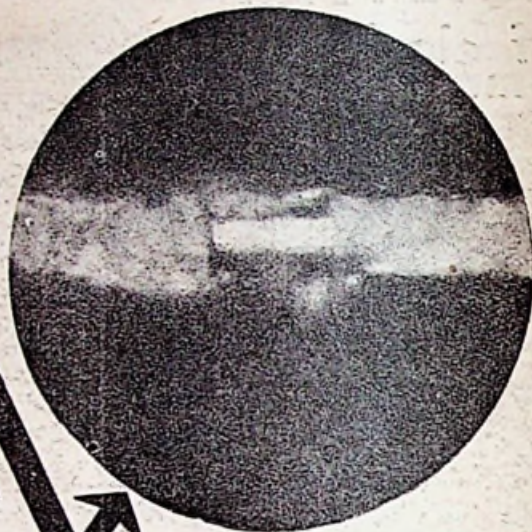
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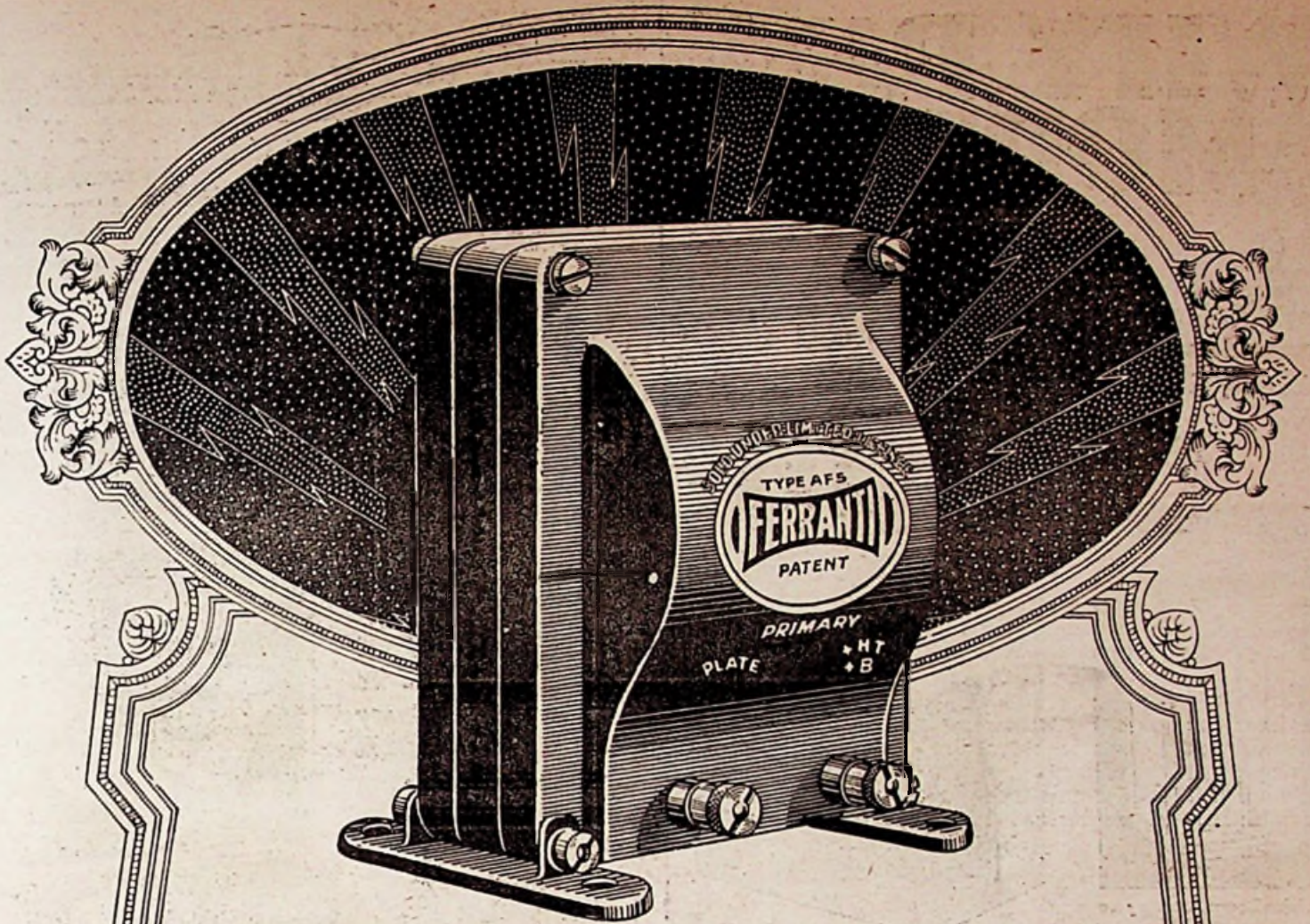
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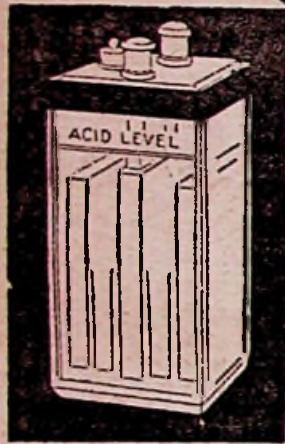
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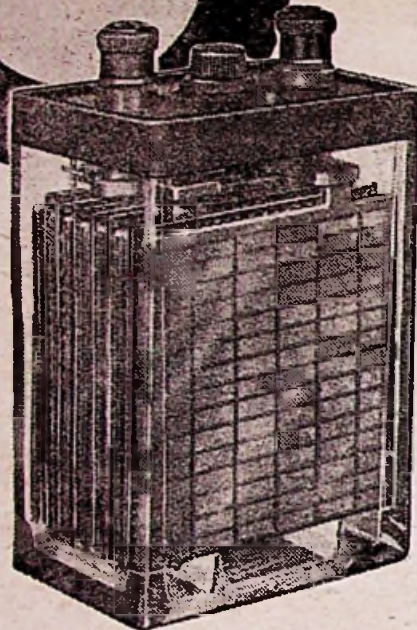
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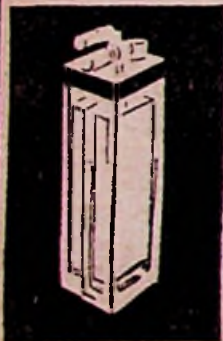
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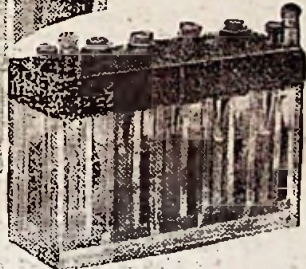
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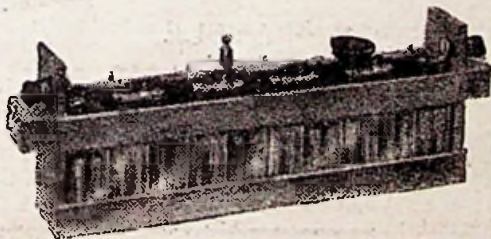


