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THE
RADIO TIMES
 THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

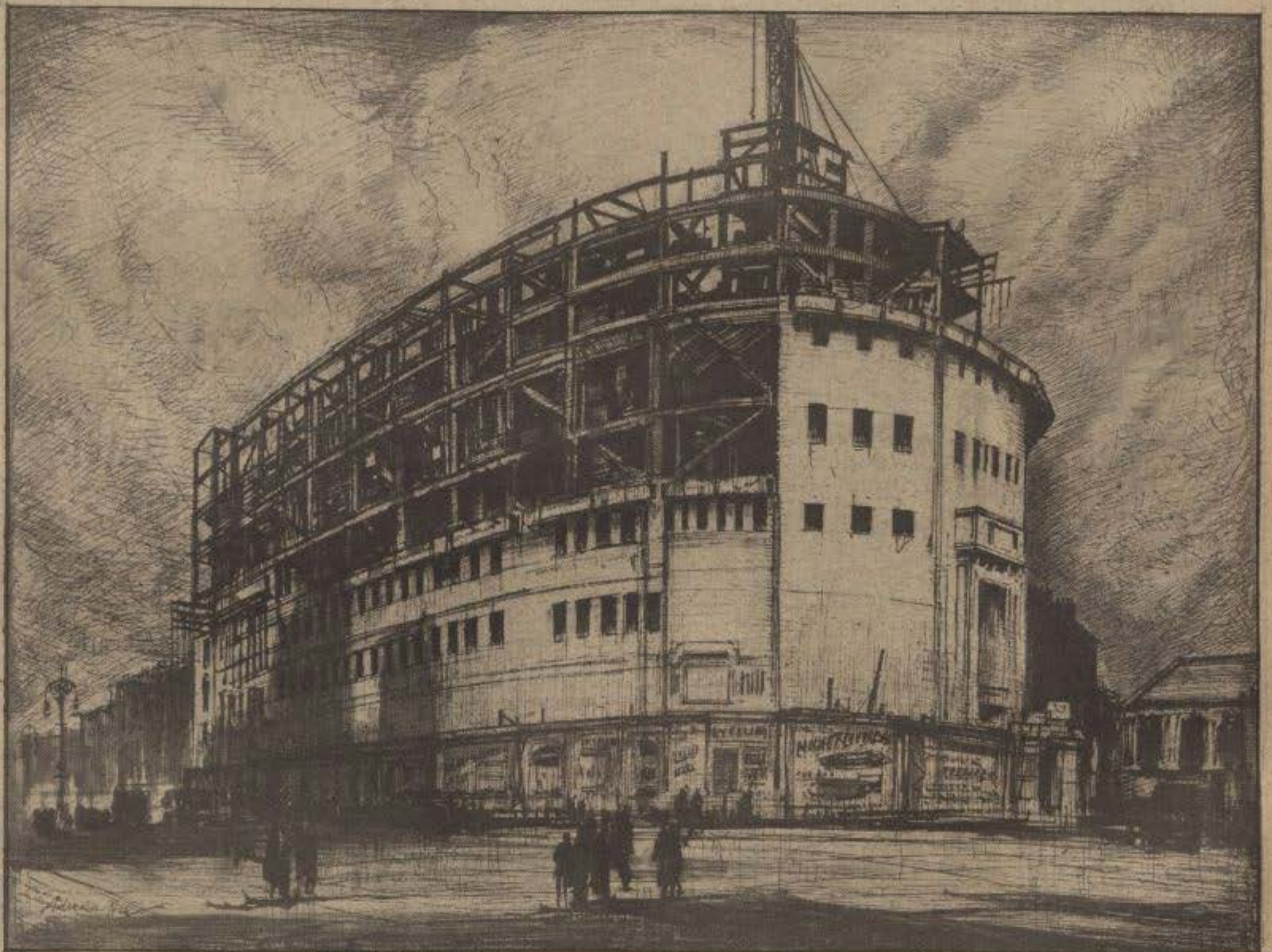
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NOVEMBER 21, 1930

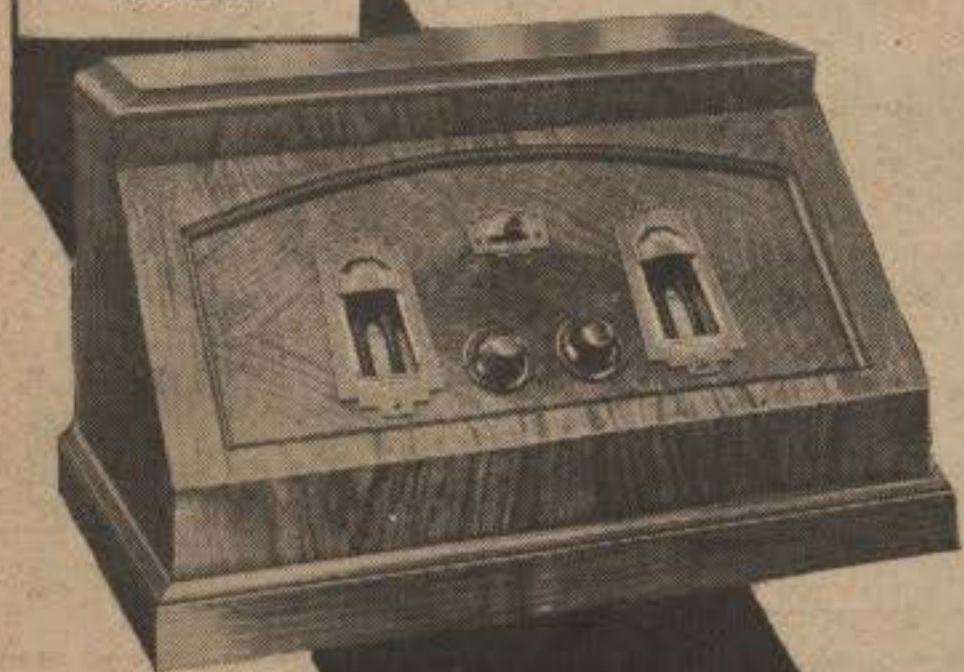
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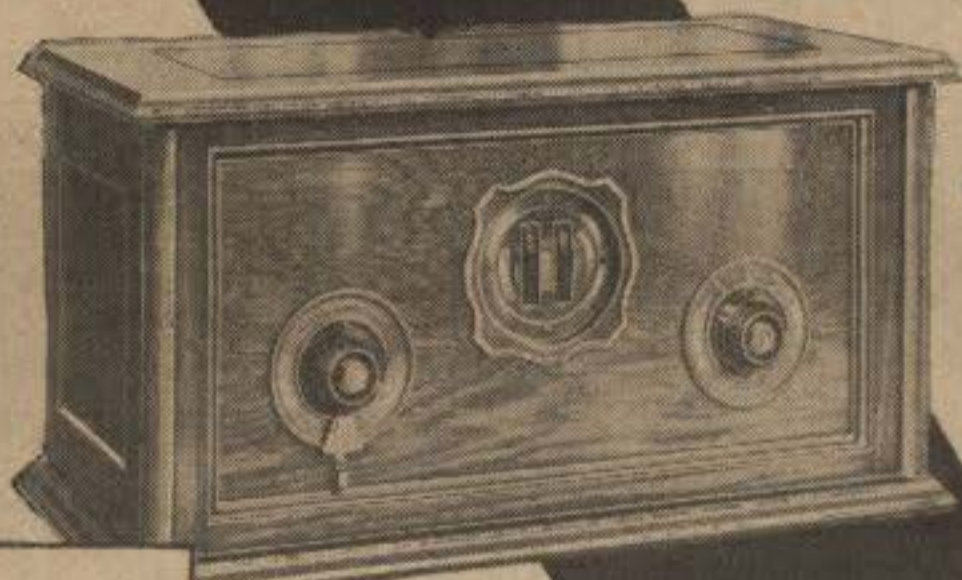
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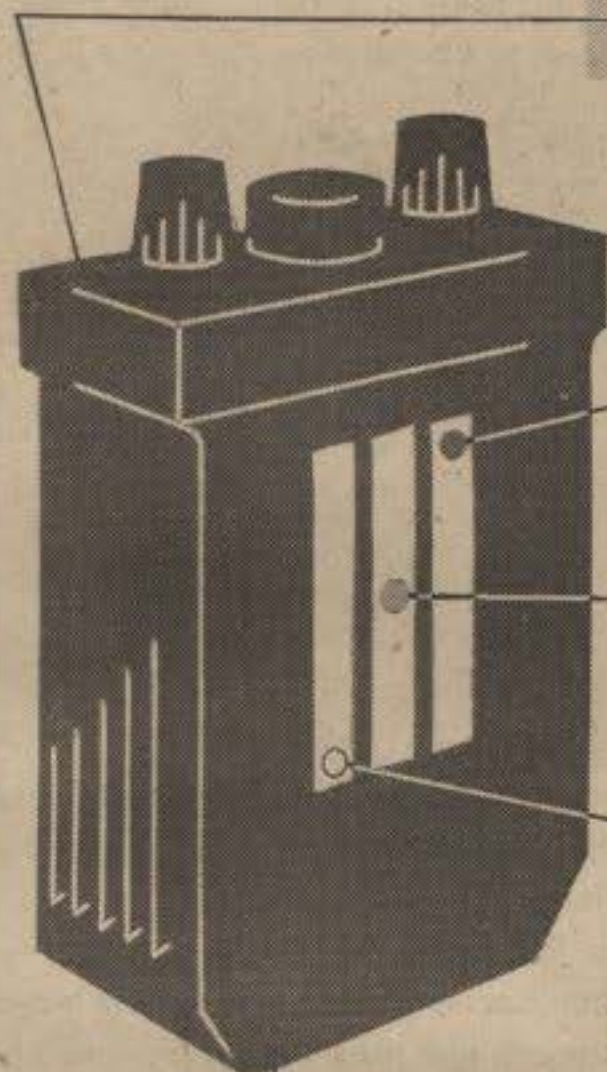
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THE RADIO TIMES

Vol. 29. No. 373.

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NOVEMBER 21, 1930.

Every Friday. TWO PENCE.

LIBERTY? YES, FOR ME—BUT NOT FOR YOU

IF all the human utterances in praise of liberty were collected into one volume, that volume would be as broad as the County of London and as high as St. Paul's. 'Give me liberty or give me death,' cried the eighteenth-century orator. 'The prophets preach it; the poets rave about it; every war is fought in its name. My own favourite passage on the subject is contained in the works of a somewhat obscure poet who lived and died a hundred and fifty years ago:—

Come, my Julia, let us go
Far beyond this waste of woe;
Hand in hand and lip to lip,
Let us launch our little ship
On the wide connubial sea,
Thou and I and Liberty!

A singularly inept proposal, and one which, if accepted, must have caused a great deal of discomfort. This poet's ideas of navigation are evidently of the sketchiest. Hand in hand and lip to lip? Well, hardly. But the cream of the jest is in the last line, in which we have perhaps the earliest example of a suggested *ménage à trois*. We may be pretty sure that Julia, whatever she may have said, did not intend that Liberty should be of the party, and that she lost no time in sending the saucy baggage about her business. And this is but one example of many that might be cited. We all praise liberty. There is not a dissentient voice. The Minstrel Boy, you will remember, had decided views on the subject. So had that man you met in the train last week. How eloquently he discoursed on the inalienable rights of the freeborn Briton! Liberty is indeed the most widely advertised commodity in the world. But we won't have it at any price. We deny it to others, and we avoid it for ourselves. We do not seem to avoid it; on the contrary, we persuade ourselves that it is the one thing above all others that our hearts desire. But in the end we falter. We dream of the goddess; we worship and pursue her; but when, at last, she beckons to us and smiles invitation, we remember another engagement, and turn tail. Whence comes this strange inconsistency? Is it hypocrisy, or self-deception, or mere muddle-headedness? These are questions that cannot be finally answered. But at least one may point to two universal weaknesses in human nature which have deterred us, and always will deter us, from putting our devotion to liberty to the ultimate proof.

The first is our itch for interference. One's own habits and interests are so normal and healthy (aren't they?) that nothing could be more natural than to make them the ultimate criterion of right and wrong. I do not, if you challenge me, claim to be perfect; but, like the rest of mankind, I am all too apt to assume that my personal tastes, in conduct no less than in art, are in some mystical fashion right and true and absolute, that my feelings are of transcendental importance, and that you would all be the better for sharing them. In short, if truth, beauty, and goodness are what you

are after, mine is the shop to come to. You want the platonic goods; I have them. That is my secret slogan, and I rather suspect that it is yours, too. Naturally, you try to laugh it off, but at heart you are always in some degree indignant when you find people differing from you. 'Well,' you say, making the best of a bad job, 'it takes all sorts to make a world.' Yes, you are indignant, irritated, angry, especially where conduct is concerned. If you are a teetotaler, no matter how tolerant you try to be, you cannot help looking askance at the man who enjoys drinking beer. He is a good fellow in his way, you concede; but what a pity he isn't more spiritual! If you smoke, you feel that there must be something queer about a man who does not care for tobacco. Something 'queer': there is a whole world of condemnation in that harmless-seeming epithet. 'Every man to his taste,' you say, generously.

[By GERALD BULLETT]

'I don't, for a moment, suggest that there's any great harm in an occasional glass of beer, taken in a reverent spirit. But one can't deny that there's something a little *coarse* about the habit. As for non-smokers—well, I don't want to be dogmatic, but I always feel that a man who doesn't love dogs, or a man who can't

enjoy a good pipe of tobacco, is not quite to be trusted. In the ordinary way of business, yes. But in a crisis no.'

But all this, you may say, is a long way off the wish to interfere. There I do not agree. For, if one encourages oneself in these trivial intolerances, one soon reaches the stage of saying that the things we dislike ought to be put a stop to. Absurd that men should spend their hard-earned leisure watching other men play football! Scandalous that people should find anything to admire in the work of Mr. Epstein! And as for modern dancing, and the modern novel, and modern manners, and the modern girl—'Well, I don't want to be dogmatic, and I'm all for liberty. But there's reason in everything, and if I had my way. . . .' You see how difficult it is? At all costs, we must pay lip-service to liberty. We never so eagerly repudiate dogmatism as when we are on the point of uttering a dogma. And we are never so passionately in favour of Liberty as when we are meditating a murderous attack upon her. And yet we have, up to a point, a genuine desire that others, as well as ourselves, shall enjoy a full and happy life. Our one condition is that they should play their game according to our rules. We are really, when you come to think of it, extraordinarily benevolent; for we want everybody to be free to do what we want him to do.

I have suggested, not only that we seek to deny liberty to others, but that we avoid it for ourselves; and I am aware that to many people this latter will seem an altogether more dubious proposition. But I think it is a demonstrably true one. We submit, in our ordinary life, to all kinds of arbitrary privations and restrictions; partly, no doubt, in order that we may be able, with some show of consistency, to impose them on our neighbours, but also for another and profounder reason. The truth is that the life of freedom is an exceedingly strenuous and dangerous affair. To think freely, instead of taking one's opinions ready-made from others; to live freely, disregarding current codes; to distrust rule-of-thumb morality and try to solve all personal problems by the light of one's own reason—this is an arduous undertaking, and an intimidating one, for if one makes a mess of it one has only oneself to blame. Freedom means responsibility, and to assume responsibility for our own lives is a thing most of us shrink from in terror; we believe in Safety First.

The itch to interfere and the fear of responsibility: it is these that make us, in effect, hate liberty. The second will make a slave of any man who does not resist it. And the first, if it is too far indulged, can become the ugliest and most degrading of vices, and a public nuisance to boot. For no libertine is so noxious, in himself and in his effects, as your prowling puritan with his apparatus of censorship and his insatiable lust for persecution. Now I don't want to be dogmatic, and I am all for liberty, but if I had my way. . . .



'What is Liberty?'—Prof. Ernest Barker's talks begin on Thursday evening next (National).



The Dear Old Days!

AS the glittering white palace of Broadcasting House rises, storey by storey, nearer to completion, the 'dear old days' of British Broadcasting are sliding rapidly away into the past. Those old days were probably not as dear as we sentimentally



'To suggest a rippling stream.'

imagine them, but memory is incorrigible in its retention of the pleasant at the expense of the unpleasant (a fundamental fact, this, which constitutes a far more powerful menace to the world's peace than the rivalry of nations or the machinations of the Kings of Armament!). At the beginning of broadcasting, life, first at Marconi House, later at Savoy Hill, was exciting, as experiments must always be exciting. There was a friendly personal contact with the listening world which, willy-nilly, had to vanish with the expansion of the service and the coming of the Regional scheme when the programme-builder is too busy building programmes to find time for the microphone; but the new order, if it lacks a little of the magic of the old, has given us one of the world's finest orchestras and made possible such a Temple of Invention as is now coming to shape at the foot of Portland Place. We were lately discussing the old days with Percy Merriman, who, with his 'Roosters,' was among the first artists to broadcast. 'There were no tests then,' he said, 'no palaver, no contracts, no rehearsals (to speak of)—the announcer simply said, "There's the microphone—and good luck." The Roosters' first broadcast of Army Reminiscences lasted for two hours. The shirt-sleeved conductor said, 'Tipperary in F, boys,' and off they went. Mr. Merriman recalls junior members of the B.B.C. staff pouring water from jugs into basins to suggest a rippling stream. Even more curious is the reminiscence (quite unauthenticated) of a popular novelist, who tells how, while he was actually broadcasting his first talk, twenty schoolchildren, in charge of a clergyman, were shown round the studio (the only one then in use).

New Gramophone Records.

WEDDING BELLS, Elsie and Doris Waters (Parlo. R789); *Royal Hawaiian Hotel*, Sol Hoopii's Novelty Trio (Regal, MR170); *Strauss, the Waltz King, at home*, Dajos Bela Orchestra (Parlo. E11056); and *Rosa*, accordion solo by Volo (H.M.V. B3568) were among the new records in Mr. Christopher Stone's programme on Friday, November 14. The dance records were *Rollin' down the river* (Imperial, 2338); *Swinging in a hammock* (Decca, F1966); *A girl friend of a boy friend of mine* (H.M.V., B5909); and *There's a good time coming* (Col. CB132). Dennis O'Neil sang *Danny Boy* (Radio, 1399), and Francesco Odoli *Luoghi sereni e cari* (Stern, 508).

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



A World Chain of Light.

A BRIEF but picturesque item in the National Programme for Saturday, December 6, will be a relay from the Albert Hall of the Rev. 'Tubby' Clayton's address to those attending the Annual Birthday Festival of Toc H. 'Toc H,' as everyone must know by now, is an abbreviation, in signallers' language, of Talbot House, the famous soldiers' club, founded in 1915 at Poperinghe. The founders of Toc H were three padres, Neville Talbot (now Bishop of Pretoria), H. R. Bates, and Philip Clayton; the club was named after Neville Talbot's brother, Gilbert Talbot, of the Rifle Brigade, who had been killed in action at Hooge in the previous summer. The original club (the house still stands in 'Pop,' having been purchased by Lord Wakefield and presented to the Toc H organization), was open to officers and men alike, and it was to perpetuate the unselfish comradeship of war days that in 1919 Tubby Clayton founded the far wider social organization now known by the same name. The Albert Hall gathering on December 6 will see the forging of the final link of the world chain of light with which, on the occasion of its birthday, Toc H symbolizes the imperial nature of its activities. At 9 p.m. the previous evening, Friday, December 5, Tubby Clayton will light the lamp at Poperinghe, and on the same day at 9.0 p.m., by their own time, all Toc H branches west of Greenwich will light their lamps. On December 6, at 9 p.m., the branches east of Greenwich will perform the ceremony, so that in twenty-four hours the chain of light will have travelled round the world, concluding with the lighting of the London lamps at the Albert Hall.

Palestrina: Sixteenth-century Purist.

THOUGH he wrote some of the purest music ever written, Palestrina is hardly a name to most people. Born in the Sabine country, in 1526, he gained his musical training in Rome, afterwards devoting himself entirely to the service of the Church. He was only twenty-five when Julius III, with a keen eye for a promising musician, gave him Papal protection, appointing him *magister capellae*. Julius further appointed him a singer in the Sistine chapel. Everything seemed set for a powerful and prosperous future; and then, only five months after the appointment, Julius died and Palestrina was bidden make shift with a meagre pension. As choir-master of a minor church this major musician continued along the lines he had ordained for himself; mass after mass, motet after motet, and every form of choral music for the church services poured from his pen. He wrote between two and three hundred motets, some fifteen books of masses, books of litanies, lamentations, magnificats, and quantities of madrigals. Much of his work was published during Palestrina's lifetime—and always at his own expense, who could so ill afford it. He died in 1594. Palestrina's music has, of course, been constantly performed by the Catholic Church; but, now that the whole musical world seems gradually to be returning to the old contrapuntal ways, perhaps this most austere of all musicians will at last find a wider audience. One of his masses—the *Missa Brevis*—will be sung by the Wireless Chorus on Sunday afternoon, November 30 (National).

The Old and the New.

THE programme entitled *Contrasts*, which is to be broadcast on Wednesday, December 3 (Regional), and Saturday, December 6, has been 'devised, written, and arranged' by Derek McCulloch. We have always wondered what these authors mean by 'devised.' The Ridgeway Parades, for instance, were 'devised, written, and produced by Philip Ridgeway.' Derek McCulloch is well known to listeners as 'Uncle Mac' of the Children's Hour and as the commentator who supports George Alison by exclaiming 'Square Five' in case we listeners might imagine that, in the heat of the moment, the game had moved off the field and was being fought to a finish in the tramway depot next door. *Contrasts*, as its name suggests, will present a series of contrasts between yesterday and today—the old songs versus the new, the foxtrot versus the polka, and so on. The libretto, which we have been privileged to read, contains some amusing ideas.

If 'Ifs' and 'Ans'—

LORD DUNSANY'S poetic comedy *If* which is to be broadcast on Thursday, December 4, and Friday, December 5, is yet another instance of a theatre play which should lose little, and in one respect even gain, by transference to the studio. Inevitably we shall lose by microphone the colour of the dream's Eastern setting, but the flights which the story takes into the past and back again should be far more effectively suggested by 'fading' than by any theatre mechanism, however ingenious. In other respects, too, *If* is tremendously 'microphonic'; the dialogue is brilliant, and the whole adventure has that touch of the unreal and fantastic which can be conveyed with peculiar success by the medium of broadcasting. The word 'if' is an intriguing conjunction—the starting line from which we race away on our dreams. John Beal, the hero of Lord Dunsany's fantasy, is a suburbanized partner in a firm of carpet dealers. Deep down in him he has a streak of adventure which not even Sydenham has been able to destroy. When he looks back at the past he sees a procession of ordered years, with only one point at which life threatened to become excitingly different. As a young man he had once started for London to inter-



'In a firm of carpet dealers.'

view a stranger about a new post—but he missed the train and, as a result, both the interview and the job as well. A sense of thwarted adventure has made this incident of the lost train rankle—so that when, through a magic crystal, the opportunity comes to him to return to the past and live ten years again in an evening, he chooses to catch that train and so, through meeting Miralda Clement, to embark upon the dream-adventure which makes up the greater part of the play. Listen to *If*—you will enjoy it.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Drum in Trouble.

OUR pet big drum has been getting into trouble. Embittered, perhaps, by the publicity given to Messrs. Boosey's even bigger drum (the one that was made out of the prize bullock), it chose the other morning to break loose and assert its personality. Cast



'Work became quite impossible.'

for the part of heavy gunfire in Johanssen's *Brigade Exchange*, it reverberated to such effect that work became quite impossible at Savoy Hill. Gentlemen engaged in agonized trunk calls to Aberdeen were struck deaf by the voice of it. Ladies of nervous temper whispered agitatedly of earthquakes and falling buildings. Finally, the sound of the drum began to percolate into studios where broadcasting was actually in progress—whereupon it was suppressed by the engineers—a stern body of men, who don't intend to stand any nonsense from drums, however big. The drum is now sulking somewhere in the basement. Something must be done with the poor, repressed thing. We are thinking of knocking off a radio play called *The End of the World* and promising it the leading part of *The Crack of Doom*!

Mr. M'Kenna on Finance.

A FEW years ago Mr. Runciman alleged in the House of Commons that there were not more than six people in the country who understood the subject of Currency. This being so we shall listen with profound respect on Friday evening next when the Rt. Hon. Reginald M'Kenna broadcasts his National lecture on 'Monetary Policy'—for Mr. M'Kenna is one who knows all about Money in its broadest sense (he was Chancellor of the Exchequer in the early years of the war and has been Chairman of the Midland Bank for the past eleven years). No one should refrain from listening to this lecture in the mistaken belief that 'Monetary Policy' is beyond his understanding and remote from the facts of everyday existence. We believe that Mr. M'Kenna will show that monetary policy touches upon every phase of our social and economic life; he can scarcely fail to be topical, for his subject is closely connected with the prevailing depression which has fallen with such intensity upon our own country and broken the spell of prosperity enjoyed by the United States since the War. Mr. M'Kenna will, no doubt, have a good deal to say regarding the general trade situation, in both its national and international aspects; such matters as the movements of commodity price-levels, the operation of the gold standard, and the relationships between banking and business will naturally find a large place in his lecture. An hour's talk from such an authority should prove attractive to both the novice and the expert in financial matters—the novice because our lecturer has the gift of direct and simple explanation, the expert because he has learned by now that Mr. M'Kenna, in his comparatively rare public utterances, never fails to give him food for thought.

Lions as Security.

THE question of Money recalls a story we heard recently of the attempt of a well-known naturalist and member of the staff at the Zoological Gardens to secure an overdraft from his bank manager. The manager, newly appointed to the branch, put several pertinent questions regarding security. On learning what his client had to suggest, he smiled sardonically. 'That's no good, my dear sir. Now if you had offered to deposit a couple of your lions from the Zoo—!' The naturalist, ready of wit, replied without hesitation, 'That's a good idea. I'll send them along on Monday. Where would you like them sent—here or to your head office?' The manager smiled tolerantly, as one who likes young fellows to have their little joke. 'Oh, but I'm quite serious,' his client insisted. 'You made me a business proposition and I accept it. The lions will be delivered here, and half Fleet Street will turn up to see them arrive!' The manager's smile faded. He looked thoughtfully at his client, evidently weighing up the possibilities of the threat being carried out, then, nervous of the risk of being made a laughing stock, he accepted the security originally offered. We do not recommend this method for general adoption. Not everybody has a couple of lions round the corner.

The Courage of the Children of Chailey.

WE notice that the Appeal on Sunday, November 30 (London National and Regional) is for the Heritage Craft Schools for Crippled Children. Many paragraphs could profitably be filled with descriptions of the courage of these 'Children of Chailey' and of the extraordinary progress they make under the care of Mrs. Kimmins; but we prefer to quote one paragraph from an arresting article which recently appeared in *The Spectator*: 'When I was driving across country,' writes Mr. F. Yeats Brown, 'from the girls' school to the boys', my car became bogged in a muddy lane. Instantly a group of boys who had been kicking a football rushed to my aid. They were cripples. One of them—and not the last—was on two crutches. In a moment the car was surrounded; eager hands were laid on front and rear bumpers, on mudguards, back, wheels, everywhere; crooked arms and game legs pushed and pulled and the car, with me in it, bounced forward as if shot from a catapult. Then the whole gang limped and hobbled after shouting for joy. As for me, my eyes were so dim that I drove into another ditch.'

Orchestral High Lights of the Week.

THREE of Beethoven's best-known and greatest works fill the programme for the B.B.C. Symphony Concert from the Queen's Hall on Wednesday, December 3 (National). They are: *Leonora No. 3*, the *Fifth Symphony*, and *The Emperor Concerto*, with Moiseiwitsch as soloist. If the vote were taken for the three most popular Beethoven works, these would surely win it. Sir Landon Ronald is the conductor. On the previous Sunday (November 30, Regional), the B.B.C. Orchestra will be heard in a quite different kind of programme, under the baton of Malcolm Sargent. Dvorak's *Fourth in G* is the Symphony; and the concerto is Haydn's *Cello Concerto in D*, with Antoni Sala as soloist. In the same concert occurs one of Arnold Bax's finest orchestral tone-poems, *The Happy Forest*.

For Your Library List.

IN her talk on Monday, November 10, Miss V. Sackville-West reviewed the following books: 'The Mysterious Universe,' by Sir James Jeans (Cambridge University Press); 'Digging up the Past,' by Leonard Woolley (Benn); 'Poetry and the Ordinary Reader,' by M. R. Ridley (G. Bell and Sons); 'Beethoven,' by J. W. N. Sullivan (Jonathan Cape); 'The Conquest of Happiness,' by Bertrand Russell (Allen and Unwin); 'Discoveries in England,' by Emile Cammaerts (Routledge).

Queer Evening Out.

A FAVOURITE device of those who write 'thrillers' is the House of Mystery. This undesirable residence—equipped with every modern convenience in the shape of trapdoors, revolving panels, portraits with cut-away eyes and concealed microphones, has figured largely in recent *feuilletons*, movies, and melodramas. A horrid house—though somehow it has never succeeded in shaking the iron nerve of our phlegmatic hero. We, ourselves, had rather a nasty experience the other night—at the House of Mystery owned by one A. J. Alan, who figured last week in our crime column. It turns out that A. J. Alan isn't an incendiary at all, but a civil servant—and an extremely civil servant at that, for he gave us a reputable cigar and offered to tell us his new story, entitled 'The Well,' which he is to broadcast on Monday, December 1 (National), and Tuesday, December 2 (Regional). Always impressed by celebrities in undress, we eagerly accepted this offer, whereupon our host went from the room, leaving us listening to Rubinstein playing Tchaikovsky's *First Concerto* at the Queen's Hall. Suddenly the music faded out, a voice we seemed to know said 'Good evening, everyone!', and the new A. J. Alan story came to us from the loud-speaker. We jumped an inch on our sofa, then, realizing that somewhere in the house there must be a microphone connected with the loud-speaker, settled down to enjoy one of the best stories we had heard for a long time. The story ended with the customary sting in its tail, and we heard A. J. Alan's voice say, 'Now, hold on a minute, I'm going to tell you another story.' And, sure enough, he began a second yarn about



'Pet fish which followed him round.'

a man who had a pet fish which lived out of water, followed him round like a dog, and was finally drowned by accident. While this story was still coming from the loud-speaker, the door opened and the storyteller walked in smoking a cigar. Phlegmatic though we are, this almost shattered our iron nerve. How were we to know that the fellow had had a private gramophone record of himself made by 'His Master's Voice'?

'The Broadcasters.'



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THE uses of silence in Broadcasting, to arouse anticipation or give pause for thought, formed the subject of a recent article by Mr. Filson Young, whose claims for a space of silence have been admirably justified in recent programmes by the expectant pause which precedes the Symphony Concerts and the moments of blankness which followed the vivid production of *Brigade Exchange*. At moments like these silence is telling in that it throws the listener back upon himself, but there are other moments in Broadcasting when an interval of silence will break the link between programme and listener with unhappy results. The remoteness of Broadcasting, and the fact that it appeals to one sense alone, imply a considerable effort on the part of its audience to establish a rapt connection with the programme. This connection, once established, must be maintained; a lapse in the continuity of the programme effects a break in the listener's concentration and, to re-establish his relation with the loud speaker, he is forced to repeat the process of tautening. This applies most forcibly to the lighter branches of entertainment where, with a slackening or a pause in the tempo of the amusement, the amused are tempted to yawn. An interesting experiment in continuity is to be attempted with the Vaudeville programme on Friday next which takes the form of a deliberately connected entertainment rather than a sequence of separate individual performances.

THE Appeals Advisory Committee has recently held its half-yearly meeting, and has chosen good causes to fill the first half of 1931. It had before it a report showing the results of all the appeals broadcast during 1930. The most successful appeals during the early part of the year have already been mentioned in these columns. The following were among the best results for the summer months of the year:—

| | £ | s. | d. |
|--|-------|----|----|
| July 13: St. Martin's Summer Holiday Fund, by the Rev. Pat McCormick .. | 3,600 | 0 | 0 |
| July 20: St. Francis Leper Guild, by Major Raphael Jackson .. | 1,357 | 0 | 0 |
| July 27: Y.M.C.A., by Colonel Sir A. Henry McMahon, G.C.M.G. .. | 569 | 1 | 4 |
| Aug. 3: Central Council for the care of Cripples, by Sir Robert Jones .. | 531 | 0 | 0 |

Aug. 17: Lady Minto's Indian Nursing Association, by Mary, Countess of Minto, C.I. 790 0 0

These are, of course, the summer months. There are no very outstanding causes in this period. No doubt the pressure of taxation has its effects upon public charity, as one correspondent stated frankly to the Metropolitan Public Gardens Association, on a postcard bearing the simple words: 'What—with the Income Tax at 4s. 6d. in the £?' Under the scheme of lump sum contributions which was described in *The Radio Times* of July 11, the B.B.C. has raised more than £1,000, so that it is able to distribute a sum of £20 to the main appeal of the week. It is hoped also that the attention now being drawn to the excellent cause of Wireless for the Blind will not detract too much from the ordinary Week's Good Cause, which, it must be remembered, has been selected with great care by the Appeals Advisory Committee. A number of correspondents have made ingenious suggestions about collecting-boxes, whether at B.B.C. stations or in public post offices. All these suggestions, however, appear to entail an amount of clerical work for which the B.B.C. is not really constituted.

THE WORLD WE LISTEN IN

In the week in which this appears Scots in exile all over the world will be gathering round the festive board on or about St. Andrew's Day to give expression to that kind of patriotism which, however unfashionable in some quarters, will never die. I mean the love of the land that bred you, the soil that nourished you, the speech in which you first became articulate, the hills and shores the shape of which meant home and beauty to you. Scotland is one of those lands that have a superlative power to hold the affections and draw back the footsteps of their prodigal and wandering sons; and it is no artificial but a very real gusto and sentiment that is expressed and broadcast in the St. Andrew's celebrations.