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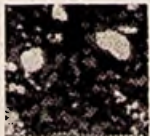


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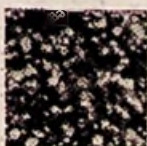


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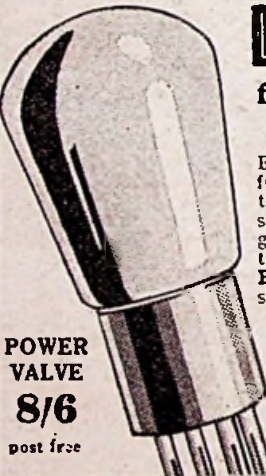
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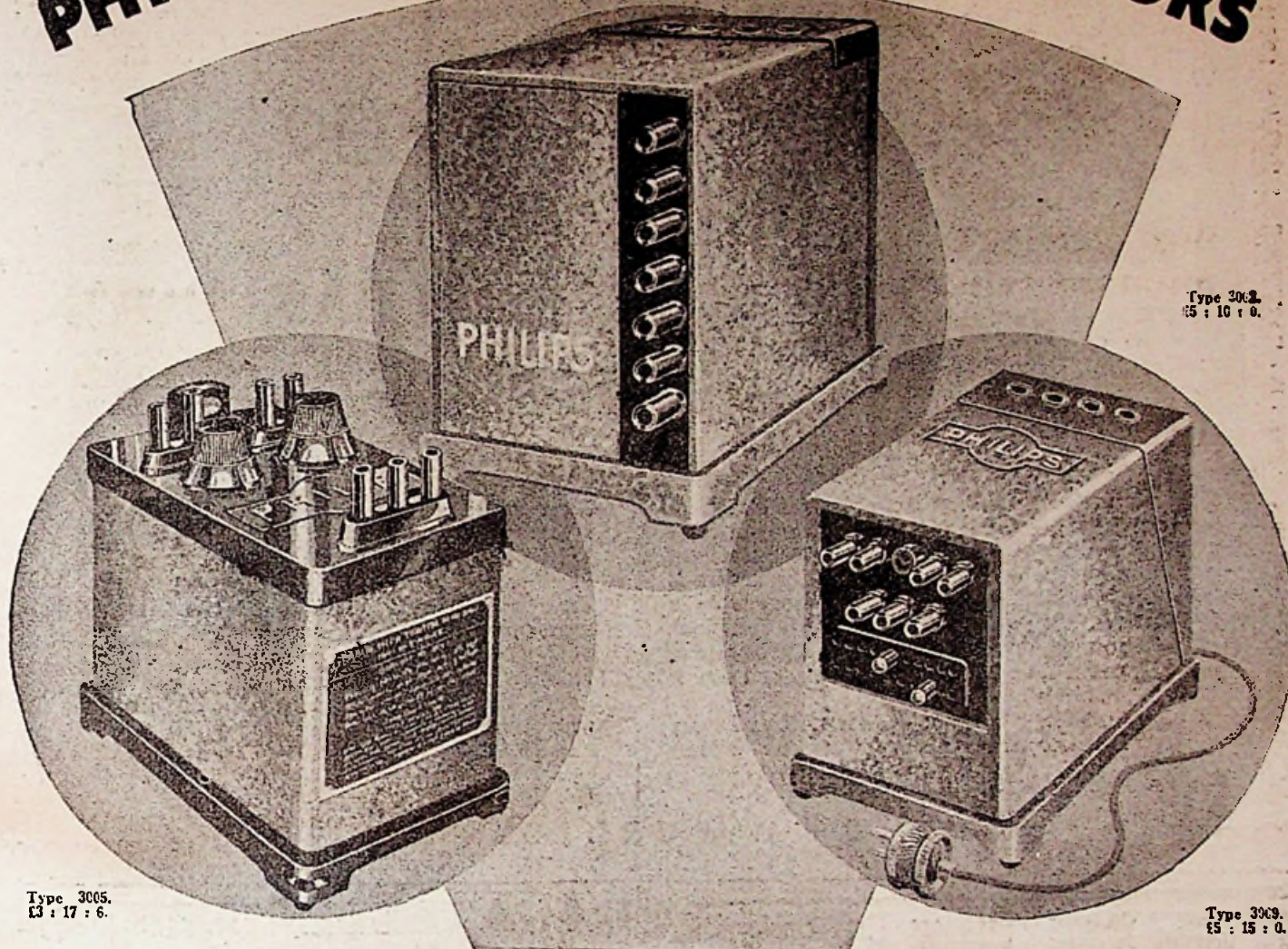
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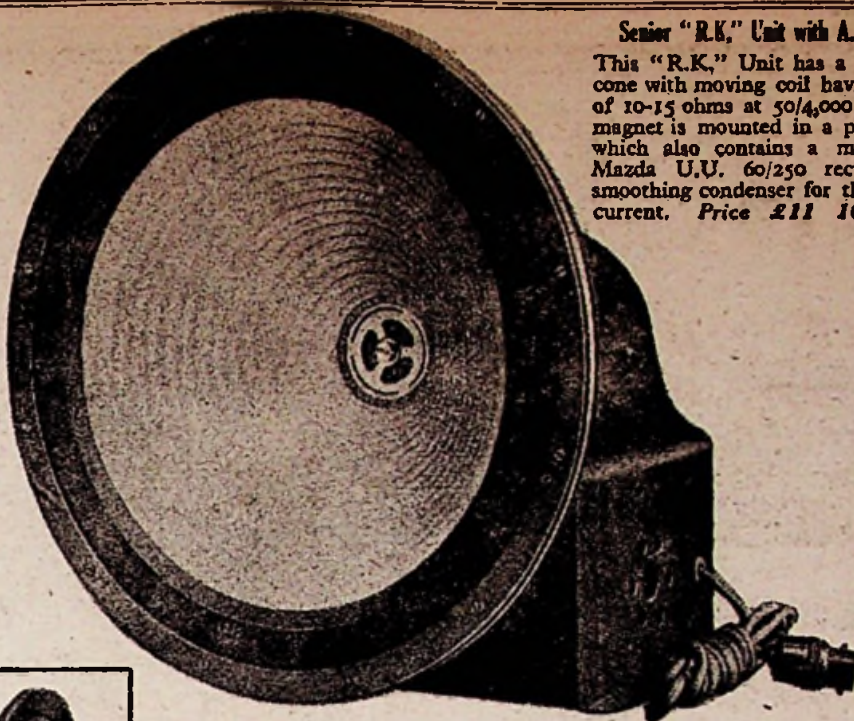
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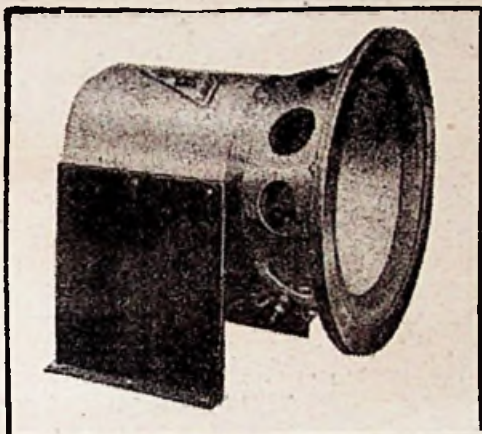
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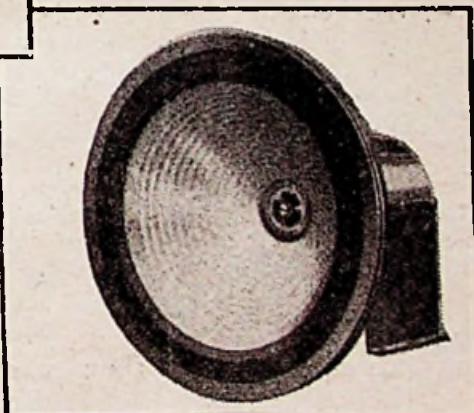
Senior "R.K." Unit with A.C. Field Excitation

This "R.K." Unit has a 10 in. corrugated cone with moving coil having an impedance of 10-15 ohms at 50/4,000 cycles. The pot magnet is mounted in a pressed metal base which also contains a mains transformer, Mazda U.U. 60/250 rectifier valve, and smoothing condenser for the supply of field current. Price £11 10 0.



The Junior "R.K." Unit has a 6 in. straight-sided cone with moving coil having an impedance of 10-15 ohms at 50/4,000 cycles. Copper damping rings are fitted to reduce the impedance at the higher frequencies. Price £6 6 0.

The Senior "R.K." Unit incorporates a 10 in. corrugated cone with moving coil having an impedance of 10-15 ohms at 50/4,000 cycles. Copper damping rings are fitted to reduce the impedance at higher frequencies. Price £7 7 0.



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