Land-Love

But amid the commemorations of Scotland's heroes and princes, bards and warriors, I suppose hardly a thought will be given to the saint Andrew, whose day it is. Indeed, it is a strange destiny that has made him the patron saint of Scotland, so far removed is he

Saint Andrew

in time and spirit from all that makes the genius of this Northern land. He is a saint, not by canonization of the Church, but by divine right and election; a fisherman's son whose destiny it was in the flesh to walk and talk with Jesus in the country of Palestine; and later, when an old man to whom those things were but a memory, to suffer, like Him, the martyrdom of crucifixion. St. Andrew, unlike most of the apostolic saints, has been the subject of almost no accretion of legend. Apart from his crucifixion on a cross of peculiar shape, the only legends that have any shadow of authenticity are those concerning his three burials: once at the place of his martyrdom; again, three centuries later, when the Emperor Constantine had his

relics removed to Byzantium; and again, in A.D. 368, when a monk named Regulus removed them and journeyed with them to the kingdom of Fife in Scotland, there to be enshrined beneath the altar of the great cathedral whose lovely ruins are the glory of St. Andrew's. The cathedral and the shrine are gone, but it is at least possible that dust which was once the bones of the fisherman's son forms some infinitesimal part of the soil of Scotland and of the shore that faces eastward across the narrow seas towards the holy places and the sunrise.

We in England do not know enough about the saints. In that reformation turmoil, when

International Heroes

great things were lost and gained, this was lost and dropped out of the education and make-up of an Englishman—the habit of learning something about the world's greatest heroes. For the saints are the only international heroes, the only men whom all races of the Christian civilization possess in common. Their names pass across history like a great roll-call of glory. Alas! I share the ignorance of my countrymen who have had a Protestant training. I can tell you about Nelson and Wellington, Bruce and Napoleon, but I cannot, without special study, tell you about infinitely greater men, whose history is the story of the truly heroic life lived on earth. Most of our national heroes are people who have won battles either for conquest or liberty; the international heroes are men who, like us, lived and walked on this earth and had their work to do and their breakfast to get, and who fought and conquered in the unending battle of man's greater over his lesser nature. Is it not a sad thought that as a nation we are ignorant even of the most striking and authentic pages in this vast literature of heroism? I have for long felt that this was a want in the national education which the B.B.C., and it almost alone, might have the power to supply. We cannot afford to forego any inspiration that has for its inevitable tendency the ennobling of life. Nor, in an age which is avowedly working for international understanding and peace, can we afford to refuse our share of a great world heritage and be ignorant of the very names of men and women whose lives have moulded the characters of millions and millions of our fellow-men.

It is not my suggestion that instruction in the lives of the saints should be a part of the already

Our Debt

overloaded Sunday programmes. On the contrary, I would have it given in the secular environment of ordinary talk and entertainment. Although it is probable that there can be no real understanding of religion without study and knowledge of those who have conspicuously and successfully lived the religious life, I would have this subject treated as history rather than as religion. I would have the lives of these heroes presented in a plain way, free from any tincture of pietism, and confined to historically accepted fact, and free from the legendary miracles the authenticity of which is debatable ground. Thus might we enrich our own lives with an inspiration springing from other lives, often obscure in all but their spiritual panoply. As George Eliot wrote: 'That things are not so ill with you and me as they might have been is half owing to the number who lived faithfully a hidden life and rest in unvisited tombs.'

Filson Young

Musical Masterpieces of the Week : XII

TCHAIKOVSKY'S 'FOURTH': A SYMPHONY OF FATE

Robin Hey writes on the Fourth Symphony of Tchaikovsky, which you will hear played at Wednesday's Symphony Concert (National).

IT is possible that the mists of conjecture which obscure the true cause of Tchaikovsky's unhappy marriage will never quite be cleared away. A plain statement of the facts is all that can be trusted. Those facts are as follows. One day he received a letter from a girl whom he had already seen and met. The letter contained a fierce declaration of love—a love which Tchaikovsky did not in the least reciprocate. So warm and sincere was the avowal, however, that he decided to answer it. He arranged to meet the girl. He told her that, in exchange for her love, he could only offer gratitude and sympathy. Other letters followed until, finally, he found himself confronted with a painful dilemma: 'Either I must keep my freedom,' he said, 'at the expense of this woman's ruin, or I must marry.' He chose the latter course. 'I went one evening to my future wife and told her frankly that I could not love her, but that I would be a grateful and devoted friend.'

That was in the spring of 1877. In July they were married. Tchaikovsky was thirty-seven years old. Three days before the marriage he wrote to a friend: 'If I am marrying without love, it is because circumstances have left me no alternative. I gave way thoughtlessly to her first expressions of love: I ought never to have replied to them.'

Such a mockery of marriage could only end in bitter tragedy. It did. After a week in St. Petersburg, the couple returned to Moscow. It was arranged that, whilst his wife prepared their new home, Tchaikovsky should go off alone to Kamenka. In a note written at the time, the truth is already apparent: 'I leave in an hour's time. A few days longer and I swear I should have gone mad.' Nevertheless, in September we find him back again in Moscow, living with his wife. It was a pretty and comfortable home she had made for him ('My wife has done all she possibly could to please me'), and one that seemed to offer the composer everything which could make him happy in his work. But September was not through, when, if we are to believe a telegram despatched at the time, Tchaikovsky was in a condition bordering on insanity. He fled to his brother in St. Petersburg. After a violent nervous crisis, he lay unconscious for forty-eight hours. Nothing but a complete change of life and surroundings, the doctors declared, would avert disaster. In October he left for Switzerland. His married life was over.

Until (if ever) more exact details are available, these tragic events must bear whatever interpretation we care to put upon them. Only one thing more, indeed, should be added. Never, in all his life, did Tchaikovsky blame his wife for what had happened. 'Unwittingly and involuntarily,' he said, she was the cause of his unhappiness.

This bald recital of so private a matter is excusable by one reason only. It was during this period—both of the actual marriage and of the consequent convalescence—that Tchaikovsky wrote his Fourth Symphony; and only by knowing that fact can we get a proper perspective of the 'programme' laid down by the composer for that work. The very personal character of much of Tchaikovsky's music has often been the subject of criticism: is it permissible in a composer to translate his private experiences into music and thus make the world a com-

pulsory witness of his inner life? Without attempting to answer that question here, it may be said that if such a course is ever permissible the instance is to be found in Tchaikovsky. Quite literally, he learned in suffering what he taught in song. Time and time again we find him goaded into composition by some private emotional crisis. 'But for music,' he wrote on one such occasion, 'I should undoubtedly have gone mad.' So it was that, by November, we discover him at the Villa Richelieu, on the shores of the Lake of Geneva, transmuting into this symphony his reactions to the rude shock that life had recently given him. By December it was progressing well, and he moved to Venice. By January it was finished. By February a first performance was in preparation in Moscow.

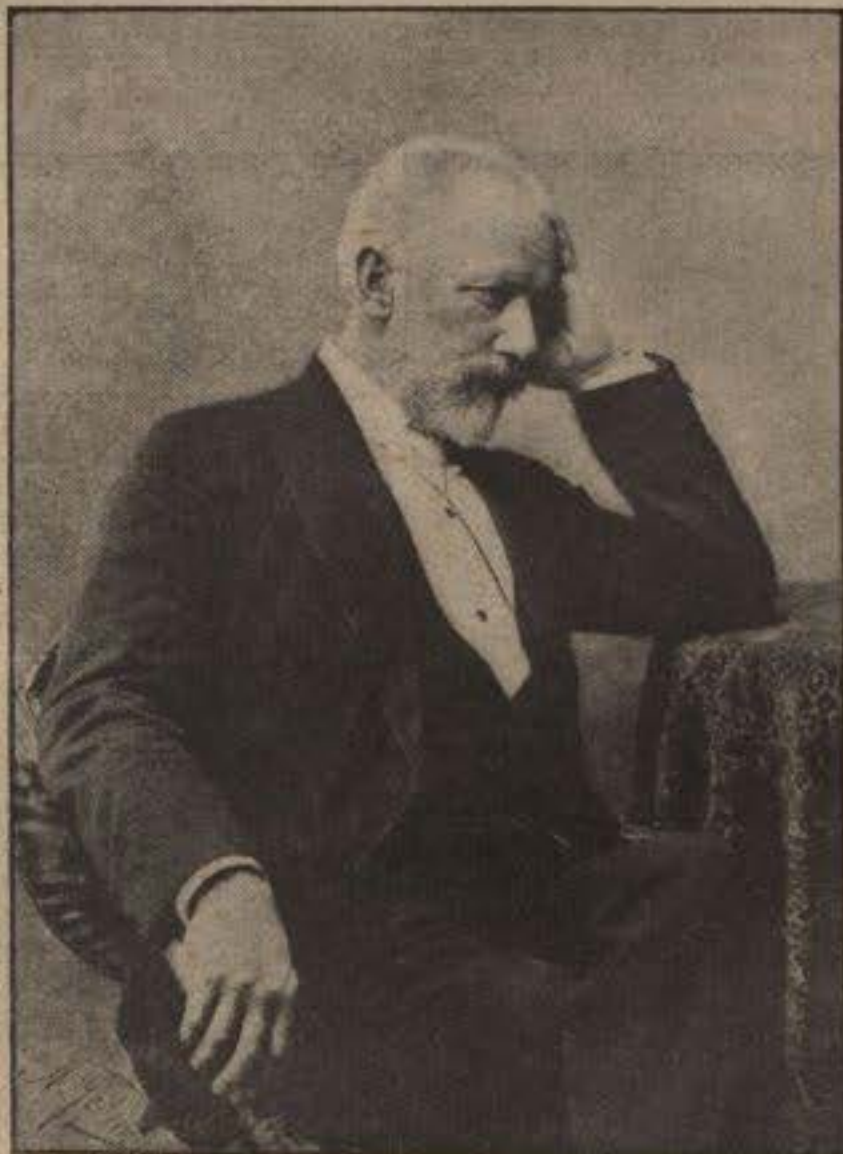
The work is dedicated to Nadejda von Meck—'My best friend.' With tactful gifts this wealthy admirer had constantly smoothed Tchaikovsky's difficult path; and now she had settled upon him an annuity of six thousand roubles. She was to him both mentor and confessor. They never met. In lengthy letters he poured himself out to her. The Fourth Symphony was his special gift to her—'our symphony,' he used to call it. When she had heard the work performed in Moscow, she wrote to him in Florence asking for an 'explanation' of the music; and for her express benefit Tchaikovsky outlined a detailed programme. How far this programme is merely a retrospective dramatization of the symphony is again a thing we shall never know. There it is, however, and we can but accept it for what it may be worth.

Like Beethoven's Fifth—to which the composer frankly admitted his debt—Tchaikovsky's Fourth has for its leading idea a theme of Fate. The symphony opens with it, delivered by the brass in naked octaves. 'This is Fate,' the composer wrote, 'that inevitable force which checks our aspirations towards happiness . . . that force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul.' Since this force is 'inescapable and invincible,' there is nothing to do but to submit to it; and so, in the symphony, the thunderous

theme of Fate is followed by—a waltz. 'Here is happiness!' Through gay tune after tune the music progresses, as if all that was dark and joyless were clean forgotten. But no, it is only a dream. Suddenly, roughly, like a blow between the eyes, the theme of Fate returns. 'So is all life,' the composer explains, 'a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us.' Such is the programme of the first movement. The second movement expresses another phase of suffering. 'Now it is the melancholy which steals over us when at evening we sit indoors alone. . . . A long procession of old memories goes by. . . . There were moments when young blood pulsed warm through our veins and life gave all we asked: there were also moments of sorrow, irreparable loss. All this has receded far into the past. How sad, how sweet, to lose ourselves therein!' Therefore Tchaikovsky opens the movement with a long melody on the oboe—one of those wistful, appealing melodies of which he was the master. Other melodies succeed it, though none so appealing, with now and again a hint of darker thoughts. The keynote is retrospect—retrospect in which even the sprightlier memories have won through time a hint of sorrow. The third movement, the Scherzo, expresses no such definite feelings. 'Here we have only capricious arabesques,' says Tchaikovsky, 'intangible forms which come to a man's head when he has been drinking wine and his nerves are rather excited. A tipsy peasant . . . a street song . . . sounds of a military band.' It is in

this movement that we seem to detect in the composer a determination to give a dramatic programme at all costs. Yet if ever he wrote objective music it is here, in this flashing Scherzo plucked on the *pizzicato* strings; and it needs no programme whatever. With the last movement, however, we return to the old subjectivity. Bluntly, Tchaikovsky announces its interpretation: 'If you can find no reason for happiness in yourself, look for it in others. Go to the people. See how they can enjoy life and give themselves entirely to fes-

(Continued on page 526.)



Photographische Gesellschaft

WEBER: SECRETARY IN FAIRYLAND:

W. Rooke-Ley's second 'Moment Musicale': incident in the life of Carl von Weber:

(On February 9, 1809, at the Royal Opera House in Stuttgart, the dress rehearsal of Weber's youthful opera 'Sylvana' was interrupted by the entrance of soldiers, and the composer was led off to prison. In that moment the fate of the romantic movement was involved. The events leading to the arrest and its issue are here described.)

HIS Royal Highness Prince Frederick of Wurtemberg was a thorn in the side of the King, his brother. Rather was he the iron entering the King's soul. The King had engaged upon a difficult gamble. He had coquetted with Napoleon, who had indeed made him king and enlarged his territories. He was crafty as a fox. He must play Napoleon just so long as was prudent. If the luck should turn, he must be ready to jump into the other camp, so as to preserve his ill-gotten gains. It was a tricky business; and Frederick was simply no kind of ally. He was dissolute and a spend-thrift. He had not the slightest interest in government or diplomacy. He was a European scandal—or would have been if the King had not patched up his affairs month by month. For every month, it seemed, Frederick would turn up in the royal ante-chamber with a tale of woe and a list of liabilities; and the fat King would storm and rage. He was so fat that a semi-circular space was cut in the tables to accommodate him. He had little, beady eyes and bloated cheeks falling over a fourfold chin. His temper was maniacal.

There arrived one day at the Prince's palace—it was the summer of 1807—a youth with a letter of introduction. He was a musician, it appeared, who was out of work and wanted a post. Frederick had less than no need of a kapelmeister; but it had occurred to him that secretary—someone to cope with his tottering finances—might be an advantage. Above all, he wanted a go-between with the King. He was tired of those monthly audiences. The

youth was charming; a fragile creature, with huge, brilliant eyes. He had the manners of a gentleman. His introduction was from a reigning sovereign. Frederick made him the offer. As for the youth, beggars could not be choosers. It was a bad time for musicians, with Napoleon turning all the little Courts topsy-turvy; kapellmeisterships were hard to come by. He accepted.

Stuttgart was enchantment for a boy of twenty-one, and Carl Maria von Weber as Comptroller of the Household of his Royal

Gardens like painted fairylands in the moonlight; mirrored ball-rooms reflecting the sparkle of a thousand candles; tiny, delicate boudoirs, and a proud staircase for the ritual processions—such was the setting of a comic opera upon which, as its players believed, no curtain would ever fall.

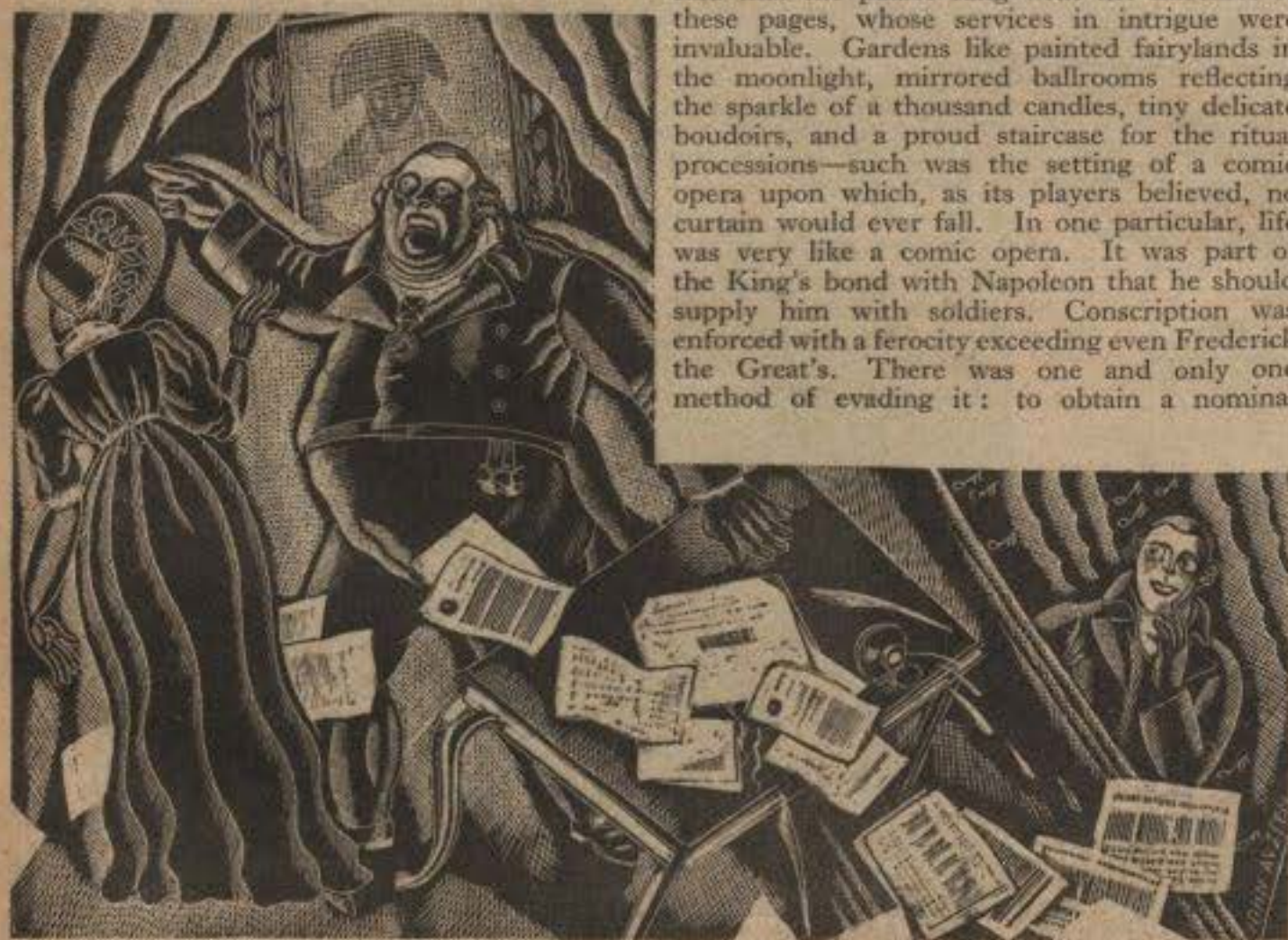
Highness had the golden key. All that one has read or imagined of the little German courts was here in a fine flowering. Its opera and its ballet had dazzled even Napoleon. The corridors of the palace were gay with young officers in the brilliant uniform of the Garde du Corps; there were no fewer than three hundred chamberlains; and, as if these were inadequate, a veritable army of pages chosen for their good looks from the nurseries of the nobility. It is said that the palace rang with the mischief of these pages, whose services in intrigue were invaluable. Gardens like painted fairylands in the moonlight, mirrored ballrooms reflecting the sparkle of a thousand candles, tiny delicate boudoirs, and a proud staircase for the ritual processions—such was the setting of a comic opera upon which, as its players believed, no curtain would ever fall. In one particular, life was very like a comic opera. It was part of the King's bond with Napoleon that he should supply him with soldiers. Conscription was enforced with a ferocity exceeding even Frederick the Great's. There was one and only one method of evading it: to obtain a nominal

appointment at the court. The rush to keep out of the army, the mysterious swelling of the civil list, as material for burlesque, will be obvious to anyone who has invented a libretto.

Carl's duties were multifarious. He must keep creditors at bay, negotiate with money-lenders; he must post accounts—at which he was a sorry amateur. Sedulously he entered the soaring totals, some against headings clear enough—horses, gaming debts, wine—others, and the more staggering, against a mysterious hieroglyphic, veiling what pensions one may readily surmise. There was always a deficit, and at each desperate juncture it was he who must brave the fury of the monarch. He knew himself soon to be no better than a scapegoat. For a time the abuse he suffered was vicarious; but one day an incident occurred that drew down upon himself the King's long-smouldering dislike. The interview had been exceptionally stormy; the King's arms, which his obesity precluded him from keeping to his side, had sawn the air like a distracted semaphore; his empurpled visage had approached the confines of apoplexy; and Carl had found himself, as was often the case, in the corridor without quite knowing how he had got there, when he stumbled against an old woman who had lost her way in the labyrinth of the palace. She was looking she said, for the court washerwoman, and could Carl direct her? The devil of malice whispered in his ear. 'In there,' he said, pointing to the royal cabinet. The old woman entered and found—but history has no brush to paint the scene. The pleasantries rankled.

Poor Carl! He had brought to Stuttgart such a load of dreams. There were the operas he had meant to write. He was interested in such strange things: fairy-tales and legends; in tales of sorcery and witchcraft; in the mystery of the forest and the elfin tricks of moonlight; in the chivalry of brave knights and fair dames. He wanted to get these things into music, to make opera out of them, which no one had ever thought of doing. He used to talk about it to Franz Danzi, the conductor of the opera house. This was a plump little man with laughing eyes and a heart of gold. Danzi probably thought it all very novel, very original; but encouraged him. Carl brought him the libretto of his opera. It was called *Sylvana, or the Dumb Girl of the Forest*. It had lain long idle in a corner of his apartment, and dust had gathered on the few pages of manuscript that represented a whole year's labour. Life was so gay, so distracting. Danzi entreated him to finish it. *Sylvana* is a fairy-tale. Here are romantic castles and baronial feuds; a huntsman who loses his way and meets strange adventure; a beautiful peasant girl whose noble lineage is discovered in the last act! It perilously resembles the coloured drama of Skelt or Pollock. Yet it is the beginning of something. For a wind stirs its pasteboard forest that shall grow later into the mighty storm of the *Walküre*, and in its story of a dumb girl who recovers her speech through the power of love we discern, far off but distinct, the motif of *Lohengrin* and of *Tannhäuser*.

Danzi, further to wean him from idleness, introduced him to the glittering world of 'behind scenes.' He fell instantly and headlong in love. She was Gretchen Lang, the prima donna. She was twenty, fair-haired and dancing-eyed: a coquette. She had a roguery that his own more dreamy temperament found seductive. How much of her heart she gave him



A FORGOTTEN TRAGEDY OF MUSIC

the romantic composer famed for 'Der Freischütz' and his 'Invitation to the Waltz'

may be doubted; the sequel shows it to have been little. It was the eternal comedy of the Fotheringay and Pendennis. The bohemians swarmed round him like flies round a honey-pot. He was so good-looking, so charming. And was he not the Prince's treasurer? He must be rich. He now added a valet and a groom; and in the summer cavalcades, when the whole company drove out (at his expense) to picnics in the woods or among the hills, he would ride beside Gretchen's carriage, a very picture of the young hero of his opera. His opera? Was he not writing a wonderful opera for them all, with parts exactly fitted to their respective attractions? *Sylvana* was canvassed in every detail. But in the meantime there were the intimate little suppers in his rooms in the palace; the innumerable birthday-feasts and celebrations; the improvised parties in the lodgings of one or other of them, when wine and good cheer flowed in from the court-caterers, and they invented such brilliant charades and burlesques; and the night-time carnivals upon the river when, like a fleet of Venetian masqueraders, they floated dreamily to little islands, where music and the mystery of the hour hushed their talk to whispering, and Carl and Gretchen could make love to one another under the stars. *Sylvana* proceeded but slowly.

And then a bolt from the blue. Carl returned to his rooms one day with the curious sensation that someone had invaded them. He was conscious as he approached of a smell of dogs. He opened the door, and there, sure enough, in two elaborate travelling-baskets, were two ancient poodles; there in a corner was a bass-viol, and there huddled in a chair was an old, old man. His father. The poodles and the bass-viol were his only luggage—save a trail of liabilities. He was in his dotage: a senile composite of Colonel Newcome and the Major. He was that pathetic object, the decayed gentleman. He babbled of courts and of the wars. And Carl had imagined him safely tethered at the other end of Germany! And now he had not only to support him, but to manage him. For the old man added to the delusion of income the instinct of a jackdaw. In a few weeks, any scraps of Carl's manuscript he found lying about he was sending off to publishers with a handsome suggestion as to terms. But these were trifles. A draft for 1,000 thalers had been entrusted to Carl by his Royal Highness for the settlement of some claim of catastrophic urgency. This, too, disappeared. It had found its way to a creditor of the old man's, in payment, no doubt, of some debt equally pressing.

This was a crisis. *Sylvana* had long since ceased to be merely an offering to lay at the feet of Gretchen; it had become his sole passport to solvency. His own debts, to say nothing of his father's, were now frightening. And *Sylvana* was already in rehearsal! His father's mad act threatened him with annihilation. Elsewhere, too, affairs were critical: the Prince's, which were now nearing the final bankruptcy; the King's. For it was the winter of 1809. Wagram had been fought. Napoleon was clamouring for men. There sat the King day by day poring over lists, brooding over that brother, that secretary—that washerwoman! Where could Carl turn for money? A certain General von Dillen had invented a species of fraud which consisted of selling court appointments to ensure exemption from military service. This man was what the history-books

call a 'favourite.' He had been a groom in the royal stables. He was now the King's shadow. He had invented this fraud, but he had not patented it. Others beside him had worked up a lucrative practice. Why not Carl? No; he would not. Instead, he combed the city for moneylenders. No one would lend him a penny. It was known how he stood with the King. He was at his wit's end, when a man named Huber, who had once been his groom and was now a lackey at court, came to him and said that for a commission he could, he thought,

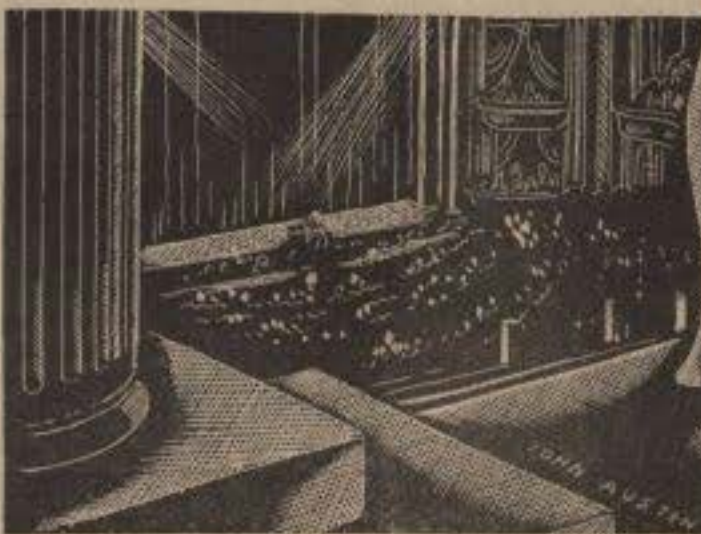
Summer cavalcades . . . and night-time carnivals upon the river when, like a fleet of Venetian masqueraders, they floated dreamily to little islands, where music and the mystery of the hour hushed their talk to whispering, and Carl and Gretchen could make love to one another under the stars.

arrange a loan with one Höner, an innkeeper. Carl's heart leapt. The situation was saved.

Now followed weeks of sheer happiness, as *Sylvana* grew daily under his eyes. What more glorious than to be rehearsing one's opera with such a company, and with Gretchen in the title-rôle? The day of the dress rehearsal drew near. It was fixed for February 9. The composer sat in the shrouded auditorium; while the fiddles tuned up, the noises died down behind the curtain, and Danzi awaited the signal for the overture. But even as Carl was savouring those delicious seconds, a distracted innkeeper was running about the streets of Stuttgart declaring that his son had been called up for military service. He had paid, he said, 1,000 thalers . . . the Prince's secretary had undertaken . . . the secretary's groom had sworn . . . Already the rumour had floated up to the palace, where the King and the sinister von Dillen were closeted with those dwindling lists. No one could have been more profoundly shocked than von Dillen. Tampering with the royal levies! As for the King, he knew that his hour had come.

Thus was it that no curtain rose that day upon *Sylvana*. As Danzi waited, the soldiers were at the door. Carl was arrested and thrown into a fortress.

The 'secretary's groom' kept in discreet hiding, and the innkeeper's story was readily believed by a court in which both judge and jury were the King. Carl's rooms were ransacked, and their contents, which included gifts from the Prince, produced to convict him a thief. His father was confined in a separate prison. The damning charge was, of course, high treason, and already Carl felt the cold kiss of a last dawn and heard the tread of a firing-party. But he was indifferent. Life had now no meaning; for Gretchen had deserted him. All that merry crew of mummies, all in Stuttgart whom he counted as friends, had scattered like birds at a gun-shot. All save one—Franz Danzi. Danzi had left no memorial save his name; we who are the inheritors of the romantic movement should raise him a monument. That little man with the courage of a clean heart braved the presence-chamber. What passed is not recorded; but the issue proves him to have possessed some strange magic. He had a more difficult task with Carl. He had to convince him that not Gretchen, but Carl, had been faithless. Those jilted dreams: were they not more than the scars of a coquette? That life he had been leading: where would it have ended? Had Danzi not always said, 'To be a true artist you must be a true man?' Homely words and copybook, but did Lammenais, a few decades later, teach Liszt more? The hour was big with promise. Napoleon was breaking up the old world. The air that blew through his prison bars was heady with excitement, for it carried a sound as of men marching and of their songs, which were of the people and the fatherland. He must hurry to catch up with them. His sentence came, and it was banishment. He was penniless; he was debt-ridden; he had his father on his hands; he had no plans, no prospects. Yet when his guards left him at the frontier, he was as a man who smells the morning.





WHAT THE OTHER LISTENER THINKS

Selections from the Editor's Post Bag
Enlivened by George Morrow.



THE 'NEGLECT' OF MOZART.

THE neglect of such a great composer as Mozart in the B.B.C. programmes is unquestionably bad taste. Can it be that the amount of time, work, and ability to play the sublime concertos for pianoforte, bassoon, clarinet, violin, viola, etc., and countless other works of this amazingly consistent composer, is too much for the B.B.C. Symphony Orchestra? I think not. I congratulate them upon their one rendering of the pianoforte concerto in B flat (K.456); it was a treat not to be forgotten, and yet the Salzburg relay was a marvellous revelation of well-balanced and exquisite playing combined with such restraint, in other words Mozart rendered magnificently and a performance to make one look forward impatiently towards a higher standard in taste and playing. The revival of Mozart lies in the hands of the B.B.C.—H. J. C., Kennington, S.W.

[Mozart has never needed 'reviving': music lovers have never wavered in their devotion to him, and the B.B.C. will always be among the most enthusiastic of his admirers. But it is not possible to play all the best music in 365 days of 24 hours each.—Music Editor, 'The Radio Times']

A WELCOME VISITOR.

HAVING listened to previous talks on 'Our Boys and Girls at Work,' I looked forward with pleasure to Mrs. Wiffringham's recent talk, 'The Young Workers on the Land.' Being a country woman and a lover of the country, I appreciated all her remarks until she told us that living was cheaper



in the country. Many people I know will agree that this is not so. Many cottages have quite small gardens, and fruit and vegetables are dearer than in town. Meat and fish also are dear. When my town friends visit me they often bring something that they know I have to pay more for. Coal also is dearer than in any district I know. House rent certainly is cheaper, but what of the house?—A Romney Marsh Listener.

THESE CINEMA ORGANS.

I HAVE been observing with interest the slight controversy which has arisen over the subject of cinema organs. I have also read Mr. D. E. Auty's wonderful letter on the subject. May I congratulate Mr. Auty on his wit and his cutting remarks? I do not believe a word he says, and wish I had such a literary brain as his so that I could at least make an effective reply to his letter. It took me quite a long time to translate his scientific letter. May I here give a list of the meanings of one or two of the words which Mr. Auty used? Sarsaparilla—kinds of smilax, a drug made from the roots of smilax. Cacophony—Unless the printer has erred, Mr. Auty, you have made a little mistake; I find the word is 'cacophony.' Mr. Auty says that the cinema organ music is padding. With what would Mr. Auty like his programmes padded? We will see if the B.B.C. can have the matter rectified.—F. R. Dimbleby, East Twickenham.

PRAISING 'P. G.'S' PIFFLE PAGE.

The Radio Times, I like it well
Here by the fire we sit and tell
Each other of the things in store,
On every page are feasts galore.
The Piffle Page, one writer said,
He makes me think he's newly wed.
Each listener from your store can borrow
Remarks enlivened by George Morrow;
Let our remarks be made in vain
It would be best to make it plain,
So long as we get music grand
That can't be beaten in the land,
Each listener will be blithe and free;
No thanks to satirist 'P. G.'
Enter the censor with his pen,
Remembering, 'Don't appear again.'
—W. C., Derby.

NOTHING.

MAY I thank Mr. Christopher Stone for treating 'o' as a figure and not as a letter of the alphabet? Among the illiterate this seems to have taken the place of their former custom of using 'ought' for 'nought.' The excuse, I believe, is that it is clearer on the telephone, and the same reason is given for using 'double six' (reminiscent of dominoes) for sixty-six. Personally when I telephone, I continue to call 'o' 'nought' unmoved by the prompt correction of the exchange, who obviously hears me quite plainly. But we have no need of such precautions from Announcers, who, unfortunately, sometimes take them. Again thanks for not doing so.—G. L. T. Cleveley, Bruges.

Mark your letter 'What the Other Listener Thinks,' or 'Open Letter to Broadcasters,' and address it to the Editor, 2, Savoy Hill, London, W.C.2.

OPEN LETTERS TO BROADCASTERS.*

TO MR. GEORGE ALLISON.

DEAR MR. ALLISON,—I have listened in every time you have given a running commentary on a football match. On Saturday, November 8, you excelled; and I do not think any sportsman could wish for a more vivid, lucid, and unbiased account of a match.—B. Heather, Kennington.

TO MR. GODDARD.

DEAR MR. GODDARD,—Readers of Stevenson's letters will hardly accept the statement contained in your article on Bach's Toccata and Fugue in D Minor, that music entered hardily at all into R.L.S.'s range of aesthetic experience. In the published letters he discusses intelligently among others, Mozart, Beethoven, Wagner, Schubert, Raymond Lully, Rameau, and Bellini. He was a constant attendee at concerts, and he records that Beethoven and Wagner were among his favourites.—J. C. Appleby, Scarborough.

TO THE HON. HAROLD NICOLSON.

DEAR MR. NICOLSON,—I enjoyed your talk on November 7, but it was rather a shame to make fun of your spaniel Henry, when he was listening, and you must have hurt his feelings when you suggested another name for him. You said he was stupid, so he would not know; you did not mean what you said. Anybody who lies up at the edge of the bed while his spaniel takes the middle does not want to part with the dearest companion imaginable. I should know, for did I not have a severe attack of cramp this very morning from the same cause? There was a great deal of truth in what you said, but some cocker spaniels will scent out any food in any place you like to put it; mine will, but greed is his only fault.—L. M. Hunter, Worpleston Hill.

TO 'HENRY,' c/o THE HON. HAROLD NICOLSON.

DEAR HENRY,—Of course you know me. Your master introduced us the other night at the microphone, and I was very pleased to make your acquaintance. You must have felt, as I have often felt for seeing and hearing, the 'mike' is a wretched one-way street. I wanted very much to hear and see how you behaved at your loud speaker. Is it a horn and did you cock your head sideways when you heard your master's voice? As you are a cocker it would have been the natural thing to do. When he whistled and called you did you wag your tail and bark, or did you just say 'Garn!' with a sustained Harry Lauder burr on the 'r,' as so many dogs would do if they thought somebody was trying to bamboozle them? When your master came home last night did you look at him reproachfully for the trick he had been trying to play on you? Now, Henry, good dog, will you kindly tell your master that the next time he garruls on the 'mike' about people and things, there are lots of people like me who would love to have the above questions answered. Hoping you will be able nearly to catch your next sparrow in Kensington Gardens, I am, Henry, Yours truly, M. C. McClelland, Bangor.

TO MR. J. C. SQUIRE.

DEAR MR. SQUIRE,—When broadcasting on Friday, October 31, you unconsciously did Tennyson an injury. You spoke of 'Flaws in the Azaws,' whereas he, with his instinct for suggestive sound, undoubtedly wrote 'Flo-res in the Azo-res,' intending the Spanish places to have their 'slow, meandering, Spanish names.' Do you know that other ballad written by a man whose classical education was by eye alone? It begins:—
We went to get cochles
To cook for Darnocles
And fixed up the satchels
Of Ajax and Achilles.

Perhaps he, too, would speak of 'Flaws in the Azaws.'—O. T. Tuck, Bramley.

TO MR. JACK PAYNE.

DEAR MR. PAYNE,—Although I enjoy your programmes best of the internal broadcasts, I wish to defend 'the Man who wrote the Stein Song' from your comic but somewhat murderous intentions! Did he not elevate us from the 'Blue without You' type of rubbish, the incessant 'dawn,' and the ever-present



'Moonlight'? Surely his masterpiece ranks with the Drinking Song of Old Heidelberg and the Soldiers' Chorus from Faust? Pray do not condemn the man who raises us from the mire of monotony to the realms of Bacchus (without the usual necessary expense and unfortunate results).—B. Gelert, Milborne Port.

'GAGS' IN GILBERT AND SULLIVAN.

THE 'gags' in Gilbert and Sullivan operas instanced by your correspondent, Mr. J. Moor, together with many others, were all introduced by, or with the full approval of, the author. Therefore they cannot strictly be held to be 'gags,' and 'The Broadcasters' were correct in their statement. This is not to say that one does not agree that some of them may be 'rubbishy interpolations.' The edition of the operas published by Macmillan, to which Mr. Moor refers, is generally regarded as being the standard version.—D. Graham Davis, Acting Editor, 'The Gilbert and Sullivan Journal.'

RECORD VAUDEVILLE.

I AM afraid I cannot compliment the B.B.C. on its second Vaudeville Programme by gramophone records. I heard only five or six of the items, which was really quite sufficient. These days it seems utterly impossible to escape the horrible Yankee nasal twang, and there was an abundance of it in the first few records I heard. We hear quite enough of this pestilential twang on the screen. For goodness sake let us not have more pushed on to us by the B.B.C. The first effort was really fine—all British artists. Please stick to them.—Briton.

SOME GROANS AND HISSES!

ARE we not in danger of making broadcasting in this country too mechanical? The trifling incident which occurred recently during the interval of a musical programme when, after a sound something like the falling of a dead body, the Announcer immediately assured listeners that the noise was only the falling of the lid of the piano. To me this gave that human



touch which seems so lacking in our Programmes. Is it not, for instance, possible for the studio audience, who so readily approve the efforts of the artists who are broadcasting, to show their disapproval in the reverse manner? A few hisses and groans occasionally when the item did not please would, I am sure, make wireless reception a living thing, while the artists will surely accept in the Studio what they are compelled to accept in the theatre.—H. Hall, Carlisle.

THE MORNING SERVICE.

MAY I be allowed to submit the following letter to the Morning Service Choir?—
Each morning you sing praise to God,
And words are read that help and heal;
Our busy hours we know enriched
Since we these moments from them steal.
—R. Elliott, Buckhurst Hill.

IS CHAMBER MUSIC DEAD IN THE NORTH?

THE above assertion reminds me of an incident which occurred something like forty years ago. I was present at a Pianoforte and Violin Recital given by the late Sir Charles Hallé and Lady Hallé (Madam Norman Nerada) in the County Hall, Carlisle. It was in the afternoon; and during the interval a friend, who was sitting in front of me, turned round and made this remark: 'Do you suppose there is a single person here who would not rather be anywhere else?'—T. Wilkinson Stephenson, Penrith.

A FAMILY AFFAIR!

I MUST take up the cudgels with 'All-time Listener' on the subject of the effects of marriage upon Announcers. What lamentable ignorance and prejudice are shown by your correspondent, whose ideas of matrimony are so largely gastronomical. It is obvious to anyone of experience that marriage alone could produce the tact, geniality, cheerfulness, and good-humour with which that same golden-voiced Announcer delights his listeners. What inspires the poignant sympathy expressed in his voice when disaster or bereavement is his topic? What lends gaiety to his words when joy is appropriate? Of course, a happy domestic married life. To the Announcer of the dismal tones, an obvious bachelor and probably recently disappointed in love, I would apply the required remedy at St. Margaret's, Westminster. The change perceptible after the honeymoon will be startling.—Pro-Matrimony!

THINK IT OVER!

I FEAR that 'A Gentleman,' in your issue of October 24, attempts to tackle a very hard 'noot,' 'boot' it is a pleasure to find a Southerner disbelieving that Northerners talk about 'T'coop.' Let me try to help. Southerners use a sound in pronouncing the work 'book' that Northerners use in pronouncing 'cup,' and when attempting to write phonetically what Northerners say for 'cup' (because it is not that which they say) Southerners use 'coop,' and consequently Northerners think that Southerners think that Northerners pronounce 'cup' like Southerners pronounce 'coop.'—W. B., Wiltshire.

A Satirical Playlet

by Richard Mallett

OUR MR. BIMBER MISSES SOMETHING

SCENE: *The Bimbers' drawing-room. Mrs. Bimber is sitting by the fire, reading, when her husband comes in. He is tired and irritable.*

MRS. BIMBER: Have you finished?

MR. BIMBER (*sharply*): Finished? What do you mean, finished?

MRS. BIMBER: Didn't you go out to do some weeding?

MR. BIMBER: Certainly I did. And you ask me if I've finished! And at this time of year, too! You know very well the state the garden is in. Ground like a rock. And who the devil left my putter leaning against the back door all last night?

MRS. BIMBER (*gently*): You did, John, dear. You know you were out there yesterday practising.

MR. BIMBER: Well, perhaps I did, perhaps I did, no need to make a fuss about it. The point is that you ought to know that if you go out into that garden to do some weeding, you don't finish doing it (*very sarcastically*) in

about (*looks at his watch*) half an hour.

MRS. BIMBER (*placidly*): Well, I only thought, as you came in again—

MR. BIMBER: Of course I came in again. There's something I particularly want to hear. Though, of all the times to have it, a Saturday afternoon—

MRS. BIMBER: What is it?

MR. BIMBER: It's a running commentary, so I suppose they couldn't very well have it any other time. No, of course they couldn't. Where's *The Radio Times*?

MRS. BIMBER: Edith had it.

MR. BIMBER: It's not a bit of use to me telling me Edith had it. The point is, where did she put it after she had it?

MRS. BIMBER (*pointing*): What's that?

MR. BIMBER: That's *World-Radio*. I don't know what we have that for when Tom isn't home. He's the only one in this house who reads it properly. I can't be bothered with foreign stations and technical stuff. . . . Confound it, where is *The Radio Times*?

MRS. BIMBER: What is it you're sitting on?

MR. BIMBER (*feeling behind him*): I'm not sitting on anything. Oh, here we are. (*He pulls it from under him.*) I don't know why you people have to be so careful shutting it up again after you look at it—why can't you leave it folded back at the right day? (*He flutters the leaves.*) It's getting so beastly fat now with all these new programmes that you can never find anything. . . . Thursday, Friday, Saturday—ah!—oh, no confound it, that's *Regional*. Here it is. 'A Running Comm—' Wha-a-a-at!

MRS. BIMBER: What's the matter?

MR. BIMBER: Matter! It says here 'From 2.30 to 3.0 (approx.)'!

MRS. BIMBER: Well, what—have you missed it?

MR. BIMBER (*furiously*): Of course I've missed it! Isn't it twenty-five past three?

MRS. BIMBER (*placidly*): Yes.

MR. BIMBER: Well, then! and you ask me if I've missed it! (*He throws the paper on the floor.*) Dash it, I wanted to hear that. I really wanted to hear it. (*He broods.*) I'd been looking forward to it for days. (*Another pause.*) I think someone might have reminded me of it.

MRS. BIMBER: But, John, dear, I didn't know.

MR. BIMBER (*impatiently*): I'm not blaming you. Only I do think—

MRS. BIMBER: But who else could have reminded you?

MR. BIMBER (*very impatiently*): Oh, well! (*Waves his hand as if to indicate a vast multitude.*) Anyone. Edith. Mary, even.

MRS. BIMBER (*bewildered*): But they didn't know either—

MR. BIMBER (*very impatiently indeed*): Well, perhaps not, perhaps not!

MRS. BIMBER (*doggedly*): But you said—

MR. BIMBER (*shouting*): It doesn't matter!

All the same, I do think I might have been reminded. (*Mrs. Bimber opens her mouth to speak; he proceeds hastily.*) I'm not blaming anyone in particular, as I say (*magnanimously*), it's just that I particularly wanted to hear that running commentary. I'd have missed almost anything else for the sake of that. (*With a touch of pathos.*) It's annoying. When anyone else wants very much to hear anything, everybody else in the house hears of it weeks beforehand, and—

MRS. BIMBER (*reasonably*): Well, John, that's why; you didn't tell us—

MR. BIMBER (*unheeding*): and the set is got all ready for it, everybody's told what to do at the time, the batteries are looked after, and—why, when Edith wanted to hear that talk on hockey or whatever it was,

she brought the alarm clock in here and set it. (*Resentfully.*) Nearly made me jump out of my skin. And yet when I want to hear something, look forward to it for weeks, there's nobody even to come out and tell me when it's coming on. Ah, well, I suppose I have to put up with these things as long as I can. But I did want to hear that commentary. It's made quite a difference to my afternoon. I come in, tired out after hard work in the garden, and— Is anyone using the bathroom?

MRS. BIMBER (*startled*): The bathroom? No. Why?

MR. BIMBER: I want to go up there and practise my swing. It's the best place in the house; there's nothing to hit if you stand in the middle of the floor.

MRS. BIMBER: But I thought you were tired out?

MR. BIMBER (*annoyed*): Oh—er—I didn't mean that.

MRS. BIMBER: You might switch on the wireless before you go up. (*Mr. Bimber walks across and does so*)

THE LOUD SPEAKER: . . . previously announced, the Running Commentary had to be postponed accordingly. Now, however, everything is ready to begin, and it will be given immediately. We're just taking you over to G1— (*Mr. Bimber switches off again.*)

MRS. BIMBER (*intelligently*): Why, there it is!

MR. BIMBER (*without enthusiasm*): Um.

MRS. BIMBER: But don't you want it now?

MR. BIMBER (*walking to the door*): Oh, well. . . . I—er—I think it's really my duty to practise my swing. I—er—much as I should like to hear that really. I must get into form; I'm playing with Brown tomorrow morning. . . . (*He sidles out.*)



TO MUSIC, TO BECALM HIS FEVER.

*Charm me asleep, and melt me so
With thy delicious numbers,
That being ravished, hence I go
Away in easy slumbers.
Ease my sick head,
And make my bed,
Thou power that canst sever
From me this ill,
And quickly still,
Though thou not kill
My fever.*

*Thou sweetly canst convert the same
From a consuming fire
Into a gentle-licking flame,
And make it thus expire;
Then make me weep
My pains asleep,
And give me such repose,
That I, poor I,
May think, thereby,
I live and die
'Mongst roses.*

*Fall on me like a silent dew,
Or like those maiden showers
Which, by the peep of day, do strew
A baptism o'er the flowers.
Melt, melt my pains,
With thy soft strains,
That having ease me given,
Will full delight
I leave this light,
And take my flight
For Heaven.*

ROBERT HERRICK.

MUSIC
OF
THE
WEEK

MALKO: A CONDUCTOR FROM LENINGRAD

A Russian Programme under a Russian Conductor: Prokofiev, Rimsky-Korsakov, Shostakovich—Tchaikovsky's Violin Concerto and his Fourth Symphony—Bela Bartok to play his Pianoforte Rhapsody—*A jeu d'esprit* of modern music

READ
AND
THEN
LISTEN

A Tartini Sonata.

(National. Sunday, 4.15.)

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

He dreamed, so we are told, that he made a bargain with the Devil for his soul. Everything

went as he would have it and the idea occurred to him to hand his violin to his new servant. To his intense astonishment the Devil played with consummate skill and energy, and with such beauty as surpassed the boldest flights of his imagination. Seizing his violin when he awoke he tried in vain to recapture the music he had heard, but the piece which he then composed, 'The Devil's



BELA BARTOK.

Sonata,' although the most famous that he left, seemed to himself 'far below the one he heard in his dream.'

A Russian Programme.

(Regional. Sunday, 9.5.)

NIKOLAI MALKO has already introduced himself to wireless listeners as one of the foremost representatives of present-day Russian music. He is Director of the State Academy of Music and Professor at the Leningrad Conservatoire, and both there and abroad has been for some years one of the leading champions of the music of his fellow-countrymen. His programme is entirely Russian; even Arthur Catterall, thorough Englishman though he is, studied with Adolph Brodsky, and may thus claim to know Tchaikovsky's concerto almost at first hand. The Overture with which the programme begins is from one of Rimsky-Korsakov's earlier operas, produced in 1873. It was thoroughly overhauled twenty-one years later. Its name means The Maid of Pskov, but we know it better in this country as Ivan the Terrible, and its story is concerned with the ruthless monarch who was Czar of Muscovy at the time when Queen Elizabeth reigned over England. Prokofiev, so his compatriots tell us, represents a re-action against Scriabin and all the religious mysticism which was taking hold of music in Scriabin's day. Prokofiev's is music for its own sake in which the melodies are simple and straightforward, exploited with a barbaric gusto. They think of him in Russia, too, as a jester in music. His themes are usually short and strongly rhythmic, and there is a terse directness in his music which is the very negation of anything romantic or emotional. And the name of this concerto really means that it is a harking back to the older models. Shostakovich, even younger than Prokofiev, is one of the most brilliant members of the school which claims descent from Rimsky-Korsakov. Listeners may remember that Malko introduced a symphony of his when he last conducted a B.B.C. concert; it and several other works are already known in most European music centres, and his opera *The Nose*, founded on a story by Gogol, had a successful first production in Leningrad only last year.

Tchaikovsky's Violin Concerto.

(Regional. Sunday, 9.5.)

TCHAIKOVSKY had no great luck at first with two concertos which have since grown to be among the most popular of his works. The crushing reception which Rubinstein gave to the first pianoforte concerto was recalled four weeks ago when it was included in our second Symphony Concert. The violin concerto fared very little better at the hands of Auer, to whom it was first dedicated, the great violinist who died last July at the ripe age of 85. It was left to Adolph Brodsky, so long a distinguished figure in the music of Manchester, and indeed of all England, to bring the concerto before the world. He did that with such effect that not only Auer but every violinist of note soon discovered how grateful it was to play and to hear. It was composed in the year after Tchaikovsky's ill-fated marriage, while he was living abroad, first on Lake Geneva, and then in Italy. When the Concerto was finished, he wrote to his friend, Madame von Meck, that the first movement pleased him. 'But,' he added, 'the Andante does not satisfy me and I must either improve it radically or write a new one. The Finale is, if I mistake not, as successful as the first movement.' He did eventually write a complete new slow movement, and the work, as we have it, is throughout so full of melody and grace that his own pleasure in it is easy to believe.

Sir Frederic Cowen.

(Regional. Monday, 8.35.)

SIR FREDERIC COWEN never had any doubt, even from his earliest years, that music and nothing but music was to be his career. At the age of eleven he gave a pianoforte recital, and in the following year played a pianoforte Concerto at a concert in which Joachim also took part. From then until the present day, he has been engaged as conductor and composer—making occasional appearances as pianist—taking a very large part in the music of Great Britain for more than a generation. For years, works of his were regularly produced at the great Festivals, and his operas and other important music have also been given under the best auspices. He has been conductor of the Hallé Orchestra, the Liverpool Philharmonic, the Bradford Festival, the Royal Philharmonic, and the Scottish Orchestra, as well as such bodies as gather for the great Handel festivals. Although his music ranges over a very wide field, listeners know him best as a composer of graceful and happy music. All the songs and orchestral pieces in this programme are in sunny mood; even the Symphony from which the first movement is to be played has nothing heavy about it. Sir Frederic has told us that a very happy holiday in Wales was in his mind while he composed it, giving also a hint of what the holiday was. 'The Symphony had a certain amount of Celtic flavour about it, and I expect its composition was not unconnected with the recollections of my rambles, my broken-down old piano, the hymn-singing, and the honeymooners of two years before.'

Bach's Chaconne.

(National. Tuesday, 10.10.)

HOW good a violinist Bach himself was, we can only guess—good enough, anyhow, when he left school, to become a member of the band maintained by a brother of the Duke of Weimar. He certainly understood the instrument and its capabilities as only few have done; even his keyboard music often suggests that he wished it might sound as the violin would make it do. It may be that he had in mind an ideal instrument, such as man has not even now evolved, with all the organ's power of welding intricate parts into a pattern, and the strings' capacity for sustained and modulated tone. In his three Suites (partitas) and three sonatas for unaccompanied violin, he certainly makes big demands on the player's ability to keep several parts going at once. This chaconne,

the last movement of the second of these partitas, is looked up to as the greatest of all violin pieces, one in which every quality of the instrument is used with consummate mastery. Originally the name meant a slow dance in three-four time, but by Bach's day it had become a series of variations on a ground bass—one which is repeated over and over again while something fresh is always happening above it. Bach rings the changes between a texture woven of several parts, and a melody with accompaniment; syncopation is freely used, and the spirit of the music passes from grief to resignation, with here and there a hint of happiness, and the hearer's interest can never flag for a moment. The chords and double stopping of which it is full, may well have been easier in Bach's time than now, when the player could loosen or tighten the hair of his bow while he played, by varying the pressure on it of his right-hand thumb. But it can never have been other than a big task. In adapting it for the viola, Mr. Tertis has put his brother viola players once more in his debt; the instrument is so shabbily dowered by the great masters that it has to depend largely on borrowing from its neighbours. And an arrangement for viola has this further interest, that Bach himself preferred taking a viola part in chamber music; he felt himself more at the heart of the music so.



SERGE PROKOFIEV.

Mackenzie's Scottish Concerto.

(National. Wednesday, 3.30.)

SIR ALEXANDER MACKENZIE tells us that the Concerto was composed for Paderewski, who played it for the first time in 1897 at a Philharmonic Concert, with the composer conducting. In the Scottish idiom throughout, and based on several old airs, it is in no way a mere pot-pourri. The first and last movements are closely united, two of the themes appearing in both. In the first movement will be heard part of the tune 'Blythe, blythe and merry are we,' which afterwards becomes the principal theme of the last movement. Immediately afterwards there is a quotation from 'Green grow the Rushes O,' which plays a conspicuous part in the accompaniment to the broad second subject (the composer's own), and, indeed, throughout the movement. The slow movement, following without a break, is built on the beautiful old song, 'O Puirith cauld' (Oh, cold poverty), and the theme of the last movement will be easily recognized from its earlier appearance. The movement resembles a wild Highland orgy, with the sturdy tune treated in variation form with snatches of 'The Rushes.' Its rushing flow, however, is checked by a slow variation with an original melody for cellos. But a return to the lively beginning, with a still livelier Presto following, makes a brilliant conclusion to the Concerto. Sir Alexander has often taken his themes from the traditional music of his native Scotland; how well he can cast it in the moulds of concert music is nowhere more happily shown than in this Concerto, the only one he has given us for pianoforte.

Strauss Songs.

(National. Wednesday, 8.0.)

A GENERATION ago when Strauss and his admirers still had to take up arms and defend him from the charge of preferring mere noise to true music, the songs were always a weapon ready to their hands. For in them is a wealth of melody and lyrical beauty that very few, if any, song-writers have surpassed, and always the music enhances and illuminates the texts in the

(Continued on page 520.)

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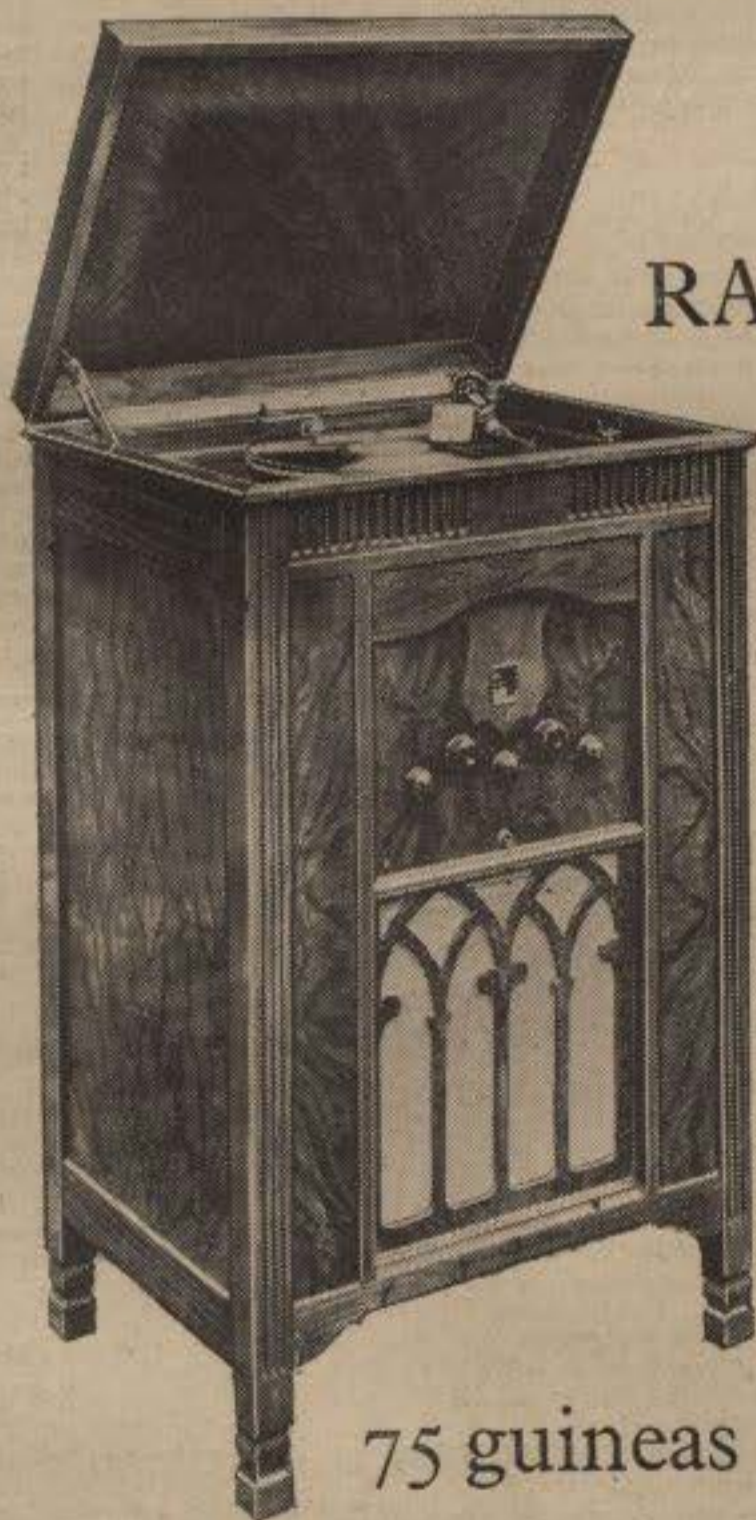
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MUSIC OF THE WEEK

(Continued from page 518.)

way that a song must do if it is to be worth while. The second of these is a setting of a poem by Uhland, whose verse has inspired many song-writers; it sings of a valley where the poet's childhood was spent, and to which his thoughts return when the world's strife presses on him too sorely. And it is there that he would be laid to rest when he dies. The poem of the other is by Heine, and tells of a lonely one whose hopes of love are blighted and who turns for comfort to the thought of endless night.

Tchaikovsky's Fourth Symphony.

('National,' Wednesday, 8.0.)

IN the biography of Tchaikovsky by his brother, Modeste, there are several letters which make his Fourth Symphony as clear as it is possible for the written word to do. In one Tchaikovsky replies to a criticism that many passages sounded like ballet music, asking 'Why not?' He says that if it be good music it is of no consequence whether 'our prima ballerina' dance to it or not. At the end of the same letter Tchaikovsky adds that at bottom his symphony is an imitation of Beethoven's Fifth—in its fundamental idea, not in its musical content.

To his good friend Madame von Meck, to whom the work is dedicated, Tchaikovsky explains that the introduction is the principal idea of the whole work. The theme, which begins with a reiterated note in an insistent rhythm, is Fate, the inevitable force which checks our aspirations towards happiness, watching jealously lest our peace should be unclouded, a force which hangs like the sword of Damocles above us. The main body of the first movement, too, expresses this overpowering force and man's submission and his grief. The sense of despair grows in strength and poignancy until the writer turns from reality to lose himself in dreams. Two themes are used in building up this section which depicts forgetfulness of all that was dark and dismal. But the theme of Fate is heard again, and the music means that life is, after all, but a continual struggle between the bitterness of truth and fugitive dreams of happiness. As Tchaikovsky puts it, there is no haven. The waves drive us hither and thither.

In the second movement the melancholy which is presented is that of recollection, the sadness of old-time memories. These pass, as it were, in a procession before the dreamer's mind, leaving neither courage nor desire to start afresh.

The third movement is capricious rather than illustrative of any definite mood, neither joyous nor sad. Again memory is busy and fancy follows the freest flights, calling up pictures as divergent as

those of street singers and passing military bands. In the last movement the composer, finding no happiness in himself, looks on at the gladness of others, at a rustic holiday. Even there the presence of grim Fate is felt, and the people's merriment serves but to emphasize the thought of his own sadness.

But Tchaikovsky concludes by saying, 'My description is not very clear or satisfactory,' and he quotes from Heine, 'Where words leave off music begins.'

A Modern Hungarian Rhapsody.

('National,' Wednesday, 8.0.)

NO other country in the world has a national music like Hungary's, music which says so much in so vivid a way, of the land itself and of what it means to its people. Not only its folk-songs and dances, but much of the concert music which Hungarian composers have given us, are instinct with the spirit of the country and its people. Bartok began his musical career as an ardent enthusiast for the native art, and his first pieces are Hungarian above everything else. He devoted his energies for some years to actual folk-song, and did splendid work, along with his fellow-countryman Kodaly, in disentangling the true Magyar folk music from the tunes of Roumanian and other origin with which it had grown in the course of time to blend itself. Now, of course, with his immensely wider interests and outlook, he is acclaimed not merely as a Hungarian composer, but as one of the leaders in the music of our time, one who goes his own way regardless of old established rules and conventions. But in this early work, in which he is to play the solo part himself, the real Hungarian spirit prevails throughout, and its themes are easily recognized as closely akin to those which Liszt and Brahms were among the first to make familiar to us. It appeared in 1904, when Bartok was only twenty-three.

Ravel's Bolero.

('National,' Wednesday, 8.0.)

DEDICATED to the dancer Ida Rubinstein, this musical *jeu d'esprit* is as brilliant a piece of orchestration as even Ravel has ever given us. Spanish dance rhythms have often attracted him, so that there is nothing astonishing in his having selected one of the most popular forms for this display of his gifts. There is only one characteristic dance tune used throughout, and the whole interest of the piece lies in the way in which it works up gradually to a tremendous crescendo by the addition one after another of more and more instruments in the orchestra. When it was played for the first time in London at one of the B.B.C. concerts last winter it rather bewildered a number

of hearers. It takes one's breath away by its audacity. It has been spoken of as a 'caricature,' and the description is a fairly good one; it is certainly drawn with powerful strokes by a real master of his medium.

Overture, Britannia.

('Regional,' Thursday, 8.30.)

THE Royal Academy of Music in London is already an institution of very respectable age. Early in the 'nineties it celebrated its seventieth birthday, and in honour of the event, Sir Alexander Mackenzie, who was then Principal, composed this Overture. The President of the Academy was the Duke of Saxe-Coburg-Gotha, known to the British public as 'Our Sailor Prince,' and on that account Sir Alexander founded his Overture on sea tunes. 'Rule, Britannia!' and a Hornpipe are two of its principal themes, and there are also original melodies welded with them.

Master Mariners.

('Regional,' Thursday, 8.30.)

DR. THOMAS WOOD'S best-known works all have a salt sea flavour. His own youth was largely spent by the sea, and even on shipboard, so that the nautical atmosphere of his sea pieces is no spurious one. For this cycle of five songs he has chosen two of John Masefield's poems and three from a much older source. The first has its words adapted from 'A Pleasant Comedie of Common Conditions,' and the third and fifth from 'Wit and Drollery.' Number one begins with the greatest vigour and cheerfulness, with a chorus, to the words, 'Lustily let us sail forth.' A solo voice sings, 'All things we have ready, and nothing we want,' and the chorus chimes in lustily again. Similarly the chorus rounds off each verse of the soloist's, closing the first song with the words, 'If fortune then fail not . . . we shall return merrily.' The very end is once more a return of the big tune from the opening, to the opening words. The second song, to one of Masefield's poems, is mainly for a solo voice, which the chorus merely reinforces from time to time. The third, from which the Suite takes its name, is begun in recitative form by one voice, the chorus joining him very effectively later to sing the quiet and rather solemn end of the poem. The fourth, again to a poem of Masefield's, might also be sung as a solo. The second part of it is supported by the voices of the chorus, humming, without words. To a smooth-flowing tune a solo voice sings the dreamy poem with a good deal of rhythmic freedom. Number five is jovial and goes with a great swing to the words 'We seamen are the Bonny Boys.' It is for one solo voice and four-part chorus almost throughout, finishing up with a whole-hearted shout to the words, 'Pell-mell to the battle fall . . . lofty trumpet sound-a.'

WORLD-ORDER OR DOWNFALL

BY PROFESSOR ARNOLD TOYNBEE

Professor Toynbee's talks, to be broadcast on Mondays (they began November 10), are concerned with the most vital of present-day problems—the positive danger that assails and threatens our civilisation.

The B.B.C. has issued a 24-page introduction to these talks. Price 3d., by post 4d., of the B.B.C. Bookshop, Savoy Hill, W.C.2.

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EINSTEIN: WHY DON'T WE BOIL HIM IN OIL?

HOW odd! Here are prominent physicists like Professor Einstein and Sir James Jeans making the most heretical statements about the sacred mysteries, and still further upsetting the geography of the Old Testament. God, they say, sits no longer in the burning bush, but within a mathematical formula; while the apparition on the road to Damascus is explained as a biological aberration whose cause is definitely to be traced to the fact that the ductless glands of the prophet were misfiring.

What happens to Sir James and to Professor Einstein and the other generals of the army of Science? Do the dignitaries of the Church, trumpeting their indignation through the mouth of the Malthusian Dean, denounce these monstrous and blaspheming heretics, so that the populace rises up, drags them through Fleet Street (the scene of their horrible utterances), and up Ludgate Hill to the steps of St. Paul's, there to burn them alive? No! Something has changed in the public consciousness (or perhaps *sub-consciousness*). The only protest comes from a few Methuselahs who poke their bleary-eyed heads like tortoises out of the doors of their Little Bethels and Salems and make croaking noises invoking the Last Judgment. The Huge Majority, however, looks up with myriad-headed curiosity, and asks for more. Sir James is invited to give radio talks (an invitation which he has fortunately accepted), while Einstein, by now an almost legendary figure, is asked to appear on the music-hall stage (an offer which he has fortunately refused).

Why do we say fortunately? Because, lurking in the back of our minds is a sense that it would have been sacrilegious for Einstein to do something which we should not have expected the Archbishop of Canterbury to do. This proves that our sense of the religious niceties has not died. It has merely shifted. Instinctively, and that is how genuine religious feeling shows itself, we feel that a great physicist, who has journeyed through Cosmos and returned with the Tablets of the Physical Laws, should not be asked to perform on the Planckton Theory for the amusement of the groundlings, any more than Moses should have been called upon to play conjuring tricks with the sacred stones of the Decalogue.

So much for the tendencies of our religious veneration. How they have changed! And, by their change of form and direction, how tolerant we have become. Scientific detachment has indeed achieved one great victory in teaching mankind that life is more valuable than dogma, and that belief is only a state of suspended scepticism. Of course, if the scientists, our modern priests, were obliged to descend

into the world of politics, as the Authorities of Established Religion once had to do in order to maintain their beneficial hold upon the populace, *then* the open-mindedness for which these scientists are famous might not be so apparent. As it is, the application of their discoveries and genius to the development of the industrial and commercial world has resulted in not a little rigidity of mind. One pundit, for instance, cannot invent a scheme of scientific manufacture, float companies, and build machinery, only to have the whole basis of his organization upset by some young newcomer into the scientific world who would prove that the master's methods are wasteful and out of date. No; that young upstart would have to be silenced; and I don't doubt that a large number of such reformers *have* been silenced by the entrenched and interested High Priests of Science-applied-to-Business, that modern counterpart of State Religion.

Richard Church, prompted by Sir James Jeans' talks on the Stars (Tuesday evenings: National), writes here of the changed attitude towards the scientist as compared with earlier days. Assertions made today by such men as Sir James Jeans and Einstein would once upon a time have meant death for them.

All that, however, is another story; one which suggests that mankind, like the leopard, does not change his spots. It is too dangerous for me to deal with, for it touches on the mysteries of modern finance and politics! So let us go back five thousand years, to the Official Astronomers of the Chinese Royal Court. I remember reading that on one occasion, when an eclipse of the sun occurred (about 3000 B.C.), two Court Astronomers, named respectively Hsi and Ho, became so immersed in their technical observations that they forgot to go through the ritual ordained by statute for such impressive occurrences. Poor souls, their calculations were in vain, and their equations remained unsolved. The interruption was due to another sort of immersion—in boiling oil!

Even the Greeks, whom we suppose, on the authority of the Victorian Liberal Platonists, to have been so enlightened, could not accept the suggestion made by Aristarchus of Samos in 250 B.C. that the Earth moved round the Sun. The prevailing philosophy at the time was that founded by Zeno, the Stoic! Fancy that!

One would imagine that such an idea would have been welcomed by the Stoics, since it would have given them a stronger argument for accusing the gods of lofty indifference. But Cleanthes, their leader at that time, thought otherwise, and accused Aristarchus of *impiety*! It sounds so modern!

Three hundred years earlier, Pythagoras, who is to mathematics what Homer is to poetry, announced that the Earth was a globe and not a pancake. For this, and certain other dangerous heterodoxies (such teachings, for instance, as that the soul of man is immortal), the Tyrant of his native land banished him, and he had to spend most of his life wandering about the known world. Needless to say, he sowed the seed of his new ideas on mathematics, astronomy, and ethics wherever he went; seed which was to bear a fruit that we might well name Modern Science. *He* was our pioneer, and has his acknowledgers down the ages: Heraclitus, Aristotle, Leonardo da Vinci, Copernicus, Galileo.

Ah, Galileo! *There* is another fellow whom the authorities could not tolerate since he fell foul of their red tape and so upset the machinery of their Civil and Ecclesiastical Services. They cannot be blamed. Geniuses *are* a nuisance when they insist on going about the world altering things. 'Putting ideas into people's heads,' as one of Mr. Wells's characters might expostulate. So the Roman Church found Galileo a danger to Christian society, and proceeded, through its temporal arm, the Inquisition, to interrupt his work, and to arrest the brilliant rhetoric by which he advocated it; a rhetoric which, as a boy, he had learned in one of her own colleges! It is true that his doctrine, that the Earth and her sister planets revolve round the Sun, had not only been put forward long before by the Greek whom I mentioned above, but also published by Copernicus seventy-five years before Galileo flourished. Galileo, however, like Huxley with the theories on evolution, insisted on going into the official pulpits to make his proclamations. It may have been good science, but it was bad politics; or shall we say indiscreet theology? It amounts to the same thing. The moral is, that the genius should temper the flame of his candle when he holds it to the shorn deity.

RICHARD CHURCH.

Listeners to Sir James Jeans' talks may like to be reminded of his recently published Rede Lecture: 'The Mysterious Universe'—in which he makes startling pronouncements on the nature and purpose of the Universe.



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"FEAR IS DEAD—KILLED BY PELMANISM"

How A Clergyman Recovered His Lost Nerve

THOUSANDS of men and women are held back in life because they are afraid. They have lost confidence in themselves. They are afraid of something, they don't exactly know what. Sometimes they are afraid of the Future. Sometimes they fear the effect of being thrown up against some stronger and more vital personality than themselves. Sometimes they are afraid of the consequences of *Action* even if it is only the action of opening the door of their employer's room

or of ringing someone up on the telephone. Sometimes they are troubled by fits of Depression (that curse of modern times) and by strange, irrational fears and morbid thoughts which haunt them, interfere with their work and make their lives miserable. But there is no reason why they should go on being in this state. These fears can be killed by Pelmanism, as the following letter from a Clergyman shows:

"Three years ago I completed a course of Pelmanism. I began in a horrible neurasthenic state of 18 years' standing, with an Impaired Will, an impaired Memory, utter lack of Self-Confidence, and full of Fears. After a few weeks of the Course I was told (by someone ignorant of my taking it) that I looked brighter and more alert. Certainly the benefits grew and still show themselves. I finished the Course with a clear and calmer mind: a restored Memory of good capacity; a stronger Will and such Confidence that I have undertaken, and do undertake, duties and responsibilities such as would have been quite impossible a few years ago. The latest evidence of the benefits received is that I crossed to Belgium this year by the Dover-Ostend route. This may appear to be a trifle, but when I consider that the idea of being on a ship has, for 21 years, been the cause of innumerable nightmares, I look on the voyage as the greatest victory of my life. This fear is dead—killed by Pelmanism. I certainly got my money's worth and a bit over, and look back with pleasure to the work of the Course, and the courtesy I received at the hands of the staff." (B 30,206.)

PELMANISM banishes such irrational but harmful "fears" as these as though they had never been. It makes you sure of yourself and of your own scientifically-trained and consciously-directed powers. It gives you that sane, sensible Self-Confidence which wins the confidence of others, and enables you to make your presence felt in the world and to get ahead when, without it, you would have fallen behind. And it gives you much more than that. It trains your mind and increases your Efficiency. It trains your senses and enables you to cultivate an appreciation of the finer things of life. It drives away Depression and Morbid Thoughts and develops Self-Reliance, Self-Restraint and Mental Poise and Balance. Not only does it help you to increase your Earning Power, but it gives you a sane, sensible, cheerful outlook on life.

A TEACHER writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D 32,263.)

A BUSINESS MAN writes: "I have no fears now; they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago." (G 31,329.)

A CLERK writes: "I am very happy to tell you that I have benefited greatly since commencing this Course, especially since my greatest weaknesses are Shyness and Lack of Self-Confidence. My nervousness has practically gone, and I feel a different person." (S 30,745.)

A CIVIL SERVANT writes: "I began the Course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining Confidence and driving these fears away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance." (J. 33,099.)

A SHOP ASSISTANT writes: "The chief benefits I have derived from the Course are: Increased Self-Confidence, greater interest, wider outlook, keener mental grasp, more tenacious memory, ability to do more and better work with greater speed and less fatigue, and the formulating of an ambition. I am now living a life of purpose and true achievement." (P 32,167.)

A UNIVERSITY STUDENT writes: "Depression from which I used to suffer when there was no apparent reason, has gone." (R 34,334.)

A NURSE writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. No matter how tired and dismal I may feel on awakening, before I am half-way through the exercises I feel quite cheerful and ready for anything." (A 32,142.)

A CHIEF CLERK writes: "Have lost my fears, which were nothing more than a bad habit. I can now concentrate my thoughts and arrive at decisions quickly. I have derived great benefits from the Course and shall recommend it to my friends—to my mind it is perfect." (C 32,670.)

Another interesting letter is from a member of a well-known County Family, who writes: "I feel I can take on increased responsibility with greater confidence since embarking on this Course. I am now commanding a Territorial Brigade in place of a Battalion. My interests have increased in other ways. I notice more than I did, and my knowledge of detail is more accurate." (E 32,055.)

Pelmanism has also been found to be of great assistance to those who are working up for examinations. A Medical Practitioner, for instance, writes as follows:

"You will no doubt be interested to learn that I passed my Final Examination in Medicine in September of last year. I attribute a very large part of my success to the extremely helpful and practical 'Little Grey Books.'" (C 31,022.)

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- | | |
|---------------|-------------------------|
| Depression | Morbid Thoughts |
| Boredom | Weakness of Will |
| Shyness | Self-Consciousness |
| Nervousness | Unnecessary Fears |
| Forgetfulness | The Inferiority Complex |

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

- | | |
|-------------------|-------------------------|
| —Self-Confidence | —Presence of Mind |
| —Initiative | —Self-Control |
| —Strength of Will | —Ability to Concentrate |
| —Optimism | —Observation |
| —Cheerfulness | —Tactfulness |
| —Organising Power | —Reliability |
| —Resourcefulness | —Business Acumen |
- and a Reliable Memory.

By developing these qualities you add to your general, all-round efficiency and consequently to your Income-Earning Power.

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For there is no more pleasurable feeling than that which comes with the knowledge that you are doing good work and that, whatever call is made upon your powers, you will be able to respond to it successfully.



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

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November 23

DAVENTRY

SUNDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 139)
BACH

WOHL DEM, DER SICH AUF SEINEM GOTT
(How blest is he in God who trusts)

Singers

MARY HAMLIN (*Soprano*)

DORIS OWENS (*Contralto*)

TOM PICKERING (*Tenor*)

STUART ROBERTSON (*Bass*)

THE WIRELESS CHORUS

Players

MICHAEL MULLINAR (*Harpichord*)

BERKELEY MASON (*Organ*)

THE B.B.C. ORCHESTRA
(*Oboe d'amore, Trumpet and Strings*)

Conducted by STANFORD ROBINSON

(For the words of the Cantata see page 524)

3.55 FOR THE CHILDREN

Joan and Betty's Bible Story, dramatized by
Mr. E. R. APPLETON, West Regional Director:
'The Story of Naaman, the Syrian'

(From Cardiff)

4.15 A VIOLIN RECITAL
by
PEGGY COCHRANE

Little Sonata *McEwen*
Nocturne (Sur le lac du Bourget)..... *Eugenio Bozza*
Serenade *Rachmaninov*
Sevilla *Albeniz*
Romance *Kreisler*
Sonata in A *Tartini*

(Note on page 518)

4.45 A PROGRAMME FOR ST.
CECILIA'S DAY

Relayed from THE MANCHESTER
CATHEDRAL

(From Manchester)

A Song for Saint Cecilia's Day, 1687

John Dryden

Trumpet Voluntary for Organ, Brass
and Drums.... *Purcell, arr. Wood*

Let the Bright Seraphim (Samson)

Handel

Concerto for Organ and Orchestra in
B Flat (No. 2, first set).... *Handel*

Three Spiritual Studies (for String
Orchestra)..... *Ernest Farrar*

Blest Pair of Sirens, a poem by
John Milton, set to music for
Chorus and Orchestra by
Parry

THE NORTHERN WIRELESS
ORCHESTRA and THE MAN-
CHESTER CATHEDRAL
CHOIR, conducted by T. H.
MORRISON

At the Organ, Dr. A. W. WILSON

Reading by JOHN WARDLE



Sir ARTHUR EDDINGTON,
the famous astronomer, gives the 'Science
and Religion' talk today at 5.45.

5.45-6.15 'SCIENCE AND RELIGION'—IX

SIR ARTHUR EDDINGTON, F.R.S.,
Plumian Professor of Astronomy,
Cambridge University



ST. CECILIA'S DAY.

A programme in celebration of St. Cecilia, the patron of the organ,
is to be relayed from Manchester this afternoon. The picture above,
showing an angel playing a tiny organ, whilst another blows the mini-
ature bellows, is a detail from a painting by Tura in the National Gallery.

8.0 A RELIGIOUS SERVICE
FROM NORWICH CATHEDRAL

Hymn, Praise my Soul the King of Heaven
(Ancient and Modern, 298)

Confession and Absolution read by the Sacrist
(Rev. E. A. PARR,)

Lesson (II Corinthians iii, 2-9), read by the
ARCHDEACON OF NORFOLK, CANON A. R.
BUCKLAND

Hymn, The King of Love my Shepherd is (Ancient
and Modern, 197)

The Apostles' Creed

Prayers, read by the Vice-Dean (Rev. J. ALLEN
BELL)

Hymn, Lead us, Heavenly Father, lead us
(Ancient and Modern, 281)

Sermon by the Dean (the Very Reverend D. H. S.
CRANAGE, Litt.D.)

Hymn during the Collection, Jesu, Lover of my
Soul (Ancient and Modern, 193)

The Blessing, pronounced by the Rt. Rev. The
BISHOP OF NORWICH

8.45 The Week's Good Cause

Appeal on behalf of THE TUNBRIDGE WELLS
JOINT NEW HOSPITAL FUND by the Hon. Mrs.
SPENDER-CLAY

Donations will be gratefully received by the Hon.
Mrs. Spender-Clay, General Hospital, Tunbridge
Wells

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;
Shipping Forecast

9.5 ALBERT SANDLER

and

THE PARK LANE HOTEL
ORCHESTRA

Relayed from THE PARK LANE
HOTEL

BEATRICE ELBURN (*Contralto*)

ORCHESTRA

Plymouth Hoe..... *John Ansell*

BEATRICE ELBURN

Love's a Merchant *Carco*
Covent Garden.... *Armstrong Gibbs*

ORCHESTRA

Suite, L'Arlésienne (The Maid of
Arles)..... *Bizet*

ALBERT SANDLER (*Violin*)

Introduction and Rondo Capric-
cioso..... *Saint-Saens*

ORCHESTRA

Selection on Irish Airs *arr. Mulder*

BEATRICE ELBURN

Eriskay Love Lilt (Songs of the
Hebrides).... *arr. Kennedy-Fraser*

Abide with me *Liddle*

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

'AS LITTLE CHILDREN'

(For details of this week's Epilogue
see page 538)

SUNDAY

LONDON PROGRAMMES

November 23

LONDON NATIONAL

1,148 kc/s (261.3 m.)

See also National Daventry Programme on page 523

- 3.0 CHURCH CANTATA (No. 139), BACH
WOHL DEM, DER SICH AUF SEINEM GOTT
(How blest is he in God who trusts)
- 3.55 FOR THE CHILDREN
(From Cardiff)
- 4.15 A Violin Recital
By PEGGY COCHRANE
- 4.45 A Programme for St. Cecilia's Day
Relayed from THE MANCHESTER CATHEDRAL
(From Manchester)
- 5.45-6.15 'SCIENCE AND RELIGION'—IX
Sir ARTHUR EDDINGTON, F.R.S.
- 8.0 A RELIGIOUS SERVICE
From NORWICH CATHEDRAL
Hymn, Praise, my Soul, the King of Heaven
(Ancient and Modern, 298)
Confession and Absolution read by the Sacrist
(Rev. E. A. PARR, M.A.)
Lesson, II Corinthians iii, 2-9, read by the Arch-
deacon of Norfolk, Canon A. R. BUCKLAND,
M.A.
Hymn, The King of Love my Shepherd is (Ancient
and Modern, 197)
The Apostles' Creed
Prayers, read by the Vice-Dean (Rev. J. ALLEN
BELL, M.A.)
Hymn, Lead us, Heavenly Father, lead us
(Ancient and Modern, 281)
Sermon by the Dean (the Very Reverend D. H. S.
CRANAGE, Litt.D.)
Hymn during the Collection, Jesu, Lover of
my Soul (Ancient and Modern, 193)
The Blessing pronounced by the Right Rev.
The BISHOP OF NORWICH
- 8.45 The Week's Good Cause
Appeal on behalf of THE WOMEN AND CHILD-
REN'S PROTECTION SOCIETY, by the Right
Hon. Lord CHARNWOOD
- 8.50 'The News'
- 9.5 Albert Sandler
and
THE PARK LANE HOTEL ORCHESTRA
From the Park Lane Hotel
- 10.30 Epilogue

LONDON REGIONAL

842 kc/s (356.3 m.)

- 3.30 A MILITARY BAND CONCERT
NORMAN ALLIN (Bass)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, SakuntalaGoldmark
- NORMAN ALLIN
Dido's Lament (Dido and
Aeneas); The pale and
the purple Rose (The
Yorkshire Feast); Man
is for Woman made
Purcell
- BAND
Rondo Brilliant
Schubert,
arr. Gerrard Williams
Berceuse, A Night in
Lisbon....Saint-Saëns
- NORMAN ALLIN
Summertime on Bredon
Graham Peal
The Arrow and the Song
Balfe
I love you....Beethoven
- BAND
Romance in F Minor
Tchaikovsky
Spanish Scene, Sevillana
Elgar
- 4.30 A Recital of Music
for Two Pianofortes
by
CARL WEBER and MAUDE
DIXON
Suite, Op. 15Arensky
Romance; Waltz; Polonaise
Canon in B MinorSchumann, arr. Debussy
Rondo in CChopin
- 5.0-5.15 BIBLE READING
THE LETTERS OF ST. PAUL—XVII
I Timothy vi, and II Timothy i



NIKOLAI MALKO
conducts the B.B.C. Orchestra in
the Sunday Concert tonight.

- 8.0 National Programme
- 8.45 London National Programme
- 8.50 'The News'
- WEATHER FORECAST,
GENERAL NEWS BUL-
LETTIN
- 9.0 Regional News
- 9.5 Sunday
Orchestral
Concert—V
ARTHUR CATTERALL
(Violin)
THE B.B.C.
ORCHESTRA
(Leader,
ARTHUR CATTERALL
Conducted by
NIKOLAI MALKO
Overture, Pskovitianska
Binsky-Korshakov
Symphonie Classique
Prokofiev
ARTHUR CATTERALL and
Orchestra
Concerto in D
Tchaikovsky
Allegro; Andante;
Allegro
- ORCHESTRA
Suite, The NoseShostakovitch
Dance: Polovtsienne Borodin
(Note on page 518)
- 10.30 Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 139, WOHL DEM, DER SICH AUF SEINEM GOTT (How blest is he in God who trusts)

FOUNDED on a hymn by Johann Christoph Huber, which Bach uses as the text of his opening chorus, this Cantata makes use in a very beautiful way also, of the old chorale—'March's mit mir Gott, nach deiner Güt' (Use me, Lord, according to Thy mercy). In the first chorus the tune of the chorale is given throughout to the soprano, while the other voices and the orchestra furnish melodious and beautiful commentaries on it. There is an orchestral introduction and more than one interlude for the instruments.

In the tenor aria which follows, the chorale melody can be heard running through the accompaniment, and it appears again in the immense bass aria which is number four. It is unusual in form, as well as being of very big proportions, and there are frequent changes of movement. One very striking change is where the voice sings for the first time of the light that shines about him from afar. Oboe and solo violin have beautiful parts in the accompaniment, and the orchestra provides not only an introduction, but an interlude before the opening part is repeated at the end. Three contrasted themes are used in building up this great piece, first a twining figure which illustrates the heavy bonds about the spirit; second an upward rising theme which depicts the Saviour's helping hand; and last a theme, familiar in many of the Cantatas, which Bach uses as descriptive of the Celestial Light. It is this last which is used in the orchestral prelude to the aria and again as its conclusion.

The chorale, which has been the basis of these three great numbers, is heard in its full and simple form at the end.

- No. I.—Chorus:
How blest that man who sets his faith
Upon the Rock of Ages!
He fears not evil, strife nor death;
The' loud the tempest rages,
Him always peace shall compass round,
Whoso with God hath refuge found.
- No. II.—Aria (Tenor):
God is my Rock; in vain the raging,
The strife that evil foes are waging!
From spite and hate my way is freed,
You speakers of untruth I hear not;
Your lying words I shall not heed,
Your malice, your despite I fear not.
- No. III.—Recitative (Alto):
The Saviour sendeth His anointed
'Mid cruel rav'ning wolves to lie,
About me evildoers flocking,
Bespreading Him and mocking,
Lay snares for me;
Yet thro' the Word, His saving help is nigh,
Unharm'd my spirit still shall be.

- No. IV.—Aria (Bass):
The cruel world to grief had bound me,
And to a weary burden, chain'd,
I look to my Saviour whose Hand hath sustain'd,
Whose Light doth always shine around me,
I know then surely none beside
Is man's true Comforter and Guide.
- No. V.—Recitative (Soprano):
My load of sin, mine own most grievous foe,
Within my body liveth;
Yet mine the peace the Saviour giveth.
I yield to God what is His own, the spirit He awaketh,
That to Himself He taketh; so is my sin cast forth
And Satan overthrown.
- No. VI.—Chorus:
So can I bid thee, Satan, flee!
No more shall death appal me!
And from the world am I set free,
No evil shall befall me!
God is my Rock, mine Aid, my Shield;
How blest are they to Him that yield.
(English text by D. Millar Craig. Copyright, B.B.C. 1929).
Cantatas for the next four Sundays are:—
Nov. 30. No. 36, Schwingt freudig euch empor.
Dec. 7. No. 76, Wachet, betet, seid bereit allezeit.
Dec. 14. No. 129, Gelobet sei der Herr, mein Gott.
Dec. 21. No. 151, Süsser Trost, mein Jesus kommt.

Nº 1 OUT TO-DAY



THE Magazine for people of to-day. Packed from cover to cover with the finest stories illustrated by the best artists, this shilling magazine can now be bought in its new large size, for the modest sum of sixpence.

Among its many attractive features is a huge cash prize offered in a simple picture contest, a splendid colour supplement, contributions by Anthony Parsons, H. L. Jacot, Bruce Norman, F. E. Baily, and a dramatic complete short story by

Edgar Wallace

5/-

A DAY FOR LIFE
Splendid
Colour
Supplement

The New
ROYAL MAG.
 NOW ON SALE — SIXPENCE

EDGAR WALLACE, ANTHONY PA
 H. L. JACOT, BRUCE NORMAN, F. E.



Which will you be at 60?

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Tens of thousands of middle-aged men are saying, "If only I had realised when young how easily I could have secured a competency for later years!" Don't join their ranks. It is so easy to make certain now in your twenties or thirties at a cost which will not worry you even when your responsibilities increase. In fact, the Britannic Retiring Endowment Plan relieves your responsibilities, for it automatically protects your dependents by the Life Assurance included in your investment.

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For 11d. a day (at age 24) you can provide **£2 a week** for life at age 60.

A yearly investment of £16 12 1d (allowing Income Tax Rebate at only 2s in the £)—equivalent to 11d. a day—will enable the man aged 24 to secure £1,127 15 0 at age 60, assuming present Bonus rates; and all the time his dependents are enjoying life assurance protection. This sum converted to a life pension (at age 60), at present annuity rates, will realise more than £100 a year.

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NAME

ADDRESS

Funds £18,000,000. All classes of Insurance transacted.

SUNDAY

November 23

626 kc/s (479.2 m.)

MIDLAND REGIONAL

3.30 An Afternoon Concert

THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

J. WILLIAM DUNN (Pianoforte)

THE MIDLAND STUDIO CHORUS

ORCHESTRA
Overture, The Seraglio Mozart
Negro Suite (Part I) Coleridge-Taylor, arr. Artok

CHORUS
Love; Serenade Elgar
The Merry Time of Maying... Brahms

3.55 ORCHESTRA

Brise de Mer (Sea Breeze) Leoncavallo
Romance in E Minor Tchaikovsky

J. WILLIAM DUNN

Consolations (Nos. 1 and 3); Valse Oubliée (Forgotten Waltz) Liszt

4.15 ORCHESTRA

Fantasy on Schumann's Music .. arr. Schreiner

CHORUS
My bonnie Lass.....German
Dreams (with accompaniment for Strings and Clarinet) Wagner, arr. Dallaway



J. WILLIAM DUNN (pianist) is the soloist in this afternoon's concert of the Midland Studio Orchestra.

4.40 ORCHESTRA

Tango Albeniz, arr. Artok

J. WILLIAM DUNN
Waltz, Op. 34, No. 1 Moszkowski

ORCHESTRA
Russian Dance, Op. 40, No. 10. Tchaikovsky

5.0-5.15 London Regional Programme

8.45 The Week's Good Cause

An Appeal on behalf of THE NEW OUT-PATIENT AND CASUALTY DEPARTMENT OF THE STAFFORDSHIRE GENERAL HOSPITAL by Lady LICHFIELD. Contributions will be gratefully received by Lady Lichfield, The Infirmary, Stafford

| | |
|-------|---|
| 8.50 | 'The News' |
| | WEATHER FORECAST, GENERAL NEWS BULLETIN |
| 9.0 | Midland News |
| 9.5 | London Regional Programme |
| 10.30 | Epilogue |

TCHAIKOVSKY'S 'FOURTH': A SYMPHONY OF FATE

(Continued from page 513.)

tival.' Not a very satisfactory piece of reasoning, perhaps. Did it not occur to Tchaikovsky that those same 'people' were only doing what he himself had been doing when, to drown his sorrows, he gave himself up to dreams? Indeed, some awareness of that truth would seem to have been present, for, breaking in upon that rustic holiday, that peasant gaiety, with its folk-tunes and dances, comes again the call of the 'indefatigable' Fate; and in a melodramatic orgy of sound the work comes to an end. . . .

Such is Tchaikovsky's own representation of the 'meaning' of his symphony. Not that it should therefore be accepted literally. Tchaikovsky was an egotist. He loved to dramatize his emotions. Such a man would be quite capable (after the event) of giving to his music 'meanings' it never had held for him in the heat of composition. Nevertheless, at their best they may reveal hints of the composer's subconscious intentions. As such, therefore, we may in this case accept them. And if they tell of no profound and searing grief like that which

animated Beethoven's Fifth, we need not dismiss them for that. At least they show an astonishing contact with that common chord of grief which is known to us all.

Tchaikovsky's limitation as a composer lay in the fact that he could not transmute his personal emotions into anything bigger, more embracing—but this limitation was also his strength. He may not have been of the gods; but he was intensely human.

ROBIN HEY.

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
Published every Friday—Price Twopence.
Editorial address: Savoy Hill, London, W.C.2.
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November 23 **CARDIFF** **SUNDAY**
 968 kc/s (309.9 m.)
WESTERN REGION

3.0 *National Programme*

3.55 **FOR THE CHILDREN**
(National Programme)

JOAN and BETTY's Bible Story: 'The Story of Naaman the Syrian,' Dramatized by Mr. E. R. APPLETON

4.15 *National Programme*

4.45 **An Edward German Programme**
 NATIONAL ORCHESTRA OF WALES
 (Corddorfa Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE

Overture, Richard III
 Prelude, Act III (Intermezzo)
 Pavane (Romeo and Juliet)
 Three Dances (As You Like It)
 Theme and Six Diversions

5.45-6.15 *National Programme*

8.0-8.45 *National Programme*

8.50 *National Programme*

9.0 West Regional News

9.5 *National Programme*

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.0-6.15 *National Programme*

8.0-8.45 *National Programme*

8.50 *National Programme*

9.0 West Regional News

9.5 *National Programme*

10.30 Epilogue

10.40-11.0 The Silent Fellowship
(West Regional Programme)

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

3.0-6.15 *National Programme*

8.0-8.45 *National Programme*

8.50 *National Programme*

9.0 Local News

9.5 *National Programme*

10.30 Epilogue

BOURNEMOUTH
 3.0-6.15 *National Programme*
 8.0 *National Programme*
 10.30 EPILOGUE

MANCHESTER and LEEDS
 797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

3.0 *National Programme*

4.45 **A Programme for Saint Cecilia's Day**

Relayed from THE MANCHESTER CATHEDRAL

A Song for Saint Cecilia's Day, 1687 John Dryden
 Trumpet Voluntary for Organ, Brass and Drums
Purcell, arr. Wood

Let the bright Seraphim (Samson) }
 Concerto for Organ and Orchestra in } *Handel*
 B Flat (No. 2, first set) }
 Three Spiritual Studies (for String Orchestra)
Ernest Farrar

Blast Pair of Sirens, a poem by JOHN MILTON,
 set to music for Chorus and Orchestra by
 PARRY

THE NORTHERN WIRELESS ORCHESTRA and
 THE MANCHESTER CATHEDRAL CHOIR
 Conducted by T. H. MORRISON
 At the Organ, Dr. A. W. WILSON
 Reading, by JOHN WARDLE

5.45-6.15 *National Programme*

8.0 *National Programme*

8.45 **The Week's Good Cause**

An Appeal on behalf of the *Sheffield Daily Telegraph* POOR CHILDREN'S SEASIDE HOLIDAY FUND by Alderman H. W. JACKSON, Lord Mayor of Sheffield

All donations will be gratefully received by Sheffield Poor Children's Holiday Fund, Broadcast Appeal, High Street, Sheffield

8.50 *National Programme*

9.0 North of England News

9.5 *National Programme*

10.30 Epilogue

MRS. RADIANT
 talks on
 Health.



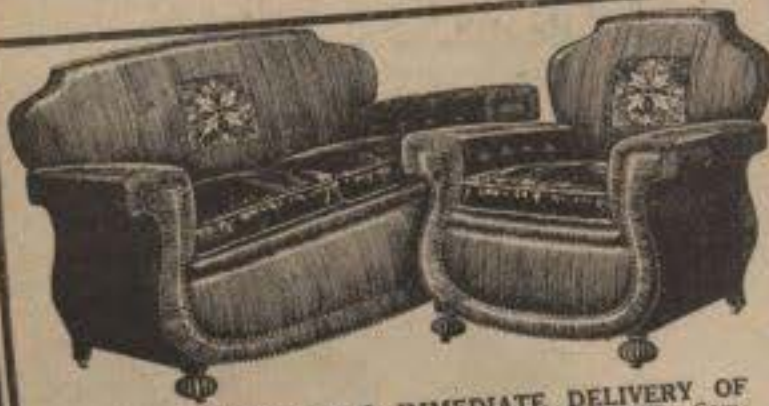
**Don't be
 a martyr**

Some women have quite mistaken ideas about pain. They suffer agonies from headaches thinking that it is "their fate" to have their work or domestic duties hindered and their leisure hours spoilt by such pains.

There is no need for any woman to be a martyr to headaches, if she takes the right steps to relieve the pain and to remove the cause. Headaches are often due to overwork, worry, anaemia or stomach troubles. Your doctor will be able to tell the particular cause and to advise on its treatment; but when a headache develops the pain may be relieved promptly and safely by the use of a reliable pain-reliever which is used and prescribed by thousands of doctors.

This is Genasprin, the *safe* brand of aspirin, which banishes headaches without endangering the heart or disturbing the digestion. If you would like a free sample of Genasprin and a useful book on pain relief send a postcard to Genatosan Ltd., 10, Derby Road, Loughborough, Leicestershire, the manufacturing chemists who also make Sanatogen, Formamint (Wulfling Brand) and Genozo brand Toothpaste.

LET'S MAKE this ROOM more COMFORTABLE for "LISTENING-IN"



10! MONTHLY FOR IMMEDIATE DELIVERY OF THIS LUXURIOUS THREE-PIECE SUITE. Comprising 4ft. 10in. SETTEE and two large EASY CHAIRS, well sprung, stuffed hair and black fibre, covered hide-grain Rexine. Loose Feather Velvet Cushions. USUAL PRICE 25 GNS.

Xmas Bargain Price 16½ Gns.
Cash Price, 15½ Gns.



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XMAS BARGAINS

WILL DO IT!



10! MONTHLY FOR IMMEDIATE DELIVERY OF THIS MASSIVE FIGURED OAK DINING ROOM FURNITURE. Comprising 4ft. SIDEBOARD, 4ft. 6in. by 2ft. 6in. Pull-out TABLE, one Arm and 4 Small CHAIRS upholstered in antique Rexine. Finished a rich russet shade. USUAL PRICE 20 GNS.

Xmas Bargain Price £14 15s. 0d.
Cash Price: £13 15s. 0d.



5!

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Xmas Bargain Price, £6 5s. 0d.
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10! MONTHLY FOR IMMEDIATE DELIVERY OF THIS HANDSOME FIGURED OAK BEDROOM SUITE, comprising 4ft. Wardrobe; 3 ft. Dressing Chest with triple frameless mirrors; 2ft. 6in. Chest. Finished a rich antique shade. USUAL PRICE £28

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Cash Price £16 15s. 0d. Full size Bedstead to match.
Xmas Bargain Price, £1 10s. 0d. Cash Price £1 8s. 0d.



5!

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Cash Price £5 19s. 6d.



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November 24

DAVENTRY

MONDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'KEEPING HEALTHY'—IV
Mrs. BAGOT STACK: 'How to keep Warm'

12.0 ORGAN RECITAL

By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

IDA GAMMAN (*Mezzo-Soprano*)

EDGAR T. COOK

Sonata, No. 5, in D..... *Mendelssohn*

Two Choral Preludes..... *Parry*

(a) Melcombe

(b) The old 104th

IDA GAMMAN

Air, Murrur not, Christian Soul (Cantata, Nimm was dein ist) } *Bach*
Air, Lord, what Thou wilt shall be my
Pleasure (Cantata, Ich steh' mit
einem Fuss im Grabe)

EDGAR T. COOK

Chorale, No. 3, in A Minor..... *Franck*

IDA GAMMAN

Prelude and Angel's Farewell (Dream of Gerontius)..... *Elgar*

EDGAR T. COOK

Minuet (Samson) } *Handel*
Concertante in C

1.15 An Orchestral Concert

Relayed from

THE NATIONAL MUSEUM OF WALES

(From Cardiff)

NATIONAL ORCHESTRA OF WALES

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIERE: 'French Reading—V, Le Jongleur de Notre Dame': Anatole France' (*From 'L'Elui de Nacre'—Deighton and Bell, Cambridge, 2s. 3d.)

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other Days—The Middle Ages—X, The Bearward goes to the Fair'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—X, Zarifa and the White Calf (Arabic)'

3.20 JACK PAYNE and his B.B.C. DANCE ORCHESTRA

4.15 A Concert

PAUL MOLCHANOFF (*Baritone*)

JOSEPH PESSACH (*Violin*)

ANNE MICHELSON (*Pianoforte*)

5.15 The Children's Hour

More Songs without Words (*Mendelssohn*), played by CECIL DIXON

'How I began my Shore Adventure,' being the eighth episode from 'Treasure Island' (*B. L. Stevenson*)

The Story of 'The Toll of the Hill' (*H. Mortimer Ballen*)

6.0 POETRY OF TODAY—XIII



GERTRUDE LAWRENCE

is the subject of this week's Theatrical Cartoon, written by HERBERT FARJEON and presented by ELIZABETH POLLOCK in the Vaudeville programme at 7.45, and in the London Regional programme on Wednesday evening.

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music

RUSSIAN PIANOFORTE MUSIC

Played by STEFAN ASKENASE

Tableaux d'une exposition (Pictures from an Exhibition) (First Part) *Mussorgsky*

7.0-7.20 'NEW BOOKS'

By Mr. DESMOND MACCARTHY

7.25 'WORLD ORDER OR DOWNFALL?'—III

Professor ARNOLD TOYNBEE: 'Two Maps of the World'

7.45 Vaudeville

1. DE GROOT and his ORCHESTRA

2. THE MAESTROS
In Harmony

3. WILL MASSEE
Raconteur

4. YVETTE DARNAC
In French Bergerettes

5. DE GROOT and his ORCHESTRA

6. 'A FAMILY GROUP'
By MARJORIE BOWEN

Mr. John Porter..... PERRY RHODES
Mrs. John Porter..... DOBA GREGORY
Miss Emily Porter..... BARBARA COOPER
Mr. Henry Porter..... BILLY SHINE
Miss Matilda Porter..... IRENE FREEMAN
Miss Maria Porter..... JOHN BRIBLEY
Miss Sarah Speed..... KATHERINE BYNES

7. CICELY COURTNEIDGE
Comedienne

8. DE GROOT and his ORCHESTRA

THE WEEKLY THEATRICAL
CARTOON

GERTRUDE LAWRENCE

Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 'THE FUTURE OF MEDICINE'—VI

Dr. JOHN FREEMAN, M.D., Director of Department of Clinical Bacteriology, St. Mary's Hospital: 'Pathology'

9.40 Chamber Music

JELLY D'ARANYI (*Violin*)

BELA BARTOK (*Pianoforte*)

BELA BARTOK

Seven Pieces for Pianoforte, Nos. 2, 3, 4, 5, 7, 12, and 10 (from Fourteen Bagatelles) .. *Bartok*
Five Hungarian Peasant Tunes (Nos. 1-5, from Fifteen Hungarian Peasant Tunes) .. *Bartok*

10.0 JELLY D'ARANYI and BELA BARTOK

Sonata in A for Violin and Pianoforte (K. 305) *Mozart*
Allegro molto; Andante grazioso; Presto

10.30 BELA BARTOK

Dances of Maroszek for Pianoforte *Kodaly*

10.45 HOLLOWAY HORN
Reading 'The Old Man'

11.0 DANCE MUSIC

SID BRIGHT and his PICCADILLY PLAYERS, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

11.15-12.0 THE AMBASSADOR CLUB BAND, directed by EDDIE GROSS-BART, from THE AMBASSADOR CLUB

MONDAY

LONDON PROGRAMMES

November 24

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 **National Programme**
 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision ; 261.3 m. Sound)
 12.0 **A Ballad Concert**
 NANCY DYSON (*Mezzo-Soprano*)
 CEREDIG JONES (*Baritone*)
 12.30 **An Instrumental Concert**
 MORAVA (*Violin*)
 RENE COOK (*Pianoforte*)

The Stars that light my Garden *Kennedy Russell*
 Come into the garden, Maud *Balfe*
 ORCHESTRA
 Waltz, Mirette
Carol de Frece, arr. Reginald King
 Canzonetta *Mendelssohn*
 MARY OGDEN (*Contralto*)
 The Hat of Green *Schumann*
 When shall I marry me (She stoops to Conquer) *Reynolds*
 Dream Pedlary *Julian Herbage*
 A Visit from the Moon *Dunhill*
 ORCHESTRA
 My Blonde *Morgan, arr. Reginald King*
 The Butterfly *Bendix*

The Mocking Fairy *Keel*
 What's all this talk about Love? (Riverside Nights) *Alfred Reynolds*
 ORCHESTRA
 Little white Lies *Donaldson*
 Sleeping Beauty Waltz *Tchaikovsky*

8.0 **FRENCH TALK**
 Monsieur E. M. STÉPHAN
 8.30 **Regional News**

8.35 An Orchestral Concert

A Cowen Programme
 THE B.B.C. ORCHESTRA
 Conducted by JOSEPH LEWIS
 Overture, The Butterfly's Ball
 GARDA HALL (*Soprano*) and Orchestra
 Aria, Bloom on, bloom on, my Roses (The Rose Maiden)
 ORCHESTRA
 Allegro (First Movement) Symphony No. 4 in B-Flat Minor (The Welsh)
 GARDA HALL
 The Swallows
 Cradle Song
 A Birthday
 ORCHESTRA
 Old English Dances (2nd Set)
 Maypole Dance; Peasants' Dance; Lovers' Minuet; Old Dance with Variations

(Note on page 518.)

9.35 **JACK PAYNE**
 and his
B.B.C. DANCE ORCHESTRA

1.0 **LIGHT MUSIC**
 LEONARDO KEMP and his
 PICCADILLY HOTEL ORCHESTRA
 FROM THE PICCADILLY HOTEL
 2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
 Conducted by ERNEST PARSONS
 (From *Midland Regional*)
 March, The passing Regiment. *Straus*
 Overture, Morning, Noon, and Night *Suppé*
 Waltz Intermezzo, Fairy Tale of Love *Translatour*
 Russian Ballet Music *Luigini*
 Intermezzo, Five o'clock Tea in the Doll's House *Rosen*
 Selection, The Blue Mazurka .. *Lehar*



GARDA HALL (*left*) sings in the programme of music by Sir FREDERIC COWEN (*right*) which will be broadcast tonight at 8.35.

3.20 **National Programme**
 5.15 **JACK PAYNE**
 and his
B.B.C. DANCE ORCHESTRA
 6.15 **'The First News'**
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.40 **Reginald King's Orchestra**
 Reconciliation } *Fletcher*
 My Love to You }
 HERBERT THORPE (*Tenor*)
 The Sands o' Dee *Clay*

HERBERT THORPE
 The Beat of a Passionate Heart *Phillips*
 On Wings of Song *Mendelssohn*
 Tired Hands *Sanderson*
 ORCHESTRA
 Chanson d'Amour *Somerville, arr. Reginald King*
 (First Performance)
 Toreador and Andalouse *Rubinstein*
 MARY OGDEN
 In the Hay (Old French—1672) *Borjon, arr. Buntin*
 Siesta *Besly*

10.15 **'The Second News'**
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30 **DANCE MUSIC**
 SID BRIGHT and his PICCADILLY PLAYERS, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA, conducted by EDDIE GROSS-BART, from THE AMBASSADOR CLUB

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision ; 261.3 m. Sound)
 12.0 **Organ Recital**
 By EDGAR T. COOK
 Relayed from SOUTHWARK CATHEDRAL
 1.15-2.0 **LIGHT MUSIC**
 THE NATIONAL ORCHESTRA OF WALES
 (From *Cardiff*)
 2.10-3.20 **FOR THE SCHOOLS**
 5.15 **THE CHILDREN'S HOUR**
 8.0 **POETRY OF TODAY—XIII**

LONDON NATIONAL

1,148 kc/s (261.3 m)

See also National Daventry Programme on page 529

6.15 **'The First News'**
 6.35 London Stock Exchange Report ; Fat Stock Prices for Farmers
 6.40 **The Foundations of Music**
 7.0-7.20 **'NEW BOOKS'**
 By Mr. DESMOND MACCARTHY

7.25 Professor ARNOLD TOYNBEE : 'World Order or Downfall—III, Two Maps of the World'
 7.45 **Vaudeville**
 9.0 **'The Second News'**
 9.15 **New York Stock Market Report**
 9.20 **'THE FUTURE OF MEDICINE'—VI**
 Dr. JOHN FREEMAN ; 'Pathology'
 9.40 **Chamber Music**
 JELLY D'ARANYI (*Violin*)
 BELA BARTOK (*Pianoforte*)
 10.45-11.0 HOLLOWAY HORN reading 'The Old Man'



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Outputs similar:
S.G., 60/80 v. for S.G. Valves
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MONDAY

November 24

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12.0 *London Regional Programme*

2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**

Conducted by ERNEST PARSONS

March, The passing Regiment *Straus*

Overture, Morning, Noon, and Night, *Suppé*

Waltz Intermezzo, Fairy Tale of Love

Translatour

Russian Ballet Music *Luigini*

Intermezzo, Five o'clock Tea in the Doll's House..... *Rosen*

Selection, The Blue Mazurka..... *Lehar*

5.15 **The Children's Hour**

More Puppy-dog Tales—Paul Pry by MARGARET MADELEY

Songs by MARJORIE HOVERD (Soprano)

FRANK RAWLINGS and his Xylophone

PERCY FREEMAN (Pianoforte)

'The Week's Sport,' by MAURICE K. FOSTER

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Band Concert**

RIPLEY UNITED SILVER BAND

Conducted by W. J. SAINT

March, Simplicity..... *Ord Hume*

Overture, Poet and Peasant..... *Suppé*

J. VERDI POPPLE

Character Sketches

BAND

Trombone Solo, The Jig Saw..... *Sutton* (T. CORZON)



TOM PURVIS (left) and J. VERDI POPPLE (right) will be heard during this evening's band concert

7.10 **TOM PURVIS (Tenor)**

The Minstrel Boy

Irish Air

Tom Bowling

Dublin

O Mistress mine

Quilter

BAND

Concert Suite

Cui

Short March:

Italian Bagatelle; Polonaise

J. VERDI POPPLE

Monologues

7.35 **BAND**

Cornet Duet, The Marionettes

Basil Windsor

(W. J. and J. SAINT)

TOM PURVIS

The English Rose (Merrie England)..... *German*

Now sleeps the crimson Petal..... *Quilter*

I heard a Piper piping..... *Peterkin*

BAND

Selection, The Desert Song *Romberg, arr. Hume*

8.0 *London Regional Programme*

8.30 Midland News

8.35 **An Orchestral Concert**

A Cowen Programme

THE B.B.C. ORCHESTRA

Conducted by JOSEPH LEWIS

GARDA HALL (Soprano)

London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*



RIPLEY UNITED SILVER PRIZE BAND, conducted by W. J. SAINT, will broadcast in the Midland Regional Programme this evening at 6.40.

November 24 CARDIFF MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(National Programme)
NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Suite, The Language of
Flowers Cowen
Two Dances (The Tempest) Sullivan
Overture, Froissart
Elgar

2.0 National Programme

5.15 THE CHILDREN'S HOUR
'TONY AND ANN,'
No. 3
'Old Mother Sea'
by
DOROTHY COOMBES

6.0 LICH WOODS: 'West of England Sport'

6.15 National Programme

9.15 West Regional News

9.20-11.0 National Programme



Waiteck and Son.
DOROTHY COOMBES,
who is the author of a sketch to be broadcast in the Cardiff Children's Hour this afternoon.

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0 National Programme

5.15 THE CHILDREN'S HOUR
'How I began Shore Adventure'
from 'Treasure Island'
(R. L. Stevenson)
Ballads by HERBERT WELLINGTON (Baritone)

6.0 National Programme

9.15 Local News

9.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 From Cardiff

2.0 National Programme

5.15 West Regional Programme

6.15 National Programme

9.15 West Regional News

9.20-11.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0 National Programme

3.20 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
HERMANN McLEOD (Violin) (From Newcastle)
BEN ROLLINSON (Tenor) (From Leeds)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North of England News

9.20-12.0 National Programme

BANISH

ORCHESTRA MASCOT
The World's finest Novelty Orchestra.

- R 655 Woodland Joys
- R 747 Valse Bleue
- R 720 Whistler and his Dog
- R 369 Moonlight on Danube
- R 171 The Skater's Waltz
- R 351 Viennese Life

THE

ROSS and SARGENT
On Record as on Stage and Wireless
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- R 764 Little White Lies
Fatima
- R 505 Seven Veils

RONALD FRANKAU
The Ever Popular Wireless Entertainer

- R 626 Matters Historical
- R 682 Oh Dear Dear!

BLUES

ELSIE and DORIS WATERS
The Inimitable Comedy Duo.

- R 789 Wedding Bells
In High Society

PATRICIA ROSSBOROUGH
The Famous Syncopated Pianist

- R 791 Nippy, Selection
- R 770 Frederica, Selection

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RECORDS

conducted by W. J. ... will broadcast in the Midland Regional Programme this evening at 8.45.

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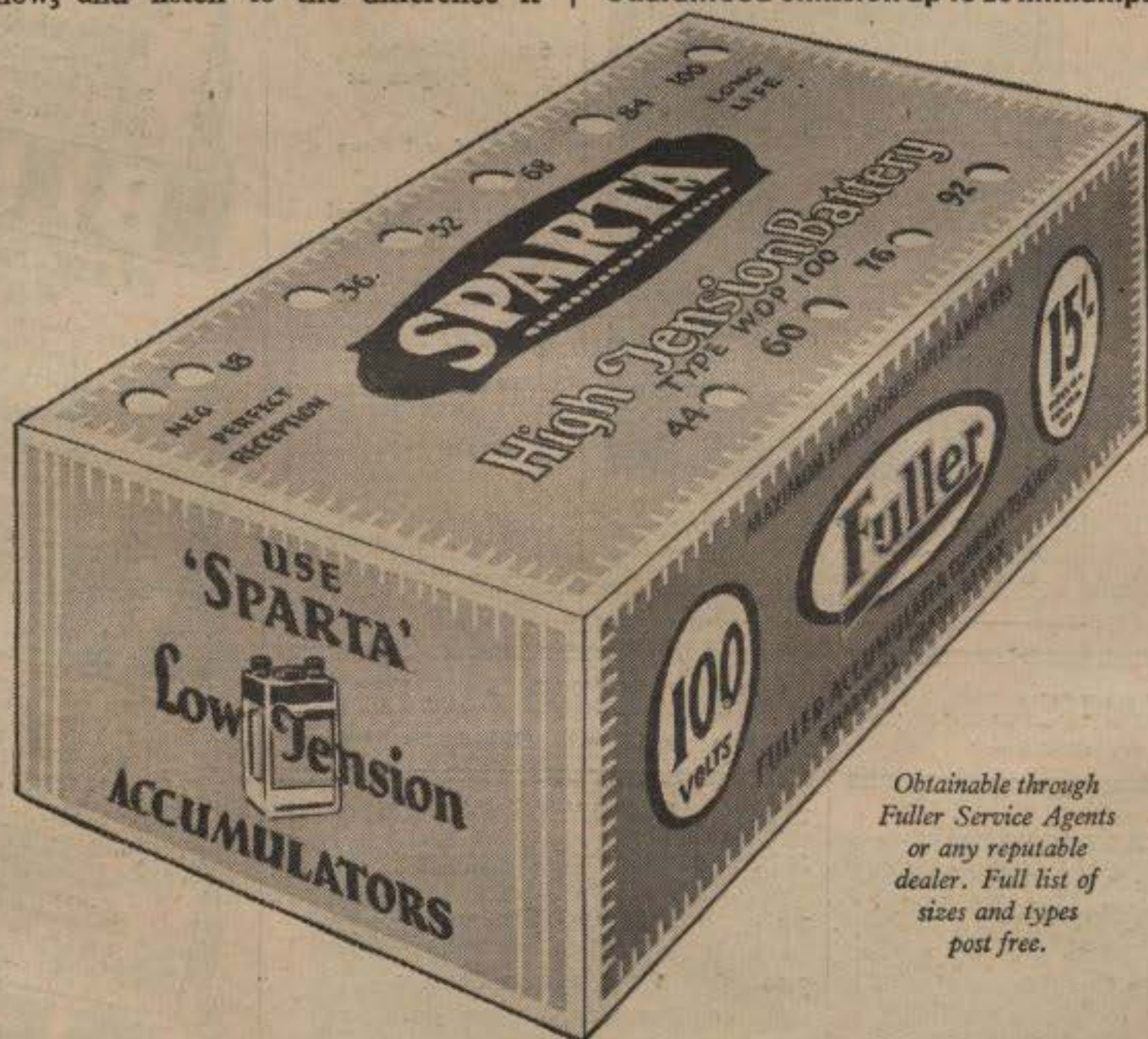
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November 25

DAVENTRY

193 kc/s (1,554.4 m.)

TUESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. V. H. MOTTRAM: 'First Principles in Cooking'

12.0 Victorian Ballads—V

MAY CHAPMAN (Soprano) LEONARD HUBBARD (Baritone)

12.30 EDWARD O'HENRY At THE ORGAN OF TUS SAUD'S CINEMA

1.0 Light Music

LEONARDO KEMP and his PICCADILLY ORCHESTRA From THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board by the Fultograph Process

2.5 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS

Mr. ERIC PARKER: 'Out of Doors Week by Week—IX, Winter Moths and their Wingless Females—Moth Life in Winter'

2.25 Interlude

2.30 Sir WALFORD DAVIES and Mr. VICTOR HELY-HUTCHINSON: 'Music—X, Reading Complete Tunes at Sight' (a) Beginner's Lesson (b) Miniature Concert (c) Advanced Lesson

3.30 Interlude

3.35 Monsieur E. M. STEPHAN: 'Early Stages in French'—X

4.0 Interlude

4.5 SPECIAL TALK FOR SECONDARY SCHOOLS 'Modern Scientific Achievements'—V Mr. T. P. WILMSBURST, M.B.E.: 'The Electrical Age'

4.25 Interlude

4.30 THE PRINCE OF WALES ORCHESTRA Conducted by FRANK WESTFIELD Relayed from THE PRINCE OF WALES PLAYHOUSE, LEWISHAM

5.15 The Children's Hour

'KOKO THE THINGUMABOB' (Anthony Armstrong) Arranged as a Dialogue Story, with incidental music played by THE OLOF SEXTET

6.0 Topical Talk

7.45 THE GERSHOM PARKINGTON QUINTET

HILDA SEARLE (Soprano) HOWARD FRY (Baritone)

QUINTET Selection, Coppélia Delibes

8.0-8.30 'THE STARS IN THEIR COURSES—II'

Sir JAMES JEANS, F.R.S.: 'Weighing and Measuring the Stars'

QUINTET Alsatian Scenes... Massenet

HILDA SEARLE Serenade Strauss

Cradle Song Rimsky-Korsakov The Star... James Roger Still as the Night... Böhm

QUINTET Al Fresco... Victor Herbert Caprice Viennois... Kreisler I know a lovely Garden d'Hardelot

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report



'The Man, the Maid and the Muddlehead.'

A temporary triangle, drawn up and produced by Gordon McConnel.

IN THE CAST:

Leonard Cowings—Wynne Ajello—Harman Crisewood—John Derwent.

At the Piano — Doris Arnold.

The Olof Quartet, conducted by Robert Chignell

National programme tonight at 9.40. London Regional tomorrow night.

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music

RUSSIAN PIANOFORTE MUSIC Played by STEFAN ASKENASE

Tableaux d'une exposition (Pictures from an Exhibition) (Second Part) Mussorgsky

7.0-7.20 'THE MONTH IN THE NORTH COUNTRY'

Mrs. M. A. HAMILTON, M.P.

7.25 'A1 or C3?—The Future of the Race' III

Mrs. MARY ADAMS, M.Sc.: 'Has Human Nature ever Changed?'

9.20 'TALKS ABOUT MUSIC'

Mr. VICTOR HELY-HUTCHINSON

9.40 'The Man, the Maid, and the Muddlehead'

A Temporary Triangle Drawn up and produced by

GORDON McCONNEL (See centre of page)

10.10 A VIOLA RECITAL By

LIONEL TERTIS

Komm süßer Tod } Bach, arr. Tertis Chaconne (for Viola alone) } (See note on page 518)

10.35 DANCE MUSIC

CIRO'S CLUB BAND, from CIRO'S CLUB

11.15-12.0 BILLY MASON and his CAPHEANS, from THE CAFÉ DE PARIS

TUESDAY

LONDON PROGRAMMES

November 25

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 *National Programmes*
 11.0-11.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision ; 261.3 m. Sound)
 12.0 An Instrumental Concert
 THE ZIDEUNER ENSEMBLE
 1.0 REGINALD FOORT
 At THE ORGAN of THE NEW VICTORIA
 2.0-3.0 THE MIDLAND STUDIO ORCHESTRA
 Directed by FRANK CANTELL
 (From Midland Regional)
 Three Dale Dances Arthur Wood
 Oriental Suite Poppy
 Berceuse and Canonetta } *Friml*
 Russian Dance }
 Three Hebrew Sketches *Keccor*
 Egyptian Ballet Music *Luigini*
 4.30 *National Programme*
 5.15 JACK PAYNE
 and his
 B.B.C. DANCE ORCHESTRA
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN
 6.40 A Brass Band Concert
 (From Manchester)
 FODEN'S MOTOR WORKS BAND
 Conducted by F. MORTIMER
 Overture, Rule, Britannia! *Rimmer*
 HARRY HOPEWELL (Baritone)
 Whilst I'm carousing *arr. Newton*
 Ethiopia saluting the Colours *Charles Wood*
 Down among the dead Men *arr. Clutsam*
 BAND
 Cornet Solo, Garden of Happiness *Wood*
 (H. MORTIMER)
 American Skotch, Swancee River *Myddleton*
 HARRY HOPEWELL
 I am Fate *Hambden*
 Coaling *Helmore*
 The Sword of Ferrara *Bullard*



'DR. JEKYLL AND MR. HYDE.'
 This drawing of Hyde compounding his drugs is one of S. Hulme Beaman's illustrations to the edition, recently published by Messrs. John Lane, of Stevenson's famous story, a dramatic version of which will be broadcast tonight at 9.0.

BAND
 The Severn Suite *Elgar*

7.45 **Comic Opera Programme**
 (With Two Musical Comedy Interludes)
 CELIA CAVENDISH (Soprano)
 PATRICIA ROSSBOROUGH (Pianoforte)

THE B.B.C. ORCHESTRA
 Conducted by STANFORD ROBINSON
 Overture, La Fille du Tambour Majeur *Offenbach*
 CELIA CAVENDISH and Orchestra
 Waltz Song } (Tom Jones)
 Today my Spinnet } *German*
 While I'm waiting (Veronique) } *Message*
 PATRICIA ROSSBOROUGH and Orchestra
 Paraphrase of Here comes the Bride
Schwartz, arr. Rossborough
 ORCHESTRA
 Entracte
 CELIA CAVENDISH and Orchestra
 Philomel (Monsieur Beaucaire) } *Message*
 Tomorrow } (The Vicar of Wakefield)
 Prince Charming } *Liza Lehmann*
 PATRICIA ROSSBOROUGH and Orchestra
 Paraphrase of Follow Through
Henderson, arr. Rossborough
 ORCHESTRA
 Selection (Princess Ida) *Sullivan*

8.55 Regional News
 9.0 The Strange Case of
 'DR. JEKYLL AND MR. HYDE'

by
 ROBERT LOUIS STEVENSON
 Adapted for Broadcasting by BARBARA BURNHAM
 Produced by PETER CRESWELL
 The Scene is London of the early 'eighties.
 (For details of Cast, see page 547).

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

10.30-12.0 DANCE MUSIC
 CIRO'S CLUB BAND, from CIRO'S CLUB

12.0-12.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision ; 261.3 m. Sound)

11.0-11.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision ; 261.3 m. Sound)
 12.0 Victorian Ballads—V
 MAY CHAPMAN (Soprano)
 LEONARD HUBBARD (Baritone)
 12.30 EDWARD O'HENRY
 At THE ORGAN of TUSSAUD'S CINEMA
 1.0 LIGHT MUSIC
 LEONARDO KEMP and his PICCADILLY ORCHESTRA
 From THE PICCADILLY HOTEL
 2.0-2.5 Experimental Transmission for the Radio
 Research Board by the Fultograph Process
 4.10-4.25 FOR THE SCHOOLS
 5.15 THE CHILDREN'S HOUR
 6.0 Topical Talk
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN
 6.35 London Stock Exchange Report; Fat Stock
 Prices for Farmers
 6.40 The Foundations of Music
 7.0-7.20 'THE MONTH IN THE NORTH COUNTRY'
 Mrs. M. A. HAMILTON, M.P.

LONDON NATIONAL
 1,148 kc/s (261.3 m.)
 See also National Daventry Programme
 on page 535

7.25 'AI or C3?—THE FUTURE OF THE
 RACE'—III
 Mrs. MARY ADAMS, M.Sc., 'Has Human Nature
 over Changed?'

7.45 THE GERSHOM PARKINGTON QUINTET
 HILDA SEARLE (Soprano)
 HOWARD FRY (Baritone)
 QUINTET
 Selection, Coppelia *Delibes*
 HOWARD FRY
 To the Forest *Tchaikovsky*
 I pitch my lonely Caravan at Night *Eric Coates*
 Sea Fever *Ireland*
 Absent *Metcalf*
 QUINTET
 Waltz 'Caprice' *Rubinstein*
 Warum? (Why?) *Tchaikovsky*

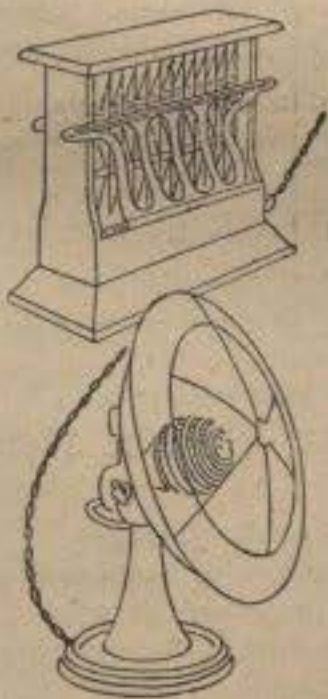
HILDA SEARLE and HOWARD FRY
 Arise, O Sun *Maude Craske Day*
 Love is meant to make us glad *German*
 The Garden of your Heart *Dorel*
 QUINTET
 Alsatian Scenes *Massenet*
 HILDA SEARLE
 Serenade *Strauss*
 Cradle Song *Rimsky-Korsakov*
 The Star *James Rogers*
 Still as the Night *Böhm*
 QUINTET
 Miniature Suite *Eric Coates*

9.0 'The Second News'
 9.15 New York Stock Market Report
 9.20 Mr. VICTOR HELY-HUTCHINSON
 'Talks about Music'
 9.40 'The Man, the Maid, and the
 Muddlehead'
 10.10-10.35 A Viola Recital
 By LIONEL TERTIS
 12.0-12.30 Experimental Television Transmission
 by the Baird Process
 (356.3 m. Vision ; 261.3 m. Sound)

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TUESDAY

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November 25

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12.0 London Regional Programme

1.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Polonaise in A Chopin
Novelty Piece, Nola Arndt
Ballad, Killarney Balfe
Josephine Blome
Meditation (Thais) Massenet
Selection, Sunny Kern
Minuet in G Beethoven
Aria, O Star of Eve (Tannhäuser) Wagner
Three Light Pieces Fletcher

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Three Dale Dances
Arthur Wood
Oriental Suite .. Popy
Berceuse and
Cazzonetta .. Friml
Russian Dance
Three Hobrow Sketches
Keevor
Egyptian Ballet Music
Luigini

5.15 The Children's Hour

'Cobbler, Cobbler, mend my Shoe,' a Play,
by GLADYS TAYLOR
NORRIS STANLEY
(Violin)

Songs by HAROLD CASEY (Baritone)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Five Dances (The Duenna) Alfred Reynolds
Prelude and Call (Mary Rose) O'Neill

HARRY BLOMELEY (Bass)

Vulcan's Song Gounod
Twankydllo Molloy
The green Hills o' Somerset Eric Coates

7.10 ORCHESTRA

Suite, The Miracle Humperdinck
Second Prelude and Doge's March (The Merchant of Venice) Rosse

HARRY BLOMELEY

Bedouin Love Song Pissuti
My English Skies Seton Gower
All through the Night Welsh Air

ORCHESTRA

Bacchanalian Dance (Joseph and his Brethren)
Schmid

7.45 Comic Opera Programme

(London Regional Programme)

(With Two Musical Comedy Interludes)

CELIA CAVENDISH (Soprano)

PATRICIA ROSSBOROUGH (Pianoforte)

THE B.B.C. ORCHESTRA

Conducted by STANFORD ROBINSON

Overture, La Fille du Tambour Major Offenbach

CELIA CAVENDISH and Orchestra

Waltz Song (Tom Jones)

Today my Spinet German

While I'm waiting (Veronique) Messager

PATRICIA ROSSBOROUGH and Orchestra

Paraphrase of Here comes the Bride
Schwartz, arr. Rossborough

ORCHESTRA

Entracte

CELIA CAVENDISH and Orchestra

Philomel (Monsieur Beaucaire) Messager
Tomorrow; Prince Charming (The Vicar of Wakefield)
Liza Lehmann

PATRICIA ROSSBOROUGH and Orchestra

Paraphrase of Follow Through
Henderson, arr. Rossborough

ORCHESTRA

Selection (Princess Ida)
Sullivan

8.55 Midland News

9.0 The Strange Case of

'DR. JEKYLL AND MR. HYDE'

by

ROBERT LOUIS STEVENSON

Adapted for Broadcasting by BARBARA BURNHAM

Produced by PETER CRESWELL

The Scene is London of the early 'eighties

(For details see page 547)

(London Regional Programme)

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

This Week's Epilogue:

'THE KINGDOM OF HEAVEN'

'AS LITTLE CHILDREN'

Anthem, See what love (Mendelssohn)

Matt. xviii, 1-10

Hymn, Ancient and Modern 220, Jesus shall reign

Matt. xix, 13, 14, 15



'COBBLER, COBBLER, MEND MY SHOE,'
a play by GLADYS TAYLOR, in the Children's
Hour this afternoon.

November 25 CARDIFF TUESDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.5 National Programme
- 5.15 THE CHILDREN'S HOUR
'Let's Pretend'—I
'Shall we do a play this Christmas?'
by
CONSUELO DE REYES
A COUPLE OF COONS—with Song and Jest
MAI RAMSEY (Mezzo-Soprano)
- 6.0 Miss CONSUELO DE REYES, Producer of the
Little Theatre, Citizen House, Bath. Talks to
Amateur Dramatic Societies—I, 'How to
Produce a Play'
- 6.15 National Programme
- 7.0 EGWYL GYMRAEG
A WELSH INTERLUDE
Mr. IORWERTH PEATE, of the Department of
Archæology, National Museum of Wales
Penodau Cyntaf Hanes Cymru—III, Oes y Pres
II—Early Chapters in the History of Wales—
III, The Bronze Age
- 7.25 National Programme
- 7.45 'Our Programme'
Arranged by
THE K.K.K.
Introduction by the LORD MAYOR OF CARDIFF
Alderman R. G. H. SNOOK
NATIONAL ORCHESTRA OF WALES
(Cerdodfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, Poet and Peasant *Supp!*
MEDAN THOMAS (Soprano) and Orchestra
I know that my Redeemer liveth (Messiah)
Handel
THE ORCHESTRA
Selection, Welsh Airs *arr. Myddleton*
TREFOR JONES (Tenor)
The Love Lily *B. Thompson*
Passing By *Purcell*
Y Fam a'i Baban *John Thomas*
THE ORCHESTRA
Largo *Handel*
Marche Militaire *Schubert*
MEGAN THOMAS
Y Golomen Wen *Hughes*
Poidiweh a dweyd with fy nghariad. *Owain Alaw*
MEGAN THOMAS, TREFOR JONES and Orchestra
The Miserere Scene (Il Trovatore) *Verdi*
THE ORCHESTRA
Selection of Edward German's Songs
arr. Victor Hely-Hutchinson
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme

- 2.5 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 7.0 West Regional Programme
- 7.25 National Programme
- 7.45 West Regional Programme
- 9.0 National Programme
- 9.15 West Regional News
- 9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.5 National Programme
- 5.15 THE CHILDREN'S HOUR
'THE SHIELD OF MALCCHUS,' No. 5
'Inspector Garvell sets a Trap'
(*Franklyn Kelsey*)
- 6.0 National Programme
- 7.0 Mr. J. C. TREGARTHEN: 'Creatures of
the Brake and Fen—II, The Otter'
- 7.25 National Programme
- 7.45 London National Programme
- 9.0 National Programme
- 9.15 Local News
- 9.20-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.5 National Programme
- 7.45 London National Programme
- 9.0-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert. 2.5:—National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—Mr. A. P. Simon: 'The Significance of Buildings—II. 6.15:—National Programme. 7.0:—Mr. L. du Garde Peach: 'Play Producing for Amateurs—I.' 7.25:—National Programme. 7.45:—'Grace Darling.' A Radio Chronicle Play by Edwin Lewis. (From Newcastle.) 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 10.10:—The Edgar Knight Trio (From Leeds). 10.35-12.0:—National Programme.

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November 26


DAVENTRY

WEDNESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL GREENWICH. WEATHER FORECAST
- 10.45-11.0 'THE WEEK IN WESTMINSTER' Miss MEGAN LLOYD GEORGE, M.P.
- 12.0 Gramophone Records
- 1.0 Light Music FRASCATI'S ORCHESTRA Directed by GEORGES HAECK From THE RESTAURANT FRASCATI
- 2.0 A Ballad Concert MONA QUAYLE (Contralto) WILLIAM BIGGS (Tenor)
- 2.25 Interlude
- 2.30 FOR THE SCHOOLS Professor WINIFRED CULLIS, C.B.E.: 'Biology and Hygiene for Senior Schools—Your Body Every Day: X. Muscles'
- 2.55 East Anglian Herring Fishing Bulletin
- 3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Books—X. A Boy with a Future (Great Expectations)'
- 3.25 Interlude
- 3.30 Symphony Concert From THE PAVILION, BOURNEMOUTH (From Bournemouth) THE BOURNEMOUTH SYMPHONY ORCHESTRA Conductor, Sir DAN GODFREY Symphony, No. 5, in D (L'Allegro ed il Penseroso) Stanford Allegro; Allegretto; Andante; Allegro Scottish Pianoforte Concerto (Op. 55) Mackenzie Maestoso; Lento; Allegro (Soloist, VIVIAN LANGRISH) (See note on page 518)
- 4.45 REGINALD NEW At THE ORGAN OF THE BEAUFORT CINEMA Relayed from WASHWOOD HEATH, BIRMINGHAM Selection, The Mikado Sullivan Polish Dance Scharwenka Ballad, At Dawning Cadman The Bells of Ouseley Ord Hume



B.B.C. Symphony Concert
Relayed from The Queen's Hall
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

Norman Allin (Bass)
Bela Bartok (Pianoforte)

The B.B.C. Symphony Orchestra
(Leader, Arthur Catterall)
Conducted by
Sir Henry Wood


Part I : 8.0 — 9.5

Overture, The Magic Flute ... Mozart
Two Songs for Bass Voice and Orchestra (Op. 51) ... Strauss
Der Einsame (The Solitary One); Das Thal (The Valley)
Symphony, No. 4, in F Minor Tchaikovsky
Sostenuto, moderato; In modo di Canzone; Scherzo, pizzicato; Con fuoco

Part II : 9.20 — 10.0

Rhapsody for Pianoforte and Orchestra Bartok
Bolero for Orchestra ... Ravel
(See note on pages 518 and 520)

Tickets can be obtained from Messrs. Chappell's Box Office, Queen's Hall, Langham Place, W.1, and the usual agents, and from the British Broadcasting Corporation, Savoy Hill, W.C.2. Prices 2s. to 12s., including Entertainments Tax.



- 5.15 The Children's Hour 'The Cow and the Bumble Bee' and other Songs composed by MAYNARD GROVER and sung by KENNETH ELLIS 'More about Brer Rabbit,' arranged and told by ETHEL MALDEN 'How the Jaekal got his Stripes,' from 'Outa Karel' (Sanni Metelakamp)
- 6.0 Ministry of Agriculture Fortnightly Bulletin
- 6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.35 London Stock Exchange Report; Fat Stock Prices for Farmers
- 6.40 The Foundations of Music RUSSIAN PIANOFORTE MUSIC Played by STEFAN ASKENASE Sonata..... La semaine grasse Stravinsky (Petrouchka).....
- 7.0-7.20 Mr. T. W. FIELD, H.M. Senior Trade Commissioner in Canada and Newfoundland: 'The Canadian Market' (Under the auspices of the Department of Overseas Trade) (Relayed from BIRMINGHAM)
- 7.25 'INDUSTRY LOOKS AHEAD' —IX Mr. C. LE MAISTRE: 'Our own Problem of Standardization'
- 7.45 Interval
- 8.0 B.B.C. Symphony Concert—VI Relayed from THE QUEEN'S HALL (Sole Lessees, Messrs. Chappell and Co., Ltd.) NORMAN ALLIN (Bass) BELA BARTOK (Pianoforte) THE B.B.C. SYMPHONY ORCHESTRA (Leader, ARTHUR CATTERALL) Conducted by SIR HENRY WOOD (See centre of page)
- 9.5 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.20 Symphony Concert Part II (See centre of page)
- 10.0 Topical Talk
- 10.15 Shipping Forecast; New York Stock Market Report
- 10.20 DANCE MUSIC HENRY HALL'S GLENEAGLES HOTEL BAND, from THE MIDLAND HOTEL, MANCHESTER
- 11.15-12.0 BILLY MASON and his CAPREANS, from THE CAFE DE PARIS

WEDNESDAY LONDON PROGRAMMES November 26

LONDON NATIONAL

1,148 kc/s (261.3 m.)

See also National Daventry Programme on page 541.

- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 Gramophone Records
- 1.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HANCK
From THE RESTAURANT FRASCATI
- 2.0 A Ballad Concert
MONA QUAYLE (Contralto)
WILLIAM BIGGS (Tenor)
- 2.25 Interlude
- 2.30 FOR THE SCHOOLS
Professor WINIFRED CULLIS, C.B.E.: 'Biology and Hygiene for Senior Schools—Your Body Every Day: X, Muscles'
- 2.55 Interlude
- 3.0-3.25 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Books—X, A Boy with a Future (Great Expectations)'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Ministry of Agriculture Fortnightly Bulletin
- 6.15 'THE FIRST NEWS'
- 6.35 London Stock Exchange Report; Fat Stock Prices for Farmers
- 6.40 The Foundations of Music
- 7.0-7.20 Mr. T. W. FIELD, H.M. Senior Trade Commissioner in Canada and Newfoundland: 'The Canadian Market' (Under the auspices of the Department of Overseas Trade) (Relayed from Birmingham)
- 7.25 'INDUSTRY LOOKS AHEAD'—IX
Mr. C. LE MAISTRE: 'Our Own Problem of Standardization'
- 7.45 Interval
- 8.0 B.B.C. Symphony Concert—VI
Relayed from THE QUEEN'S HALL
- 9.5 'The Second News'
- 9.20 Symphony Concert
Part II
- 10.0 Topical Talk
- 10.15-10.20 New York Stock Market Report

LONDON REGIONAL

842 kc/s (356.3 m.)

- 10.15 National Programme
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 Organ Recital
By Dr. ERNEST BULLOCK
From ALL SAINTS', MARGARET STREET
FREDERICK STEGER (Tenor)
- 1.0 Gramophone Records
- 1.30-3.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
CHARLES DEAN (Baritone)
SIDONIE WASSERMAN (Pianoforte)
(From Midland Regional)
- 3.30 National Programme
- 5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 Vaudeville
1. JACK PAYNE and his B.B.C. DANCE ORCHESTRA
 2. PHYLLIS SCOTT and JOHN RORKE
In Cowboy Songs
 3. KEITH WILBUR
The New Zealand Mimic
 4. LESLIE WESTON
Comedian
 5. JACK PAYNE and his B.B.C. DANCE ORCHESTRA
 6. MR. FLOTSAM and MR. JETSAM
 7. RUDY STARITA
Vibraphone and Xylophone Solos
 8. MABEL CONSTANDUROS and MICHAEL HOGAN
in 'FATHER BUYS A WHALE'
 9. JACK PAYNE and his B.B.C. DANCE ORCHESTRA
THE WEEKLY THEATRICAL CARTOON
Gertrude Lawrence
Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON
- 8.0 GERMAN TALK
Mr. OTTO SIEPMANN
- 8.30 Regional News
- 8.35 'The Man, the Maid, and the Muddlehead'
A Temporary Triangle
Drawn up and produced by
GORDON McCONNEL
Artists
LEONARD GOWINGS, WYNNE AJELLO,
HARMAN GRISEWOOD, JOHN DERWENT
At the Piano, DORIS ARNOLD
THE OLOF QUARTET
Conducted by ROBERT CHIGNELL
- 9.5 THE FRANK WALKER OCTET
Three Dale Dances Arthur Wood
Eventide Frank Walker
Gopak (Russian Dance)
Mussorgsky, arr. Weninger
NORA GRUHN (Soprano)
Over the Water to Charlie Ursula Greville
My Father's Close Clifton Parker
Märchen (Fairy Tale) Erich Wolff
Ein Liebesliedchen (a little
Love Song) Bernhard Sekles
Auftrag (Message) }
- OCTET
Miniature Suite Manuel E. Gomez
Introduction and Scene; Humoresque; Waltz
Caprice; Intermezzo; Finale
L'Espagne de Montmartre (Spanish Montmartre)
Van Dyck
NORA GRUHN
Ist der Himmel darum im Lenz so
blau? (Is thus the Sky in Spring so
blue?) Hans
Pfitzner
Gretel
Frühlingsstimmen (Voices of Spring)
Johann Strauss
- OCTET
Selection, The Three-Cornered Hat
de Falla, arr. Manuel E. Gomez
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.30 DANCE MUSIC
HENRY HALL'S GLENEAGLES HOTEL BAND, from
THE MIDLAND HOTEL, MANCHESTER
- 11.15-12.0 BILLY MASON and his CAPREANS, from
THE CAFE DE PARIS



TWO PAIRS OF RADIO FAVOURITES,

MABEL CONSTANDUROS and
MICHAEL HOGAN
(pictures on the left)

and

MR. FLOTSAM and MR. JETSAM
(pictures on the right)

will take part in the Vaudeville programme to be broadcast at 6.40, which will include also the WEEKLY THEATRICAL CARTOON (See col. 2)



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To Men and Women of all ages—especially those over Forty:

Nerves!

Nothing really wrong—yet. But from 'just nerves' to a serious breakdown is only a short step.

Start a course of 'PHYLLOSAN' Brand of Chlorophyll Tablets to-day! It will quickly put you right. It will revitalize your blood and, through your blood, reinvigorate every bodily function, fortify your heart, and strengthen your nerves.

'PHYLLOSAN' Brand Tablets (which are prepared under the direction of Dr. E. Buerger, Professor of Medicine at the University of Berne) contain no deleterious drugs or animal extracts, are non-constipating, tasteless, have no unpleasant after-effects, and can be taken with absolute safety even by the most delicately constituted.

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Just two tiny tablets three times a day before meals. The results will astonish you! In a fort-

night you will feel 'a different woman'—full of life and energy, without a sign of 'nerves.'

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Name
Address

WEDNESDAY November 26

626 kc/s (479.2 m.)

MIDLAND REGIONAL



CHILBLAINS

ONLY sufferers from chilblains, a complaint which has hitherto baffled medical science, can measure the torture of these unsightly blemishes on fingers and toes. A welcome discovery is that all that is necessary to overcome the ailment is to strengthen the cells with calcium. But it must be the right kind of calcium.

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'For years past every known form of remedy, internal and external, has been tried with no avail. The Kalzana tablets have, however, given wonderful results.'

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Address

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24/27, High Holborn, London, W.C.1.

12.0 London Regional Programme

1.30 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Fantasy, Orpheus in the Underworld
Offenbach, arr. Tavan
CHARLES DEAN (Baritone)
The Wanderer's Song *Julius Harrison*
Down Vauxhall Way *Herbert Oliver*
Onwards *Eric Harding*

ORCHESTRA
Serenade... *Rawlinson*
Waltz, Smiles and
Kisses *Ancliffe*

2.0 SIDONIE WASSERMAN (Pianoforte)
Waltz in G Flat, Op. 70, No. 1; Prelude in D Flat, Op. 28, No. 15; Mazurka in B. Flat, Op. 7, No. 1..... *Chopin*

ORCHESTRA
Four Indian Love Lyrics
Woodford-Finden

CHARLES DEAN
The Harvester's Night Song *Daynton Power*
Because I miss you so
Eric Coates
The Fishermen of England... *Phillips*

2.30 ORCHESTRA
Aubade Printanière (Springtime) *Lacome*
Gavotte (Mignon) *Ambroise Thomas*

SIDONIE WASSERMAN
Night in May *Palmgren*
Staccato *Vogrich*

2.50-3.0 ORCHESTRA
Suite, Scenes of Venice *Caseneuve*

5.15 THE CHILDREN'S HOUR
'Very early in the Morning,' a Story, by Dorothy Willison
HE and SHE in 'Odds and Ends'
WALTER HEARD (Flute)
'The Plantain,' by Jessie Bayliss-Elliott, D.Sc.

6.0 London Regional Programme

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Vaudeville

1. JACK PAYNE and his B.B.C. DANCE ORCHESTRA
2. PHYLLIS SCOTT and JOHN RORKE
In Cowboy Songs
3. KEITH WILBUR
The New Zealand Mimic
4. LESLIE WESTON
Comedian
5. JACK PAYNE and his B.B.C. DANCE ORCHESTRA

6. MR. FLOTSAM and MR. JETSAM
RUDY STARITA
 7. Vibraphone and Xylophone Solos
 8. MABEL CONSTANDUROS and MICHAEL HOGAN
 9. JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- THE WEEKLY THEATRICAL CARTOON
GERTRUDE LAWRENCE
Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON
(London Regional Programme)

8.0 London Regional Programme

8.30 Midland News

8.35 A MILITARY BAND PROGRAMME

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, Academic Festival... *Brahms*

THE MCGOWRAN MALE VOICE QUARTET
Island Shieling Song
arr. Robertson
Night *Schubert*

BAND
Gala Waltz... *Hussell*

9.0 EDA KERSEY (Violin)
Fifth Sonata in G Minor..... *Corelli*

BAND
Pot Pourri, Old and New..... *Finck*

THE MCGOWRAN MALE VOICE QUARTET
A Farewell
James Coleman

Sigh no more, Ladies..... *Aiken, arr. Dunhill*

9.28 BAND
Cornet Solo, Maire, my Girl *Aitken*
(RICHARD MERRIMAN)
Fantasy, The Three Bears *Eric Coates*

EDA KERSEY
Pisen Lasky, Op. 7, No. 1 (Love Song) *Suk*
Slav Dance, Op. 48, No. 8 *Dvorak*

BAND
Intermezzo, In the Night *Gilbert*

9.55 THE MCGOWRAN MALE VOICE QUARTET
Eventide *F. H. Shepard*
The long Day closes *Sullivan*

BAND
Selection, Carmen *Bizet*

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

10.30-10.35 Experimental Transmission for the Radio Research Board by the Fultograph Process



SIDONIE WASSERMAN
is a soloist in the concert given by the Midland Studio Orchestra this afternoon.

November 26 CARDIFF WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 A Symphony Concert
Relayed from
THE EXCHANGE, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerdidorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, The Mastersingers Wagner
Symphony, No. 34, in C Mozart
March, Francaise (Suite Algérienne) Saint-Saëns

2.0 *National Programme*

3.30 NATIONAL ORCHESTRA OF WALES
(Cerdidorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Selection, Merrie England German
JOHN COLLINSON (Tenor) and Orchestra
Hallelujah Hummel
THE ORCHESTRA
Ballet Suite, Le Cid Massenet
JOHN COLLINSON
So we'll go no more a-roving
Maude Valerie White
Blow, blow thou winter Wind Quilter
Love's Song is sung Russell
THE ORCHESTRA
Symphonic Poem, The Preludes Liszt

4.45 *National Programme*

5.15 THE CHILDREN'S HOUR

6.0 *National Programme*

10.15 West Regional News

10.20-11.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 *West Regional Programme*

2.0 *National Programme*

5.15 *West Regional Programme*

6.0 *National Programme*

10.15 *West Regional Programme*

10.20-11.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.30 *National Programme*

5.15 THE CHILDREN'S HOUR

6.0 *National Programme*

10.15 Local News and Mid-Week Sports Bulletin

10.20-11.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.30-11.0 *National Programme*

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15—The Daily Service. 10.30-11.0—National Programme. 2.30—National Programme. 3.30—The Northern Wireless Orchestra. Helena Cecile (Entertainer). Sybil Gordon (Soprano). 5.15—The Children's Hour. 6.0—National Programme. 7.45—A Pianoforte Recital by Herbert Johnson. 8.0—The Leeds Philharmonic Society's Concert, relayed from the Town Hall, Leeds (From Leeds). 9.5—National Programme. 10.15—North of England News. 10.20-12.0—National Programme.

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Branch, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

No wireless receiving apparatus, crystal or valve, fixed or portable, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

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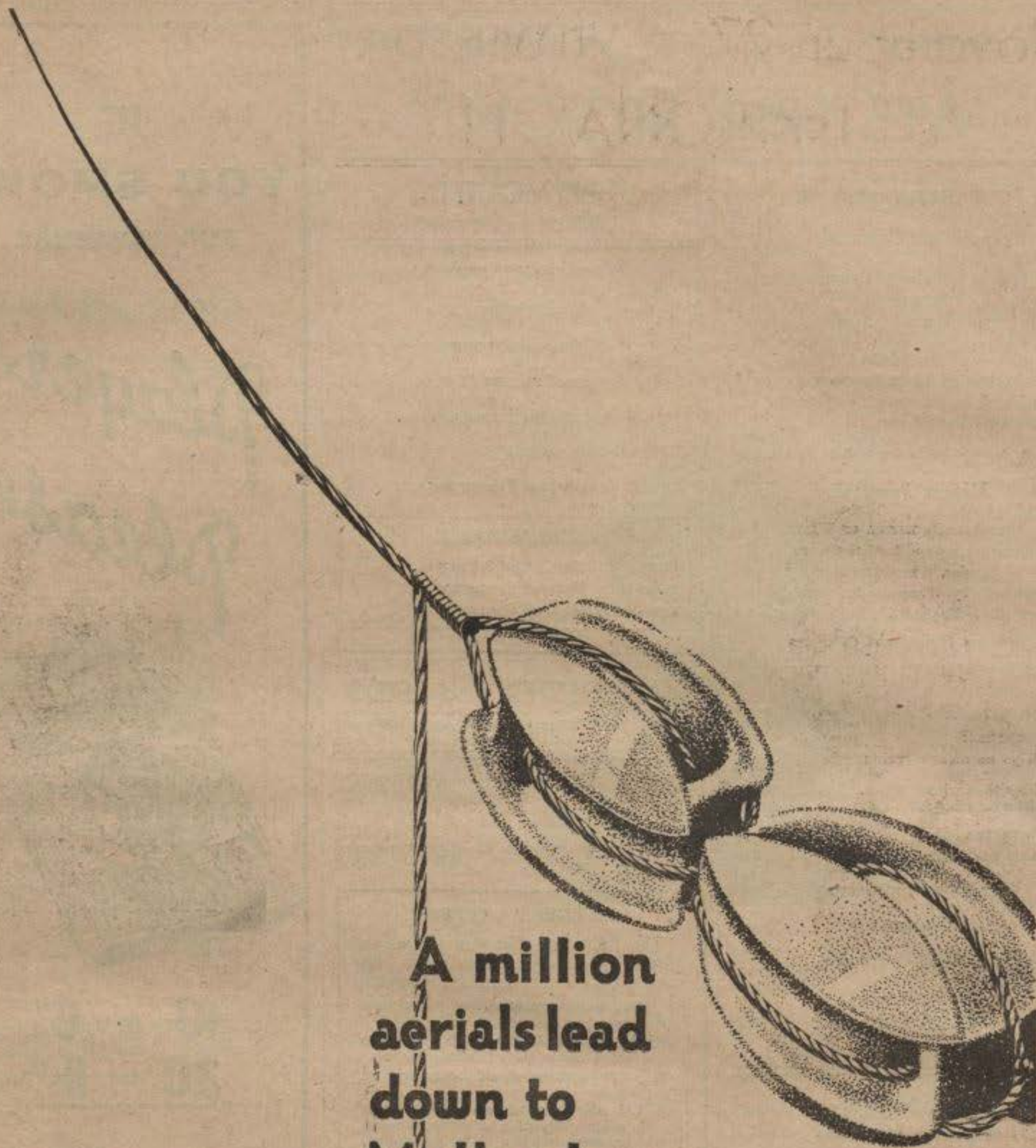


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November 27

DAVENTRY

THURSDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'THE TRIALS OF A FAMILY'—XI
Miss O. A. NIXON: 'Naughty Children—II, The Child who Lies and Steals'

12.0 REGINALD FOORT
At THE ORGAN of THE NEW VICTORIA

'DR. JEKYLL AND MR. HYDE.'



Mr. Leon M. Lion, the famous character actor, plays the name parts in the radio adaptation of Stevenson's eerie story, which is to be broadcast at 7.45.

1.0 A Concert
GERTRUDE WOLFLE (*Soprano*)
THE CEMBALO QUARTET

2.0 East Anglian Herring Fishing Bulletin

2.10 FOR THE SCHOOLS
Dr. ERNST DEISSMANN and Dr. HEINZ WALZ:
'German Dialogue—V, Besuch in einer deutschen Schule (Visit to a German school)'

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech—X, How Fast do we Talk?'

3.0-3.45 EVENSONG
From WESTMINSTER ABBEY

4.5 'THE MUSIC OF SOME GREAT COMPOSERS'—X
Mr. C. ARMSTRONG GIBBS

4.25 Interlude

4.30 Light Music

THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
From GROSVENOR HOUSE

5.15 The Children's Hour
Duets on Two Pianos by DORIS ARNOLD and HARRY PEPPER
The Story of 'The Barrel Organ Man' (*Carey Grey*)
'The Story of Nix, Nought, Nothing,' arranged and told by MARJORIE ALLEN

6.0 A READING by V. C. CLINTON BADDELEY
From 'DAVID COPPERFIELD,' by CHARLES DICKENS

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 London Stock Exchange Report; Market Prices for Farmers

6.40 The Foundations of Music
RUSSIAN PIANOFORTE MUSIC
Played by STEFAN ASKENASE
Serenade in A..... }
Russian Dance..... } *Stravinsky*
Chez Petrouchka..... }

7.0 'NEW NOVELS'
Mr. MICHAEL SADLEIR

7.25 'WHAT IS LIBERTY?'—III
Professor ERNEST BARKER, Litt.D., LL.D.,
Professor of Political Science, Cambridge University

7.45 The Strange Case of
'DR. JEKYLL AND MR. HYDE'
by
ROBERT LOUIS STEVENSON
Adapted for broadcasting by BARBARA BURNHAM
The Scene is London of the early 'eighties
The People you will hear are:
Mr. Richard Enfield..... HUGH DEMPSTER
Mr. Utterson, an elderly lawyer... HENRY FORD
Doctor Lanyon..... WILLIAM FAZAN
Poole (a butler)..... CARLETON HOBBS
Mr. Guest (a clerk)..... DOUGLAS COX
Doctor Henry Jekyll }
and } LEON M. LION
Mr. Edward Hyde }
Also Paper Boys, Pedestrians, Hawkers,
Guests, Police Officers, etc., etc.
Produced by PETER CRESWELL

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

9.15 Shipping Forecast

9.20 THE RIGHT HON. LORD BEAVERBROOK
'TRADE WITHIN THE EMPIRE'

9.40 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
PARRY JONES (*Tenor*)

'TRADE WITHIN THE EMPIRE.'



Lord Beaverbrook, the Canadian-born newspaper proprietor who has lately been prominent in the controversies about Empire trade, will talk tonight at 9.20.

BAND
Dramatic Overture, Phèdre..... *Massenet*
PARRY JONES
Blow out, you Bugles..... *Ireland*
King Olaf's Challenge..... *Elgar*

BAND
Oriental Fantasy, Islamey
Balakirev, arr. R. J. F. Howgill
PARRY JONES
The Rally Call..... *John Coates*
The March..... *Bantock*
Sound an Alarm..... *Handel*

BAND
Romanza and Finale (Symphony No. 4)
Schumann

10.35-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

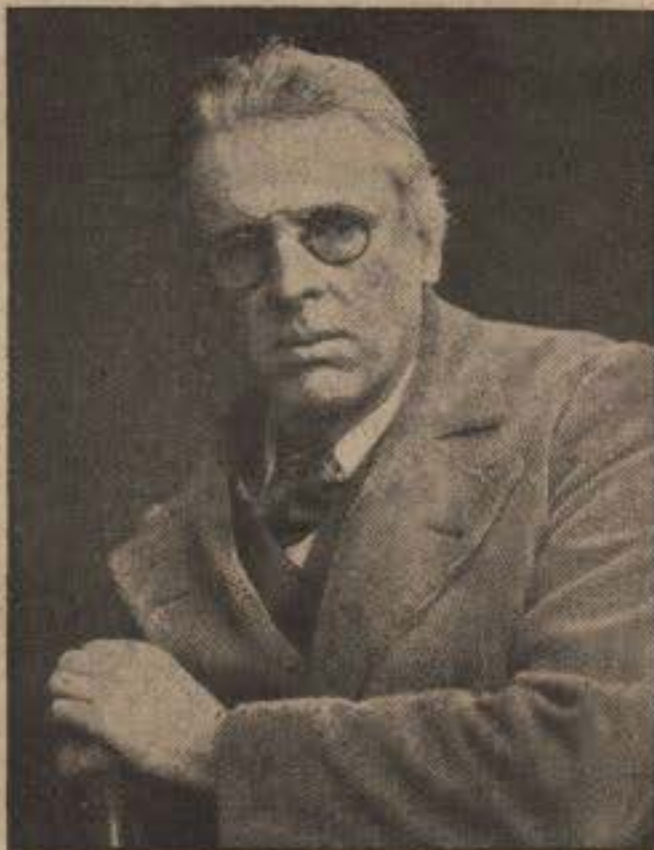
12.0-12.5 Experimental Transmission for the Radio
Research Board
By the Fultograph Process

THURSDAY LONDON PROGRAMMES November 27

LONDON REGIONAL (356.3 m.)

842 kc/s

- 10.15 *National Programme*
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 THE SHEPHERD'S BUSH PAVILION ORCHESTRA
Directed by LOUIS LEVY
From THE SHEPHERD'S BUSH PAVILION
- 1.15 Lunch Hour Concert
Relayed from THE TOWN HALL, BIRMINGHAM (From Midland Regional)
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by LESLIE HEWARD
- Overture, The Mastersingers Wagner
Serenade for Strings Mozart
Berceuse and Prælude Järnefelt
Carnival in Paris Svendsen
- 2.0 SPEECHES
Following THE LUNCHEON given by the ENGLISH-SPEAKING UNION in honour of AMERICAN THANKSGIVING DAY Relayed from THE PARK LANE HOTEL
Speakers:
The Rt. Hon. Lord BURNHAM, G.C.M.G., The Rt. Hon. Sir JOHN SIMON, K.C.V.O., P.C., Lady SIMON
- 2.30-3.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL (From Midland Regional)
The Wedding of the Rose Jessel
Selection of Italian Folk Songs arr. Langley
Suite, A Day in May Friml
- 4.30 *National Programme*
- 5.15 JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 'FOOD SUPPLY AND THE FUTURE'—III
Professor R. G. STAPLEDON: 'The Future Supply of Vegetable Foodstuffs'



W. B. YEATS, the Irish poet, playwright, and, latterly, Senator. A reading of his poems will be broadcast tonight at 9.45.

- 7.0 THE VICTOR OLOF SEXTET
EUNICE NORTON (Pianoforte)
- SEXTET
Overture, The Merry Wives of Windsor *Niccolai*
Andante from No. 2, Cassation *Mozart*
- EUNICE NORTON
Fantasy Impromptu } *Chopin*
Waltz in C..... }
- SEXTET
Poupée Valsante (Dancing Doll)..... *Poldini*
Reverie *MacDowell*
Rondino *Beethoven*
Liebesfreud (Love's Joy)..... *Kreisler*

- EUNICE NORTON
Concert Study in D Flat..... } *Liszt*
Concert Study in F Minor..... }
- SEXTET
Andante Cantabile (String Quartet) } *Tchaikovsky*
En Troika..... }
- 8.0 THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON
Begone, dull Care..... arr. *Harold Rhodes*
O, No, John arr. *Eric H. Thiman*
There was a simple Maiden arr. *Percy Turnbull*
Oh, dear, what can the Matter be? arr. *Bantock*
Drink to me only with thine Eyes arr. *Woodgate*
When Johnny comes down to Hill arr. *C. S. Lang*
The Dumb Wife..... arr. *Edward Branscombe*
With Jockey to the Fair..... arr. *Gordon Jacob*
Ca' the Yowes..... arr. *Vaughan Williams*
The Campbells are comin' arr. *Purcell J. Mansfield*
- 8.25 Regional News
- 8.30 An Orchestral Concert
A Sea Programme
DALE SMITH (Baritone)
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, Britannia *Mackenzie*
Dance of the Sailors (Rodrigo) *Handel*, arr. *Cowen*
Fantasy, By the Deep-Sea *Alec Rowley*
(For Baritone Solo, Chorus, and Orchestra)
Hornpipe (English Scenes) *Bantock*
Cycle of Five Ballads, Master Mariners
Thomas Wood
Lustily, lustily; A Ballad of Cape St. Vincent;
Master Mariners; The Golden City; The
Bonny Boys
(For Baritone Solo, Chorus, and Orchestra)
(Notes on page 520)
- 9.45 A Reading from the Poems of
W. B. YEATS
With a Commentary by Mr. DESMOND MACCARTHY
- 10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.30-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 6.40 The Foundations of Music
- 7.0 'NEW NOVELS'
Mr. MICHAEL SADLER
- 7.25 Professor ERNEST BARKER, Litt.D., LL.D.,
Professor of Political Science, Cambridge University: 'What is Liberty?'—III
- 7.45 'The Strange Case of Dr. Jekyll and Mr. Hyde'
by
ROBERT LOUIS STEVENSON
Adapted for broadcasting by BARBARA BURNHAM
Production by PETER CRESWELL
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.20 The Rt. Hon. Lord BEAVERBROOK: 'Trade Within the Empire'
- 9.40-10.35 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
PARRY JONES (Tenor)

- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 REGINALD FOOTE
At THE ORGAN of THE NEW VICTORIA
- 1.0-2.0 A Concert
GERTRUDE WOLFE (Soprano)
THE CEMBALO QUARTET
- 2.10 FOR THE SCHOOLS
Dr. ERNST DEISSMANN and Dr. HEINZ WALZ: 'German Dialogue—V, Besuch in einer deutschen schule (Visit to a German school)'
- 2.25 Interlude
- 2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech—X, How Fast do we Talk?'
- 3.0-3.45 EVENSONG
From WESTMINSTER ABBEY

- ### LONDON NATIONAL
- 1,148 kc/s (261.3 m.)
(See also National Daventry Programme on page 547)
- 4.5-4.25 'The Music of Some Great Composers'—X
Mr. C. ARMSTRONG GIBBS
- 5.15 The Children's Hour
- 6.0 A READING
by
V. C. CLINTON BADDELEY
From 'DAVID COPPERFIELD,' by CHARLES DICKENS
- 6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 London Stock Exchange Report
- 6.35 Market Prices for Farmers

- 6.40 The Foundations of Music
- 7.0 'NEW NOVELS'
Mr. MICHAEL SADLER
- 7.25 Professor ERNEST BARKER, Litt.D., LL.D.,
Professor of Political Science, Cambridge University: 'What is Liberty?'—III
- 7.45 'The Strange Case of Dr. Jekyll and Mr. Hyde'
by
ROBERT LOUIS STEVENSON
Adapted for broadcasting by BARBARA BURNHAM
Production by PETER CRESWELL
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.20 The Rt. Hon. Lord BEAVERBROOK: 'Trade Within the Empire'
- 9.40-10.35 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
PARRY JONES (Tenor)



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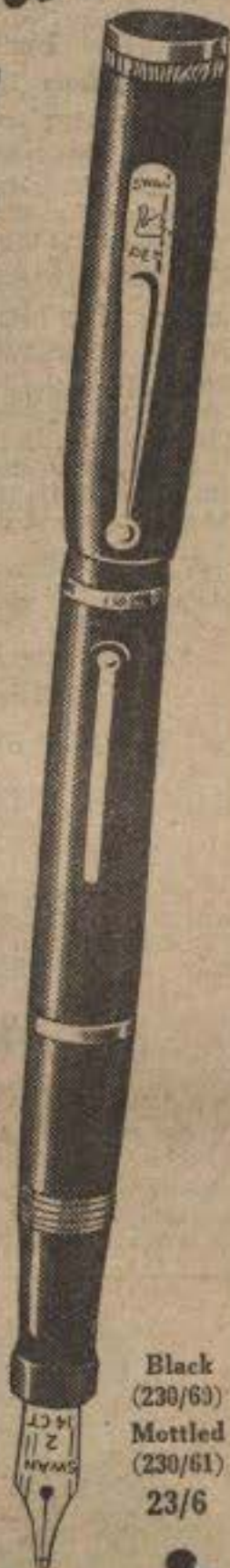
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THURSDAY **November 27**
626 kc/s (479.2 m.)
MIDLAND REGIONAL

- 12.0 *London Regional Programme*
- 1.15 **Lunch Hour Concert**
Relayed from THE TOWN HALL, BIRMINGHAM
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by LESLIE HEWARD
- Overture, The Mastersingers Wagner
Serenade for Strings Mozart
Berceuse and Prælude Järnefelt
Carnival in Paris Sæundersen
- 2.0-3.0 **THE MIDLAND STUDIO ORCHESTRA**
Directed by FRANK CANTELL
- Fantasy, A Strauss Garland arr. Winter
Four Dances, The Rebel Maid Phillips
Intermezzo West
The Wedding of the Rose Jessel
Selection of Italian Folk Songs arr. Langey
Suite, A Day in May Friend
- 5.15 **THE CHILDREN'S HOUR**
'Sea Magic,' a Nature Sketch, by Dorothy Cooper
Songs by CHATTERLEY INGRAM (Contralto)
TONY will entertain
- 6.0 *London Regional Programme*
- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 *London Regional Programme*
- 7.0 **ORGAN RECITAL**
by GILBERT MILLS
Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM
- Postludium alla Toccata Karg-Elert
Three Short Pieces Alec Templeton
Aria; Prelude; Minuet
Symphonic Minuet Salome
Allegretto Wolstenholme
March in E Flat Schumann

- 7.30 **Light Music**
PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, BIRMINGHAM
- Overture, Euryanthe Weber
Ballad, The Flowers of the Forest arr. Peuleve
- EDITH ATHEY
Sing, sing, Birds on the Wing Nutting
- ORCHESTRA
Fantasy, Mignon .. Ambroise Thomas, arr. Tavan
- EDITH ATHEY
Arcady is ever young Monckton
- NORRIS STANLEY (Violin)
Rondo Mozart, arr. Kreisler
- EDITH ATHEY
A Farewell Howard Fisher
- ORCHESTRA
An Eastern Romance Haines
- 8.25 Midland News
- 8.30 **Vaudeville**
(See foot of page)
- 9.45 **'COME, PIPE A SONG'**
THE MIDLAND STUDIO CHORUS
Directed by NIGEL DALLAWAY
- 10.15-10.30 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Harold Clemence

VAUDEVILLE TONIGHT AT 8.30

FRANK RAWLINGS and PERCY FREEMAN
Instrumentalists

GEORGE PARR, Siffleur and Mimic

'BIG GAME'
A Comedy by STUART READY
Played by Madge Taylor, Gordon Bailey, and Herbert Lees

ALFRED DICKEN and ARTHUR WILLIAMS
in Vocal Duets

HAROLD CLEMENCE, The Lugubrious One
ERNEST JONES and his banjo

Supported by
THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL

George Parr

November 27 CARDIFF THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 2.0 National Programme
 4.45 Light Music
 by
 BOBBY'S STRING ORCHESTRA
 Relayed from
 BOBBY'S CAFÉ, CLIFTON, BRISTOL
 5.15 THE CHILDREN'S HOUR
 'THE SHIELD OF MALCCHUS'
 by
 FRANKLYN KELSEY
 6.0 Mrs. MURIEL MATTERS PORTER: 'Child Centres
 in the Rhondda'
 6.15 National Programme
 6.35 Market Prices for Farmers
 6.40 National Programme
 9.15 West Regional News
 9.20 National Programme
 9.40 'Old Favourites' Programme
 Arranged by A. G. POWELL
 Artists
 LILY MORGAN (Contralto)
 HOWARD WINTLE (Tenor)
 GLYN EASTMAN (Baritone)
 RONALD HARDING (Violoncello)
 Orchestral Selection, Looking Backward... Finck
 GLYN EASTMAN
 Bravo, Bristol... Ivor Novello
 Selected by THE LORD MAYOR OF BRISTOL
 LILY MORGAN
 I know a lovely Garden... D'Hardelot
 Selected by THE EX-MAYOR OF BATH
 HOWARD WINTLE
 Tom Bowling... Dibdin
 Selected by THE MAYOR OF GLOUCESTER
 RONALD HARDING
 Auld Robin Gray
 Come Back to Erin... Irish
 Selected by THE LADY MAYORESS OF BRISTOL
 LILY MORGAN and HOWARD WINTLE
 Duet, Home to our Mountains... Verdi
 Selected by THE DEAN OF BRISTOL
 GLYN EASTMAN
 Nancy Lee... Adams
 Selected by THE MAYOR OF TAUNTON
 HOWARD WINTLE
 Sally in our Alley... arr. Clutsam
 Selected by THE MAYOR OF WELLS
 Orchestral Selection, Salut d'Amour (Love's
 Greeting)... Elgar
 LILY MORGAN and Orchestra
 Land of Hope and Glory... Elgar
 Selected by THE BISHOP OF BRISTOL
 GLYN EASTMAN
 Widdicombe Fair... Folk Song
 Selected by Mr. HENRY BUTT, Weston-super-Mare
 The Veteran's Song... Stephen Adams
 Selected by THE MAYOR OF BRIDGWATER

Orchestral Selection, San Toy... Sidney Jones
 10.35-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 2.0 National Programme
 5.15 West Regional Programme
 6.15 National Programme
 6.35 West Regional Programme
 6.40 National Programme
 9.15 West Regional News
 9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0-1.0 National Programme
 2.0 National Programme
 5.15 THE CHILDREN'S HOUR
 6.0 National Programme
 9.15 Local News
 9.20-12.0 National Programme

BOURNEMOUTH.

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 1.0 National Programme
 2.0-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert (From Leeds). Alice Holliday (Pianoforte). William Lovell (Baritone). Emilie Turner (Soprano). 2.0:—National Programme (Leeds only). 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.40:—A Musical Comedy Programme. The Northern Wireless Orchestra (Leader, John Bridge). Conducted by T. H. Morrison. Marjorie Farnham (Soprano). 10.35-12.0:—National Programme.

We are asked to state that the picture of the London String Quartet that appeared in our issue of November 7 was not their most recent photograph, as Mr. William Primrose, who is now a member of the Quartet, did not appear in it.



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VAPEX

REG. TRADE MARK

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V.54

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Write to-day for illustrated folder

UNITY

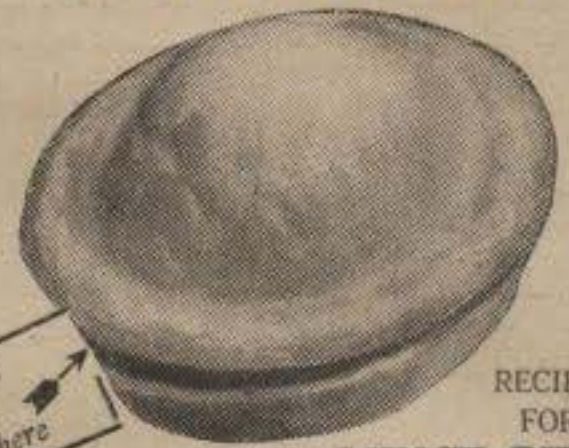
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2. Make into stiff paste with cold water.
3. Roll half of paste very thin. Line patty tins.
4. Put one tablespoonful of ROBERTSON'S MINCEMEAT in each patty tin.
5. Roll out and cut remaining pastry and place on top.
6. Bake in moderate oven 10 to 15 minutes.
7. Sift with sugar. Serve warm or cold.

Robertson's Mincemeat

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November 28

DAVENTRY

FRIDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'STRANGE PEOPLE AND PLACES'—VI

Mrs. ROBERT AITKEN: 'The North American Indians'

12.0 A Sonata Recital

by
ELSIE OWEN (Violin)

KATHLEEN THOMSON (Pianoforte)

Sonata in A.....John Collett (c.1755)

Allegro spiritoso

Sonata, Op. 21.....Medtner

Canzona; Danza; Dittirambe

12.30 ORGAN RECITAL

by
LEONARD H. WARNER

Relayed from St. BOTOLPH'S, BISHOPSGATE

JOHN DUNCAN (Baritone)

LEONARD H. WARNER

Prelude Fugue and Variation.....Franck

Chorale Prelude on St. Thomas.....Parry

JOHN DUNCAN

Clouds and Darkness are round about

Him.....Dvorak

Hear my Prayer, O Lord.....

I will sing new Songs of Gladness.....

LEONARD H. WARNER

Tuba Tune.....Cocker

Scherzo in G Minor.....Bossi

Fugue (Sonata, 94th Psalm).....Reubke

JOHN DUNCAN

A Song of Freedom.....Stanford

A Song of Battle.....

LEONARD H. WARNER

Toccata in B.....Harwood

1.30 A RECITAL OF GRAMOPHONE RECORDS
By CHRISTOPHER STONE

2.25 Interlude

2.30 FOR THE SCHOOLS

'Rural Science,' Mr. C. E. HUDSON: 'The School Garden—V, Plant Troubles: I, Insect Pests'

2.55 East Anglian Herring Fishing Bulletin

3.0 'PEOPLES AND LANDS OF THE BRITISH EMPIRE—X, Australia,' Mr. CLIFFORD COLLINSON: 'The Aborigines'

3.20 Interlude

3.25 Mr. FRANK ROSCOE: Friday Afternoon Stories and Talks, X

3.40 Interlude

3.45 DRAMATIC READING—V

Scenes from
'KING LEAR'
(Shakespeare)

Act I, Scene I; Act I, Scene IV; Act II, Scene IV; Act IV, Scene VII

4.15 For Schools: Specially selected Gramophone Records

6.40 The Foundations of Music

RUSSIAN PIANOFORTE MUSIC
Played by STEFAN ASKENASE

Second Sonata in D Minor.....Prokofiev

7.0-7.20 'THIS SURPRISING WORLD'

Mr. GERALD HEARD

7.25 'THE DARK CONTINENT'—IX

Sir ROBERT WILLIAMS: 'African Transport Today and Tomorrow'

7.45 Vaudeville

RONALD FRANKAU
Entertainer

TEDDY BROWN
Xylophone Solos

STUART ROSS and JOE SARGENT
Syncopated Harmony

CLAPHAM and DWYER
In another spot of bother,
introduced by

'THE FOURSOME'

who will also interfere every now and again
ORCHESTRA conducted by WALFORD HYDEN

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 National Lecture

The Rt. Hon. REGINALD MCKENNA
'Monetary Policy'

10.5 String Orchestral Concert

DAVID HUTCHISON (Tenor)
THE B.B.C. ORCHESTRA

Conducted by B. WALTON O'DONNELL
Serenade, Eine Kleine Nachtmusik (K. 525)
Mozart

DAVID HUTCHISON

Lungi dal Caro bene (Far from the dear one)
Sarti

Break, break, break.....Ian Whyte

I'll sail upon the dog Star.....Purcell

ORCHESTRA

Variations on a Theme by Tchaikovsky...Arensky

DAVID HUTCHISON

Maureen.....Robertson

Aye waukin' O.....Diack

Old Mother Hubbard.....Hely-Hutchinson

The Lea Rig.....arr. Diack

The De'il's awa'.....

ORCHESTRA

Cowkeeper's Tune and Country Dances...Grieg

Molly on the Shore.....Grainger

11.0 DANCE MUSIC

BILLY MASON and his CAPREANS, from THE CAFE DE PARIS

11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

NATIONAL LECTURE



Tonight at 9.20, the Rt. Hon. REGINALD MCKENNA, Chairman of the Midland Bank, and formerly Chancellor of the Exchequer, will talk on 'MONETARY POLICY'

4.30 Light Music

MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour

West Country Songs sung by FREDERICK CHESTER, who will also tell the Story, 'Julia Picnics'

'At approximately 5.30 p.m. Here and There, No. 7, being a summary of the week's news, by STEPHEN KING-HALL'

6.0 Miss ELISE RANDALL: 'Choosing Meat'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report Fat Stock Prices for Farmers

FRIDAY

LONDON PROGRAMMES

November 28

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme, on page 553)

11.0-11.30 Experimental Television Transmission by the Baird Process
(356.3 m. Vision ; 261.3 m. Sound)

12.0 A Sonata Recital
ELSIE OWEN (Violin)
KATHLEEN THOMSON (Pianoforte)

12.30 Organ Recital
By LEONARD H. WARNER
Relayed from St. BOTOLPH'S, BISHOPSGATE
JOHN DUNCAN (Baritone)

1.30 A Recital of Gramophone Records.
By CHRISTOPHER STONE

2.25 Interlude

2.30-4.30 FOR THE SCHOOLS

5.15 THE CHILDREN'S HOUR

6.0 Miss ELISE RANDALL : 'Choosing Meat'

6.15 'The First News'

6.35 London Stock Exchange Report ; Fat Stock Prices for Farmers

6.40 The Foundations of Music

7.0-7.20 'THIS SURPRISING WORLD'
MR. GERALD HEARD

7.25 'THE DARK CONTINENT'—IX
Sir ROBERT WILLIAMS : 'African Transport Today and Tomorrow'

7.45 Vaudeville

9.0 'The Second News'

9.15 New York Stock Market Report.

9.20 NATIONAL LECTURE
The Rt. Hon. REGINALD MCKENNA : 'Monetary Policy'

10.5-11.0 String Orchestral Programme
DAVID HUTCHISON (Tenor)
THE B.B.C. ORCHESTRA
Conducted by B. WALTON O'DONNELL

NATIONAL CHILDREN'S HOUR REQUEST WEEK.

Request week (for Children's Hour items only) will be from January 5th-10th, inclusive. Postcards are invited, containing six 'requests' for favourite items which have been broadcast during the Children's Hour over the past six months. A ballot will result, and Request Week Programmes will be compiled accordingly, from the highest number of votes recorded for certain items. Send your postcards at once to:—

The Children's Hour, B.B.C.
Savoy Hill
W.C.2

LONDON REGIONAL

842 kc/s (356.3 m.)

10.15 National Programme

11.0-11.30 Experimental Television Transmission by the Baird Process
(356.3 m. Vision ; 261.3 m. Sound)

12.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
(From Midland Regional)

Selection, Lilac Time Schubert, arr. Clutsam
Love in Arcady Haydn Wood
Intermezzo, The Bells of St. Malo Rimmer

JOHN MATHEWSON (Baritone)
The Yeomen of England (Merrie England)
Bois Epais (Sombre Woods) arr. A. L.
Come to the Fair Easthope Martin

ORCHESTRA
Suite, The Garden of Allah Landon Ronald

JOHN MATHEWSON
Go not, happy Day Ben Whelpley
Song of the Clock Rex Burchell
Kitty, my Love arr. Hughes

ORCHESTRA
Waltz, The lilac Domino Cuwillier
Suite, The purple Vine Ancliffe

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

2.15-3.0 DANCE MUSIC
(From Midland Regional)
JACK KERR and his BAND
Relayed from TONY'S BALLROOM, BIRMINGHAM

4.30 National Programme

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Recital of Gramophone Records
of Jack Hylton, Layton and Johnstone,
Edythe Baker and Ted Lewis
(arranged by CHRISTOPHER STONE)

7.15 THE GERSHOM PARKINGTON
QUINTET
KATHLEEN BURGIS (Soprano)

QUINTET
Selection, Cavalleria Rusticana Mascagni
KATHLEEN BURGIS
Dandelion Dunhill
Nymphs and Fauns Bemberg

QUINTET
Serenade de Milenka Bloekx
The Bee Schubert
Minuet in D Mozart

KATHLEEN BURGIS
Wood Pigeon } Liza Lehmann
The Wren }
The new Umbrella Besty

QUINTET
Ballet Music (Faust) Gounod

KATHLEEN BURGIS
April is a Lady Phillips
Drawing Stanton Jefferies
My Sweet Sweeting Keel

QUINTET
Air (Louise) Charpentier
Scherzino Raff
Rose in the Bud Forster

8.25 Regional News

8.30 'ELECTRICITY IN OUR BODIES'—III
Mr. BRYAN H. C. MATTHEWS : 'Currents from our Hearts'

9.0 A Light Orchestral Concert

WALTER GLYNNE (Tenor)
THE B.B.C. ORCHESTRA
Conducted by LESLIE WOODGATE

Overture, The Yeomen of the Guard Sullivan
Shepherd Fennel's Dance Balfour Gardiner

WALTER GLYNNE and Orchestra
When other Lips Balfour
Yes, let me like a Soldier fall Wallace

ORCHESTRA
Suite, La Boutique Fantasque (The fantastic Toyshop) Rossini, arr. Respighi

WALTER GLYNNE
O that we two were maying Nevin
Y Deryn Pur Old Welsh Air
Ninetta Brewer

ORCHESTRA
Fugue in C Minor Bach, arr. Elgar
Scherzo, L'Apprenti Sorcier (The Apprentice Magician) Dukas

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

10.30 DANCE MUSIC
BILLY MASON and his CAPREANS, from THE CAFE DE PARIS

11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND
from GROSVENOR HOUSE

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process
(356.3 m. Vision ; 261.3 m. Sound)

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By the Grosvenor High Pressure Process twice the current-producing chemicals are concentrated into each cell . . . gives double the electricity available for use.

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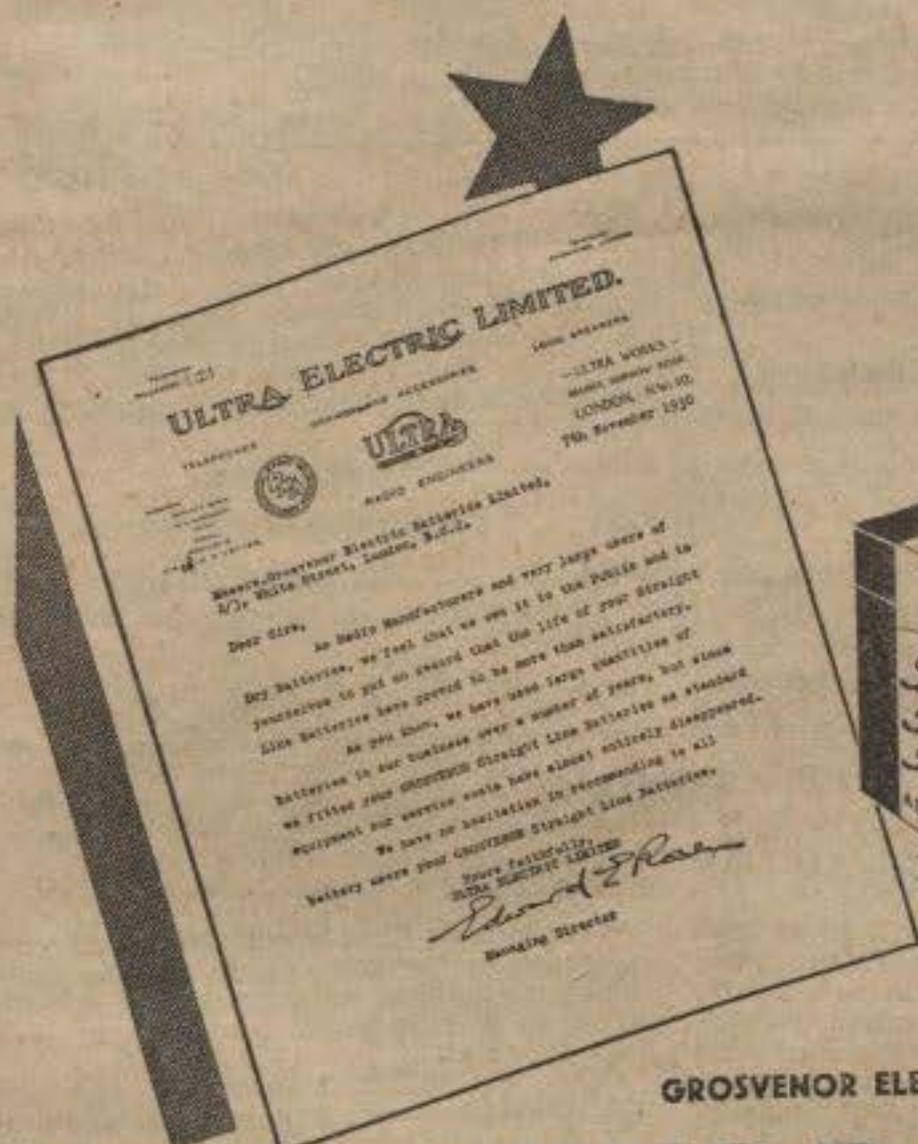
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Provides more powerful current for your set . . . giving vastly improved purity, volume and range.

Gives Double the Life . . . saves half your money.

Take one home with you to-night and prove for yourself its amazing performance and its wonderfully long life. Refuse any substitutes—we will send you one by return C.O.D. and postage free, but please send us the name of your dealer.



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| 120 volts - | 17/6 |
| 108 volts - | 15/6 |
| 99 volts - | 14/6 |
| 66 volts - | 9/6 |
| 9 volts - | 1/9 |
| BLUE LINE | |
| 120 volts - | 25/- |
| 108 volts - | 21/- |
| 99 volts - | 18/6 |
| 66 volts - | 12/6 |
| 9 volts - | 2/- |

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BRILLIANCE
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NATURAL
BASS—**



... this is the radio the Varley Senior All-Electric Transportable Receiver gives you ... evolved from Varley's long experience.

Its quality, range and selectivity have won unstinted praise from the Press and an enthusiastic welcome from the Public. There is conviction in its realism, perfection in its tone, taste and beauty in its gleaming walnut panelling.

Realism from radio or record alike. Europe's stations on a single dial. Tremendous power and volume. Completely stable.

HEAR IT WORK A MOVING COIL SPEAKER!

The Varley Loudspeaker Pedestal Cabinet is designed specially to match Varley Receivers. It incorporates the celebrated Baker Super Power Moving Coil Loudspeaker, and is made for A.C. or D.C. Varley Senior All-Electric Transportable Receiver.

A.C. Model. List No. A.P. 12 £26
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List No. A.P. 13 £26
Prices include Valves and Royalties.

Walnut Pedestal Cabinet, complete with moving coil loudspeaker.

A.C. Model, £17.0.0, D.C. Model, £14.0.0
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FRIDAY

626 kc/s (479.2 m.)

November 28

MIDLAND REGIONAL

12.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Selection, Lilac Time .. Schubert, arr. Clutsam
Love in Arcady Haydn Wood
Intermezzo, The Bells of St. Malo ... Rimmer

JOHN MATHEWSON (Baritone)

The Yeomen of England (Merrie England)
Bois épais (Sombre Woods) arr. A. L.
Come to the Fair, Easthope Martin

ORCHESTRA

Suite, The Garden of Allah
Landon Ronald

JOHN MATHEWSON

Go not, happy Day
Ben Whelpley
The Song of the Clock
Rez Burchell
Kitty, my Love
arr. Hughes

ORCHESTRA

Waltz, The Lilac Domino
Cuvillier
Suite, The Purple Vine .. Ancliffe

1.15 London Regional Programme

2.15-3.0 DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

5.15 The Children's Hour

'Lights,' an impression, by FLORENCE A. MARE
Jacko will entertain

Musical Selections by THE D'ALTON INSTRUMENTAL QUARTET

'Something about Organs and their History,'
by E. W. ANDERSON

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A MILITARY BAND PROGRAMME

THE LEICESTERSHIRE MILITARY BAND
Conducted by B. T. COMMANDER

March, The Mad Major Alford
Selection, The Student Prince
Romberg, arr. Hume

DOROTHY WHITCOMB (Contralto)

The Star
James Rogers
O Day divine:
Herbert Oliver
Can't remember
Anna Southy

BAND
Waltz, Arc-en-Ciel (Rainbow)
Waldteufel
The Grasshopper's Dance
Bucalossi

DOROTHY WHITCOMB

A Thought
Noel Johnson
O Flower divine
Haydn Wood

BAND
Selection, The Gondoliers
Sullivan,
arr. Godfrey

7.40 Chamber Music

Mozart

THE MIDLAND STRING QUARTET

FRANK CANTELL (1st Violin); ELSIE STELL (2nd Violin); ARTHUR KENNEDY (Viola); LEONARD DENNIS (Violoncello); S. C. COTTERELL (Clarinet)

Quintet in A (for Clarinet and String Quartet)
K.581

8.25 Midland News

8.30 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme



JOHN MATHEWSON (baritone) takes part in the midday concert. DOROTHY WHITCOMB (contralto) sings during the Military Band Programme at 6.40.

SAMUEL PEPYS, Listener,

By R. M. FREEMAN

Oct. 31.—Into the City to my broker having lookt to be home for lunch and soe told my wife. But meeting Sir T. Bloxon in Throckmorton St he did inveigle me to his City Club and there to eat lunch with him. So foaned my wife of unexpected business, whereby I may not be home much before 3 o'clock. However, after lunch, was persuaded into making a four at bridge; wherein, once involved, 'twas hard on 5 before I could civilly escape.

In the way home, come to me how great a while 'tis now since last I gave my wife anything; which filled me with a sudden compunctioun. Soe into a draper's and there bought her 2 p^{rs} silk stockings, of her favourite silver-rose, with broidered cloques to them (12^s 11^d the p^r), out of my bridge-winnings. But carrying them home to give her with my deare love, I found her gone out since soon after 3, Brenda told me, and not yet returned. Which vext me, my

wife not being at home to welcome me and for me to give her my love offering; soe that—her evident indifference to the hour of my returning—I did feel myself as it were cheted out of 25^s 10^d, to my great discontent.

Hereby was brought to ask myself: why reward such indifference with a thankless love-offering? Nor do I see why I s^hd, but rather keep the stockings to give her at X^{mas}; and soe resolved.

We listened-in this night to 'The Importance of being Earnest'; the best, methinks, of Wilde's comedies, yet the wit of it not to scintillate for me quite so sparkingly as it did when first I saw it in my stripling days. But at that time poor Oscar was the raging fashioun in wit, soe that his verriest paste was taken for diamants. Whereas now, having grown *d' modé*, his paste is easily discerned for what it is.

(Continued on facing page)

November 28 CARDIFF FRIDAY
968 kc/s (309.9 m.)
WESTERN REGION

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0 National Programme
5.15 THE CHILDREN'S HOUR
6.0 Mrs. DOROTHY HOWARD ROWLANDS: 'Old Weston'
6.15 National Programme
9.15 West Regional News
9.20 National Programme

10.5-11.0 A Variety Programme
THE WEST REGIONAL TRIO
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGILLY (Pianoforte)

David of the white Rock
The Dove } arr. Reginald Redman
All through the Night ... }

THE MAESTRO SINGERS
Prelude Rachmaninov, arr. J. A. Tunbridge
I did not know Trotter, arr. John Francis
Passing by E. C. Purcell, } arr. D. J. Evans
The Trumpeter Airlie Dix, }

THE TRIO
The Ash Grove }
The Inspired Bard } Owain Alaw
The Monks March (National Air) ... }

LILIAN LLOYD-TAYLOR
A Dramatic and Song Recital
Dreams Nina C. Martin
Ojistik Pauline Johnson
The Waters of Minnetonka Licurance

THE MAESTRO SINGERS
Medley of Welsh Airs arr. D. J. Evans
(Harp, TOM BRYANT)

THE TRIO
Menuet Antique Elkin
Moonlight on the Lake Quilter

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
10.30-11.0 National Programme

(Continued from previous page)

Nevertheless, even so, a sufficiency of diamonds remaining to insure his piece a permanence among witty comedies; and these now-a-day critics that do scornfully disable him for all past are every whit as undiscerning as those former-day enthusiasts that did extol him for all diamonds.

Nov. 1 (All Hallows Day).—This day was laid to rest Grandmother Pepys in Nunhead Cemetery, a day memorable to me for being the 1st funeral ever I was at, and father had got me a new suit of blacks for it, my first trowsered-suit. Wherewith and my boyish pride hereof, I was more taken up than with poor dead grandmother, God forgive me.

To Caterham this night to dine with my good old friends, R. Upton and his lady, being his birthday, and I am to help celebrate it. With us pretty young M^{rs} Hill (the daughter), her husband and small boy, the attractivest implet of 3 ever I beheld; so as even when he did clamber upon me and rampageously rumple my hair, I c^d not be vexed with him. To our dinner a choicely good Burgundy-wine that did please me mightily, and more of it, I am told

12.0 National Programme
5.15 West Regional Programme
6.0 National Programme
9.15 West Regional News
9.20-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.30 National Programme
5.15 THE CHILDREN'S HOUR
6.0 National Programme
9.15 Local News
9.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.30-11.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 2.30.—National Programme. 5.15.—The Children's Hour. 6.0.—Miss Dorothy Morton: 'Stocking the Christmas Store Cupboard.' 6.15.—National Programme. 9.15.—North of England News. 9.20.—National Programme. 10.5-11.0.—A Military Band Concert (From Leeds). The Military Band of the Halifax Special Constabulary. Albert Murgatroyd (Bass), John Brinson (Solo Euphonium).

in the cellar. Which I am glad of, and shall be a thing for me to remember. After dinner a merrie argument ab^t the uses of sentiment, which young M^r Hill, being a lawyer, did dispraise for mere pernicious fantasy; but for all his stout defense of his case, and is a most valiantly persistent arguer, we did carry it against by 4 to 1. Soe away and home, where I found my wife gone to bed, and did smook and re d in peace for hard upon 2 h^{rs} (Mr. Drinkwater's excellent new book on our famous Samuel), with gr^{at} content of mind.

Nov. 3.—Into Burlington G^{ds} to the press-photographers to have my picture taken for the news-sheets. Here I did find all most sumptuously appointed, with a comely young madam to receive me, and the photographer as pleasant, genial, conversable a man as ever I met. So, having set me on a chayr in the lime-light, he took me ab^t 12 times (different postures and angles) and, at the last time of taking, made it a verie particular businesse to get me with the twinkle in mine eye, on which he seemed much set. But Lord! How difficult a matter to twinkle to the camera naturally.

WHAT WILL
BE YOUR
INCOME
WHEN YOU
RETIRE
?

YOU will wish to live as comfortably as you did during your working days.

But no man expects to receive a pension equal to his salary. Would it not be wise therefore to secure an income sufficient to make up the difference between salary and pension?

For a yearly outlay well within the means of middle-class people you can ensure a

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Do you realise that the small deposit of 30/- will bring you the trouble-free dependability of all-electric Radio? Think of the convenience of being able to switch on the Wireless whenever you want it just like the electric light—no accumulators to recharge—no batteries to buy—always ready for use. Switch on—listen—switch off when the programme is finished—that's all you have to do.



No batteries needed—works from electric light

The Cossor All-electric Melody Maker needs no batteries or accumulators, it draws its power from the electric light just like a vacuum cleaner or

an electric iron. It is extraordinarily economical—it uses less current than the smallest lamp in the house.

Send at once for FREE fully illustrated Constructional Chart

Use the coupon and get the large profusely illustrated chart which tells you all about the Cossor All-electric

Melody Maker—how you can assemble it even without wireless knowledge. Send now.

THREE TYPES: Complete kit of parts, blue lacquered cabinet, latest Cossor Mains Valves and factory built and tested all electric power unit **30/-** down

and 10 monthly payments of 10/- (Cash Price £15.)

Complete Receiver assembled and tested ready for use **40/-** down

and 10 monthly payments of 11/- (Cash Price £17.)

As above but in handsome oak cabinet **50/-** down

and 10 monthly payments of 13/- (Cash Price £17 10s.)

This powerful Screened Grid, all-electric Receiver will bring you all the best European stations

So powerful is the Cossor All-Electric Melody Maker, so efficient are its Cossor Mains Valves that it will cut out your local station and bring you all the main European programmes. Due to its new, specially designed control unit it is as simple to use as a gramophone. One knob brings in the programme you want, another makes the music loud or soft while a third changes from short to long waves. It gives exceptional volume with pure, rich tone entirely free from hum—Radio at its best without trouble

or inconvenience. No longer need you miss a programme because an accumulator has run down. In spite of its power and efficiency it is so simple that you can assemble it yourself. No wireless knowledge is necessary, no soldering, sawing or drilling. The Cossor All-Electric Power Unit is supplied complete, assembled and tested, you merely connect it like any other component. If you prefer you can buy the Receiver complete, tested and ready for use. See your Dealer or post the coupon at once.

Cossor

All-Electric Screened Grid Melody Maker

We have just issued a novel, circular Station Chart which gives identification details of nearly 50 stations, with space for entering your own dial readings. Ask your dealer for a copy, price 2d. or send 2d. stamp to us and head your letter "Station Chart R.T."

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Please send me free of charge Constructional Chart which tells me all about the Cossor All-Electric Screened Grid Melody Maker

Name.....

Address.....

R.T. 21.11.30.

November 29

DAVENTRY

193 kc/s (1,554.4 m.)

SATURDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'HOME DRESSMAKING'—III
Miss ETHEL R. HAMBRIDGE: 'Things to do and how to do them'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT
From THE COMMODORE THEATRE, HAMMERSMITH

- Overture, Plymouth Hoe *John Ansell*
- Song Waltz, Day by Day *Mayne*
- Suite, Peer Gynt..... *Grieg*
- Fox-trot Ballad, I've got a Feeling..... *Nicholls*
- Humoresque, Lightning Switch *Alford*
- Fox-trot, My Baby just cares for me..... *Wayne*
- Suite, Egyptian Ballet... *Luigini*
- Song, The Rosary..... *Neria*
- Selection, Dear Love..... *Wood*

3.25 East Anglian Herring Fishing Bulletin

3.30 CALLENDER'S BAND

Conducted by TOM MORGAN
ALICE LILLEY (Contralto)
FRED GREGORY (Baritone)

BAND
March, Voice of the Guns *Alford*

FRED GREGORY
The Song of the Cloak *Burchell*
The Fortune Hunter... *Willeby*
It's a beautiful Day *Sterndale Bennett*

BAND
Selection, Gaiety Echoes *Caryll, Monckton and Rubens*

FRED GREGORY and ALICE LILLEY

The Second Minuet..... *Bealy*
At Love's Beginning..... *Liza Lehmann*
It was a Lover and his Lass..... *Waltheo*

BAND
Excerpts from The Huguenots..... *Meyerbeer*

ALICE LILLEY
What a wonderful World it would be..... *Lohr*
The Stars..... *Phillips*
Orpheus with his Lute..... *Sullivan*

BAND
Post Horn Galop..... *Koenig*
Fantasy, Reminiscences of the Plantation *Chambers*

4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT CINEMA

Relayed from BIRMINGHAM

Prelude in C Sharp Minor..... *Rachmaninov*
Love, here is my Heart..... *Silva*
The laughing Cavalier (Three Famous Pictures) *Haydn Wood*

6.40 London Sports Bulletin

6.45 The Foundations of Music

RUSSIAN PIANOFORTE MUSIC

Played by STEFAN ASKENASE

Six Visions Fugitives
Quatre contes de la
vieille Grand'mère *Prokofiev*
(Four old Grand-
mother's Tales) ..

7.0 'F.I.D.A.C.'
By General Sir IAN HAMIL-
TON, G.C.M.G., D.S.O.

7.20 The Week's Work in the
Garden, by the Royal Horti-
cultural Society

7.30 THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Prelude to Carmen.... *Bizet*

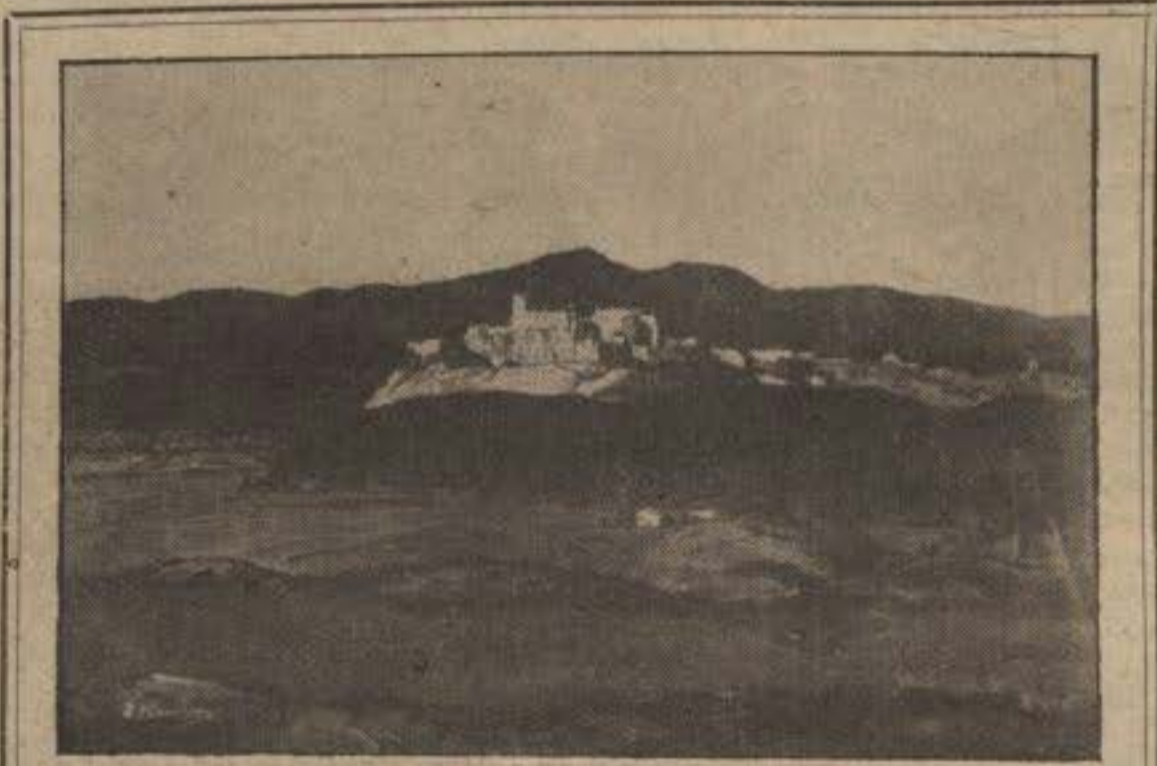
7.37 DORIS VANE (Soprano) and
Orchestra
Adonais..... *Landon Ronald*

7.47 THE ORCHESTRA
Waltz (The Sleeping Beauty) *Tchaikovsky*

8.0 St. Andrew's Eve

A CELEBRATION OF SCOT-
LAND IN POETRY AND SONG
(From Edinburgh)

Taking Part:
The GLASGOW ORPHEUS CHOIR
Conducted by
HUGH S. ROBERTSON
R. B. WHARRIE
(Chairman of the Scottish
National Theatre Society)
RHODA MACLEOD (Soprano)
ROBERT BURNETT (Baritone)
A VERSE CHOIR
Trained by DUNCAN CLARK
Pipers led by
Pipe-Major WILLIAM ROSS
(National Programme)
(From Edinburgh)



St. Andrew's Eve Programme.

A Celebration of Scotland in poetry and song.

To be relayed from Edinburgh this evening at 8.0

'Are you not weary in your distant places,
Far, far from Scotland of the mist and storm,
In stagnant airs, the sun-smite on your faces,
The days so long and warm?
When all around you lie the strange fields sleeping,
The ghostly woods where no dear memories roam,
Do not your sad hearts over seas come leaping
To the highlands and the lowlands of your home?'

The picture reproduced above is from Sir D. Y. Cameron's poster of
Stirling, by courtesy of the L.M.S. Rly. Co.

Liebesleid (Love's Grief)..... *Kreisler*
Spanish Dances..... *Mozzkowski*

5.15 The Children's Hour

'INSPECTOR GARVELL SETS A TRAP'
Being the fifth Adventure of 'THE SHIELD OF
MALCORUS' (Franklyn Kelsey)

6.0 Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Football Results; Fat Stock
Prices for Farmers

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Shipping Forecast

9.20 'THE EDGES OF THE WORLD'—XIII
Mr. A. M. HOCART: 'In the Solomon Islands'

9.35 DANCE MUSIC

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

10.35-12.0 AMBROSE'S BAND, from THE MAY FAIR
HOTEL

SATURDAY LONDON PROGRAMMES November 29

LONDON REGIONAL (356.3 m.)

842 kc/s

10.15-11.0 National Programme

1.0-2.0 National Programme

3.30 'Die Fledermaus' by

JOHANN STRAUSS
ACT II

(English Version by ALFRED KALISCH)
Performed by THE COVENT GARDEN
OPERA COMPANY

Relayed from GOLDERS GREEN
HIPPODROME

Gabriel von Eisenstein
HEDDLE NASH

Rosalinde MARJORIE PARRY

Frank PERCY HEMING

Orlofsky GLADYS PARR

Alfred PARRY JONES

Falke DENNIS NOBLE

Blind FREDERICK DAVIES

Adèle NORA GRUEN

Frosch WILLIAM MICHAEL

Molly DORIS LEMON

Ivan LESLIE HOBBSMAN

Conductor, JOHN BARBIROLI

4.25 A Programme of Gramophone
Records

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Football Results

6.40 London Sports Bulletin

6.45 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Irish Fantasy, Let Erin remember Brase

3.30 CALLENDER'S BAND
Conducted by TOM MORGAN
ALICE LILLEY (Contralto)
FRED GREGORY (Baritone)

BAND
March, Voice of the Guns Alford

FRED GREGORY

The Song of the Clock Burchell

The Fortune Hunter Willeby

It's a beautiful Day Sterndale Bennett

BAND
Selection, Gaiety Echoes
Caryl, Monckton and Rubens

FRED GREGORY and ALICE LILLEY

The Second Minuet Besly

At Love's beginning Liza Lehmann

BAND

Excerpts from 'The Huguenots' Meyerbeer

ALICE LILLEY

What a wonderful World it would be Lohr

The Stars Phillips

Orpheus with his Lute Sullivan

JAMIESON DODDS (Baritone)
Credo (from the Chinese) Reginald Redman
Credo (Othello) Verdi

BAND
Three Silhouettes Rawlinson
Scherzando; Serenade; Caprice

7.45 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
8.25 Regional News
8.30 'THE SPIRIT OF ADVENTURE'—IX



THE MASKED BALL IN DIE FLEDERMAUS.

The second act of Strauss' opera, which takes place entirely at the carnival ball, will be relayed from the Golders Green Hippodrome this afternoon. It is being performed by the Covent Garden Opera Company, and JOHN BARBIROLI conducts.

JAMIESON DODDS
Saucypan Joe Pat Thayer
Winnin' thro. Barbara Melville Hope
Tomorrow Keel

BAND
From Foreign Parts Moszkowski
Italy; Poland; Hungary

9.0 Chamber Music
EMMY HEIM (Soprano)
ANNE WOLFE (Viola)
THE INTERNATIONAL STRING
QUARTET
ANDRÉ MANGEOT (Violin)
WALTER PRICE (Violin)
ERIC BRAY (Viola)
JACK SHINEBOURNE (Violoncello)

THE INTERNATIONAL STRING QUAR-
TET and ANNE WOLFE
Quintet in D for two Violins, two
Violas and Violoncello (K. 593)
Mozart
Adagio, Allegro; Adagio; Menu-
etto; Allegro; Allegro

EMMY HEIM
Dem Unendlichen (To
the Endless One) Schubert
Ellens Zweiter Gesang
(Helen's Second Song)
Leiden der Trennung
(Griefs of Parting) ..
Jane Gray Schönberg

THE INTERNATIONAL STRING QUAR-
TET and ANNE WOLFE
Adagio (Quintet for Strings)
Bruckner
Fantasy Quintet for Strings Vaughan Williams

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

10.30-12.0 DANCE MUSIC
AMBROSE'S BAND, from THE MAY FAIR HOTEL

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme
on page 559.)

BAND
Post Horn Gallop Koenig
Fantasy, Reminiscences of the Plantation
Chambers

4.45 REGINALD NEW
At the ORGAN of the BEAUFORT CINEMA, BIR-
MINGHAM

5.15 THE CHILDREN'S HOUR
6.0 Interlude

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Football Results; Fat Stock
Prices for Farmers

6.40 London Sports Bulletin

6.45 The Foundations of Music

7.0 General Sir IAN HAMILTON, G.C.M.G., D.S.O.:
'F.I.D.A.C.'

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

7.30 The B.B.C. Orchestra
Conducted by JOSEPH LEWIS
Prelude to Carmen Bizet

7.37 DORIS VANE (Soprano) and Orchestra
Adonais Landon Ronald

7.47 THE ORCHESTRA
Waltz (The Sleeping Beauty) Tchaikovsky

8.0 St. Andrew's Eve Programme
(From Edinburgh)
A CELEBRATION OF SCOTLAND IN POETRY AND
SONG

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

9.20 'THE EDGES OF THE WORLD'—XIII
Mr. A. M. HOCART: 'In the Solomon Islands'

9.35-10.35 JACK PAYNE
and his B.B.C. DANCE ORCHESTRA



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SATURDAY

626 kc/s (479.2 m.)

November 29

MIDLAND REGIONAL

2.30 LEICESTER v. WATERLOO

A Running Commentary on the Rugby Football Match, relayed from the LEICESTER R.F.C. GROUND

Commentator, MAURICE K. FOSTER

4.0 DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM

7.15 A Popular Celebrity Concert

Relayed from THE CENTRAL HALL, WALSALL
THE OLD TIME SINGERS

MARGARET STEPHEN

GILBERT BAILEY

EDGAR ELMER

EDITH ASHBY

EDWARD FRENCH

(Recitals and Character Studies)

8.25

Midland News

8.30

London Regional Programme



THIS AFTERNOON'S RUGBY BROADCAST.

A running commentary by M. K. Foster on this afternoon's Leicester versus Waterloo Rugby match will be broadcast between 2.30 and 4.0. Listeners will find this numbered plan an aid in following the commentary.

Prelude in C Sharp Minor *Rachmaninov*
Love, here is my Heart *Silesu*
The Laughing Cavalier (Three Famous Pictures)
Haydn Wood
Liebesleid (Love's Grief) *Kreisler*
Spanish Dances *Mozzkowski*

5.15 The Children's Hour

'Coloured Labels, Memories that Stick,' by
FRANCES PEARMAN
Songs by CUTHBERT FORD (Baritone)
TERRY HARRISON and his Banjo
'The World around us,' a Topical Talk, by
KENNETH LAWSON

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 Midland News

6.45 'Favourite Waltzes'

THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL

España (Spain) *Waldteufel*
Tesoro mio (My Treasure) *Bocucci*
September *Godin*
Beautiful Spring *Lincke*

9.0 The Midland Studio Orchestra

Directed by FRANK CANTELL

Overture, La Sorrentina *Salvadoroz*

WINIFRED WOOD (Contralto) and ARTHUR SMITH
(Baritone)

The Singing Lesson *Squire*
Venetian Song *Posti*

ORCHESTRA

Selection, Iolanthe *Sullivan*

WINIFRED WOOD and ARTHUR SMITH

The Voyagers *Sanderson*

ORCHESTRA

Selection, Monsieur Beaucaire *Messenger*

WINIFRED WOOD and ARTHUR SMITH

The merry Month of May *German*
Maying *Smith*

ORCHESTRA

Petite Suite de Concert *Coleridge-Taylor*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30—10.35 *Experimental Transmission for the
Radio Research Board by the Fultograph Process*

November 29 CARDIFF SATURDAY

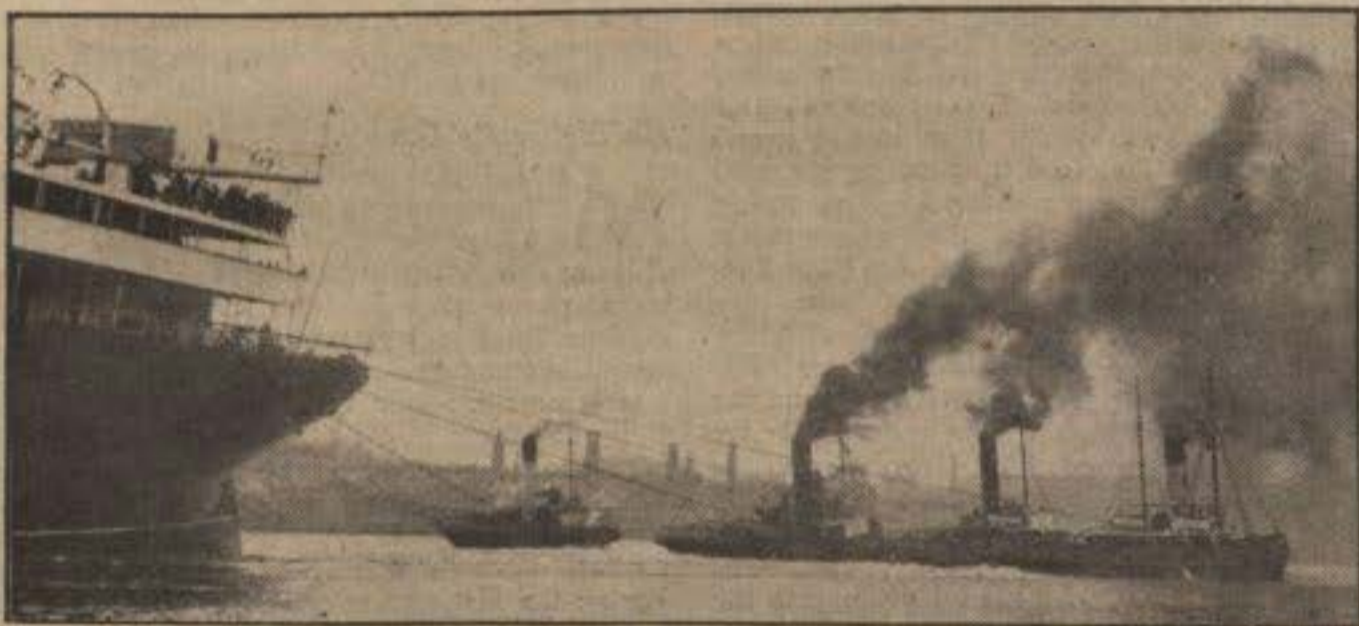
968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0-12.45 An Orchestral Programme
 Relayed from
 THE NATIONAL MUSEUM OF WALES
 NATIONAL ORCHESTRA OF WALES
 (Cerdorfa Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 Overture, The Merry Wives of Windsor... *Nicolai*
 Two Aubades... *Lalo*
 Suite, Beni Mora... *Holst*
 Hungarian Rhapsody, No. 1... *Liszt*
 3.25 National Programme

7.0 West Regional Programme
 7.20 National Programme
 9.15 West Regional News
 9.20-12.0 National Programme

BOURNEMOUTH.
 10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 1.0-2.0 National Programme
 3.25-12.0 National Programme



THE TUGS TAKE CHARGE

of the *Mauretania* on her arrival at Southampton. Cardiff listeners will hear a talk with a Tugboat skipper this evening at 7.0.

4.45 DANCE MUSIC
 by
 THE ESPLANADE HOTEL DANCE BAND
 (Leader, R. CECIL HURN)
 Relayed from
 THE ESPLANADE HOTEL, PORTHCAWL
 5.15 THE CHILDREN'S HOUR
 'Tone Sketches' for Piano forte by JOYCE HAYDON-
 BULL (Played by THE COMPOSER)
 Songs by ARTHUR WILLIAMS (Baritone)
 6.0 National Programme
 6.40 Regional Sports Bulletin
 6.45 National Programme
 7.0 A Talk with a Tugboat Skipper
 7.20 National Programme
 9.15 West Regional News
 9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0-12.45 West Regional Programme
 3.25 National Programme
 5.15 West Regional Programme
 6.0 National Programme
 6.40 West Regional Sports Bulletin
 6.45 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0-1.0 GRAMOPHONE RECITAL
 3.25 National Programme
 5.15 THE CHILDREN'S HOUR
 ST. ANDREW'S EVE
 Fragments from the Land of Heather and Gorse
 6.0 National Programme
 6.40 Local Sports Bulletin
 6.45 National Programme
 9.15 Local News and Naval Notes
 9.20-12.0 National Programme

MANCHESTER and LEEDS

797 kc/s (376.4 m.) 1,500 kc/s (200 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra: Madams Hilly (Yorkshire Dialect Entertainer). 2.30:—Midland Regional Programme. 4.0:—The Northern Wireless Orchestra: Muriel Beardsall (Pianoforte). 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Professor T. H. Pear: 'Sport Worship'. 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.

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ROUND AND ABOUT THE MIDLAND REGION

A Reading from Braille by a Blind Man—Prize-winning Choirs in Nottingham Concert Relay—Another Black Country Play by a Doctor—Author—South African Negro Music—A Versatile Artist—A Trip to Scotland for the Children.

A PAGE OF NOTES BY 'MERCIAN'

COMING! COMING! COMING!

on Saturday, December 6

at 7.25 p.m.

For the first time on any
Radio Musical Comedy Stage

CLAPHAM AND DWYER

IN

MIDLAND REGIONAL'S WONDERFUL
NEW PRODUCTION

'LITTLE MISS MAKE-
BELIEVE'

BY

CHARLES BREWER

A Musical Comedy in Three Acts and Six Scenes
Superb Cast! Marvellous Scenery!
Real Aeroplanes!

Music by The Midland Studio Orchestra

TUNE-IN EARLY TO GET A GOOD SEAT

A Doctor in the Cast.

ANOTHER Black Country play, entitled *Getting Ready*, by the author of *The Invalid*, will be broadcast from the Birmingham Studios on Monday, December 1. Again the scene is the bedroom in a tiny cottage in Staffordshire, and again the local doctor is the cause of all the trouble. There is a mysterious brown paper parcel, too, which remains unopened until the very end, for Old John is a crusty old fellow and won't give away his great secret. The author, Frank G. Layton, is a Black Country doctor, and has learnt the ways of his people. No one knows better than he how dearly they love a grand funeral! They call it 'showing respect.' Dr. Layton has a number of plays to his credit, and many of them have been produced by famous companies. The Birmingham Repertory Theatre have presented two; Miss Horniman, of Manchester, staged *The Parish Pump* and *The Ferriport Election* at the 'Gaiety'; and the Kingsway, London, was responsible for a production of *The Invalid*—a little comedy which was broadcast to Midland listeners a month or two ago. In nearly all Frank Layton's plays a doctor finds his way into the cast, and often gets the worst of it with his patients.

An Hour in Scotland.

EVERYBODY must don their plaids on Tuesday, December 2, for a 'wee bit Scots Hour' for the children. There will be Scots reels, Scots songs, and a play about Scots fairies. First some music by the Studio Orchestra—a Scottish fantasia by David Stephen, who is as patriotic a Scot as he is a distinguished musician—will spirit young listeners away to the Highlands. There, two little English children meet with a strange adventure, and had not the farmer remembered how to break fairy-spells, who knows what might have happened? Janet MacFarlane is to sing some real Scots songs.

An Elephant's Deputy.

MIDLAND Regional listeners will look forward to the programme on Monday, December 1, if only to hear Mabel Adeane, an artist who once deputized for an elephant at a London music-hall. Miss Adeane filled a gap at the last moment, and found in the programme a slip telling the audience that she would deputize for 'Nora—The Baby Elephant.' Miss Adeane is as versatile with audiences as she is with her entertainment. One night, not long ago, she was singing in Silvertown, which is in the heart of Dockland, to a crowd of rough 'dockers.' An hour later found her on the platform at a big London hotel with Royalty in the audience!

A Blind Reader.

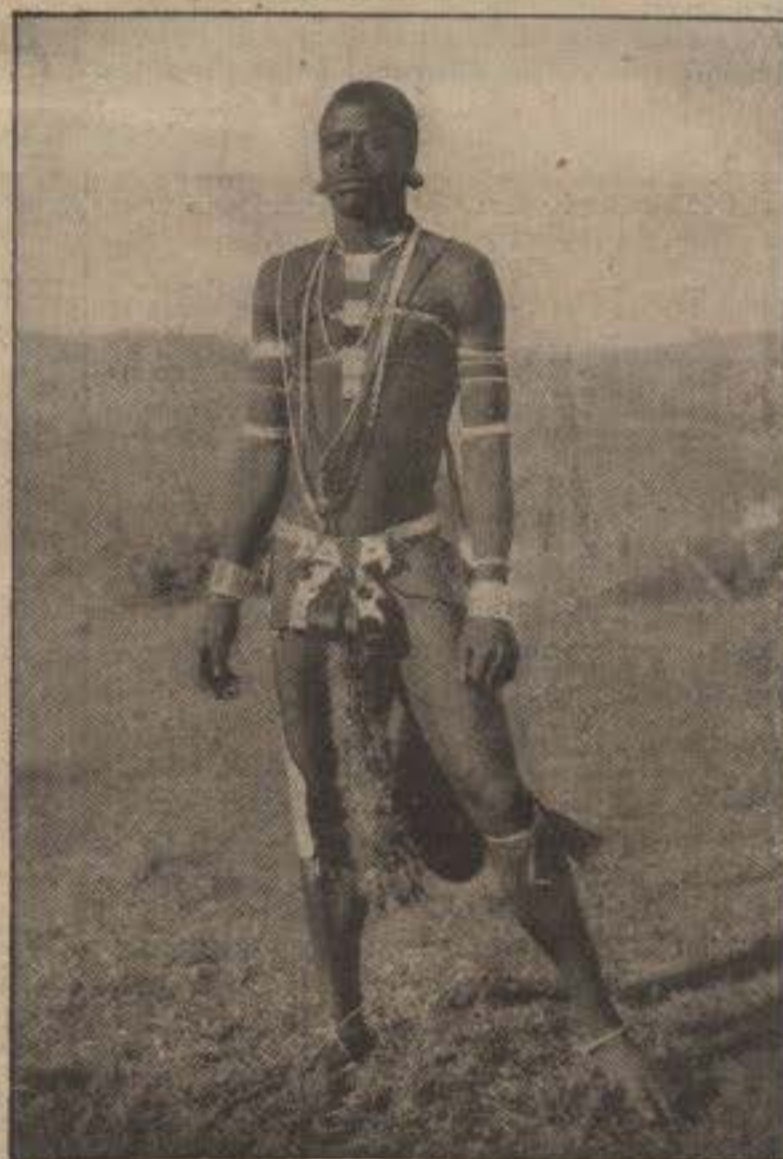
BLIND man, reading from Braille, will be heard by Midland listeners on Thursday, December 4, when J. D. Kirkpatrick gives an extract from a book of Richard King, 'Over the Fireside with Silent Friends.' In choosing a section called 'Women in Love,' Mr. Kirkpatrick has at least given his reading an intriguing title. Mr. King's book is of special interest to those associated with the work of the blind institutions, for the title-page says that all profits from its sale are devoted to enriching the National Library for the Blind. Although Mr. Kirkpatrick is blind he is a delightful story-teller, and holds an appointment as appeals organizer for a big Midland charity.

William Turner's Annual Concert.

TWO choirs, which between them have won seventy-four prizes, are to appear at Mr. Turner's twenty-fifth annual concert, which is to be relayed from Nottingham on Saturday, December 6. The Ladies' Choir has won fifty-four prizes, including nine firsts; and the Philharmonic Society Choir proudly boasts twenty prizes. Of course, the ladies had a good start. Their choir dates back to 1902, while the larger choir did not come into being until four years later. For many years Mr. Turner has taken a lead in the musical affairs of Nottingham, and his annual concert is quite a civic event, with a fine array of soloists and his choirs singing their most attractive numbers. Flora Woodman will be there on December 6, with Stuart Robertson singing bass songs and Joseph Hitchenor playing violin solos. Even without the solo items listeners who love choral singing will find it worth while tuning-in, because the Ladies' Choir is giving something special in the way of part-songs.

A Negro Procession.

AN orchestral piece, based on songs chanted by South African negroes in their Christmas processions is to be broadcast during the City of Birmingham Orchestra's Lunch-hour Concert on Thursday, December 4. The music is the work of Mr. Leslie Heward, the City Orchestra's conductor, who lived for some years in South Africa as conductor of the Cape Town Orchestra. At Christmas time the negroes form processions and march through the streets playing their guitars and kazoos—the latter an instrument producing a sound similar to that made by a comb and paper. Behind comes a troupe of dancers, with a strident band bringing up the rear. On they go, singing, at the top of their voices, the simple tunes which are their only national music. Mr. Heward has worked the melodies into a comedy piece meant to imitate one of these processions. Listeners will recognize at least two tunes—one known to us as *In and out the windows*, and another to which the soldiers of the Boer War sang *Just before the battle, mother*. In the middle of the piece the Transvaal National Anthem will be heard. Mr. Heward's attractive programme is to include also Nicolai's ever-popular overture, *The Merry Wives of Windsor*, one of Mozart's three last and greatest symphonies, all composed in the wonderfully short space of six weeks, and two pieces for Strings. One is by that picturesque figure Ole Bull, the Norwegian violinist of a generation ago; the other is a sparkling polka by Glazounov.



SOUTH AFRICAN NEGRO MUSIC.

This imposing picture shows a Zulu warrior, the highest type of South African native. A programme containing South African negro music will be broadcast on Thursday, December 4.

BOTH SIDES OF THE BRISTOL CHANNEL

A Talk on Nelson's Relics in Carmarthen Museum—Forthcoming N.O.W. Concerts—A Sports Talk and a Running Commentary—Revival of an Interesting Feature—An Eastern Extravaganza in Welsh Variety Programme.

'STEEP HOLM' WRITES ON FUTURE PROGRAMMES

Nelson Relics at Carmarthen.

THE Nelson relics in Carmarthen Museum, about which Mr. George Eyre Evans will speak on Thursday, December 4, at 6 p.m., are practically unknown to the public. The collection includes a magnificent portrait panel in coloured glass which was formerly in the Nelson Memorial Tower, erected by Sir Thomas Paxton, on the hill overlooking Llanarthney. There are also letters, carefully sealed between glass, written by Nelson on board H.M.S. *Victory*, and his combined knife-and-fork and silver salt spoons still tied up as they were after his death. Mr. Eyre Evans' grandfather, Captain George Eyre Powell, R.N., was first officer on the *Victory* before his retirement from active Naval service in 1846.

National Orchestra of Wales.

CONCERTS to suit all tastes will be given by the N.O.W. during the week beginning Sunday, November 30. They include a Popular Concert in the Park Hall, on Sunday evening, November 30, which is to be relayed at 9.5 p.m., when Edith Penville (flute) and May Blyth (soprano) are the artists; a Studio Concert on Wednesday, December 3, at 3.30 p.m., with Gwyneth Edwards, the young Welsh soprano; a musical-comedy programme on Friday, December 5, at 9.50 p.m., when Lilian Keyes (soprano) and Bernard Ross (baritone) will sing; and the City Hall Concert on Saturday, December 6, at 7.45 p.m., when Elsie Owen (violin) and F. H. Clements (who plays the clarinet in the Orchestra) will be the soloists.



NELSON ON THE EVE OF TRAFALGAR.

A talk on the Nelson relics in the Carmarthen Museum will be given by Mr. Eyre Evans on Thursday, December 4.

Sports Gossip.

MR. L. E. WILLIAMS, who is giving the Sports Talk on Monday, December 1, at 6 p.m., is no stranger to Cardiff listeners; in fact, he is one of the pioneers of broadcasting. He follows both the Rugby and 'Soccer' codes, and was present at those remarkable games between Wales and the 'All Blacks' and Cardiff and the 'All Blacks' in 1905. He has seen all the touring teams in action, including South Africa, New Zealand, Australia, New South Wales and the 'Waratahs.' He recently paid a visit to Germany, where, he tells me, the 'Soccer' game, in his opinion, has nearly reached perfection.

Phantomime.

A REVIVAL of the feature 'Phantomime, a Ghostly Programme,' by Dorothy Eaves, will be made on Tuesday evening, December 2, at 7.45 p.m. Among the artists taking part are Glyn Eastman, John Rorke, and Richard Barron, and although the suggestion of ghosts seems eerie, it must be remembered that there are pleasant as well as unpleasant ghosts—in fact, there are as many brands as there are of humans. Of course, only the pleasant ones will be permitted to use the microphone.

Coventry v. Cardiff.

A RUNNING commentary by Captain H. B. T. Wakelam on the Rugby Football Match between Coventry and Cardiff will be relayed to West Regional listeners from the Midland Regional station on Saturday afternoon, December 6, at 2.25 p.m. On the same day, at 6 p.m., Mr. A. S. Burge will give an eye-witness account of the Welsh International Rugby trial match at Swansea.

'The Old Piano.'

MISS DOROTHY COOMBES, known as Auntie Dossie, who, with Evelyn Amey, is responsible for a sketch entitled *The Old Piano*, which is to be broadcast during the Children's Hour on Wednesday, December 3, has written nearly two hundred plays, sketches and stories for the microphone during the last four years. A short time ago she collaborated with Mr. Reginald Redman, assistant musical director at Cardiff, in an operetta called *Behind the Clouds*.

How to Choose a Play.

MEMBERS of amateur dramatic societies will do well to listen to the second of the series of talks by Miss Consuelo de Reyes, producer of the Little Theatre, Citizen House, Bath, entitled 'How to Produce a Play,' which is in the programme for Tuesday, December 2, at 6 p.m. Miss de Reyes not only advises amateur producers; she is also prepared to lend both plays and costumes. Further talks in this most practical series include 'How to Dress a Play' and 'How to Make Up.' The Children's Hour on December 2 will also contain a talk by Miss de Reyes, under the title 'What Play shall We Do?'



J. HUGH NAGLE

is the author of *Ianto the Happy*, the Eastern extravaganza which will be broadcast on Thursday, December 4.

Welsh Variety Programme.

A SKETCH entitled *Ianto the Happy*, an Eastern extravaganza, by J. Hugh Nagle, is one of the features of a Welsh Variety programme to be given on Thursday, December 4, at 7.45 p.m. 'Ianto the Happy' is a Welshman who strays into an Eastern fairy tale, the old, old tale of a discontented monarch who was told he could find happiness if he slept one night in the shirt of a happy man. With the faithful sentimentality of an exile, Ianto recalls the joys of Merthyr and Porth when he might be expected to be dazzled by the splendour of his surroundings. Two groups of airs will be sung by the Romilly Male Voice Choir, Ted Hopkins, the Welsh humorist, will give a recital, and Gwen Davies (soprano) will be heard in Welsh songs, including two by W. Hubert Davies and two by Dr. J. Lloyd Williams, of which the latter are still in manuscript. Miss Davies specializes in Welsh folk songs.

An Obituary Notice.

MR. J. HUGH NAGLE, the writer of the book of *Ianto the Happy*, may be said to have served his apprenticeship with Jimmy O'Brien, so well known at Drury Lane in the early days of this century. Mr. Nagle showed me an amusing account of his death printed in a Dublin paper, together with many eulogistic personal references. 'Actor murdered,' the headlines ran. 'Tragic fate of promising young Abbey player. Killed by Robbers in France.' Mr. Nagle was stated to have 'succumbed to injuries inflicted by robbers, but no details of the tragedy have yet reached his many friends in the Irish capital.' Fortunately the strange rumour was without foundation, and I think the many nice things written about Mr. Nagle must cheer him considerably, should he ever feel depressed.



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• 1931

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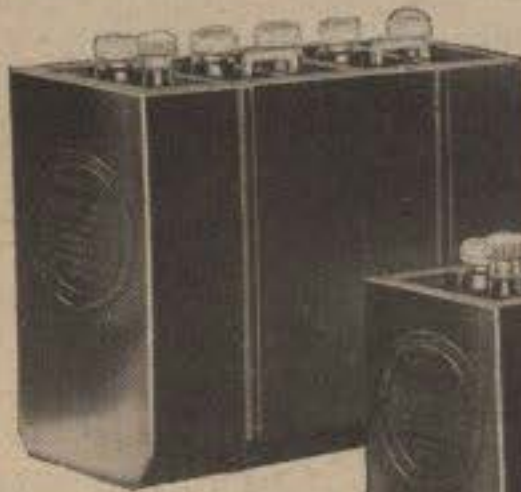
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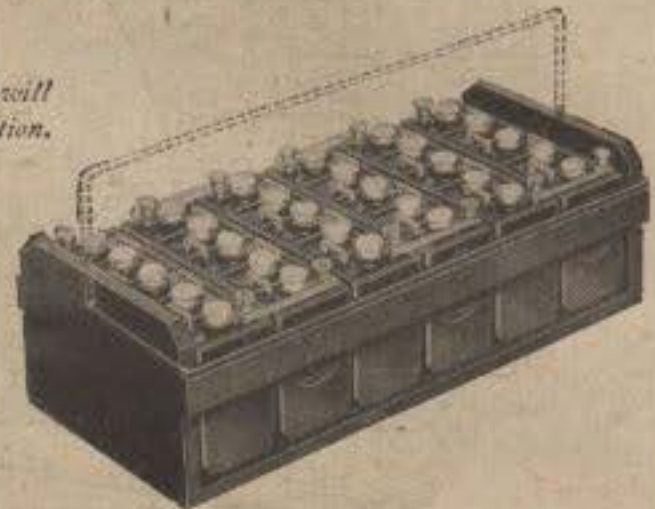
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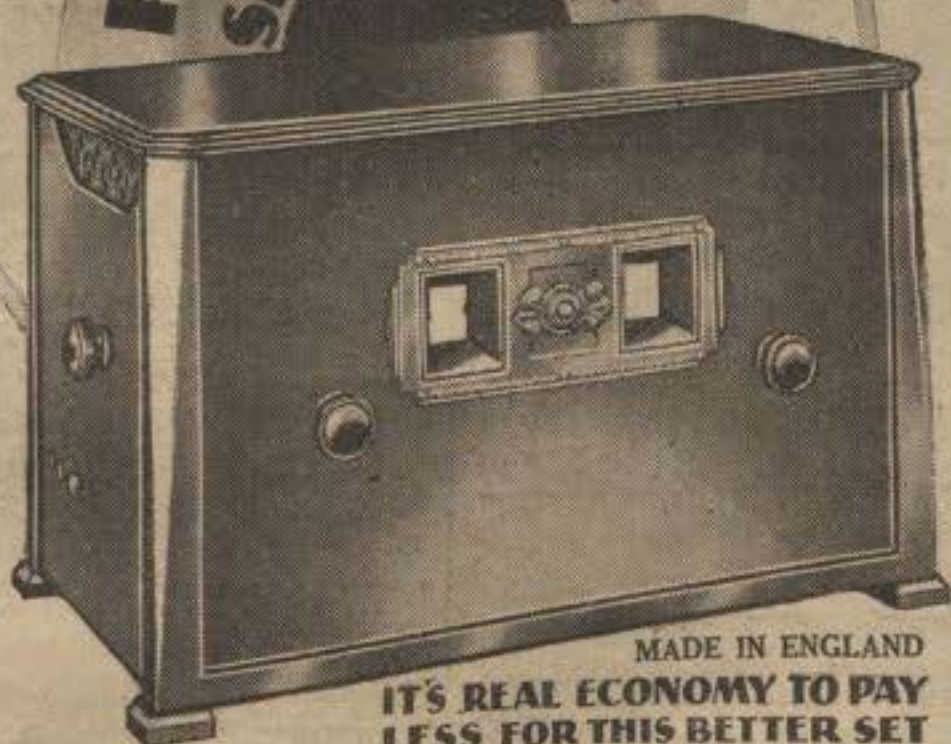
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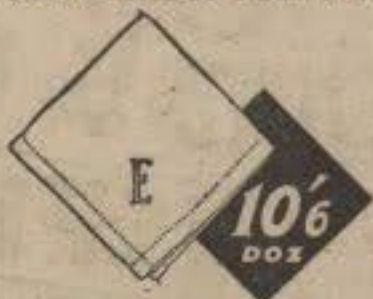
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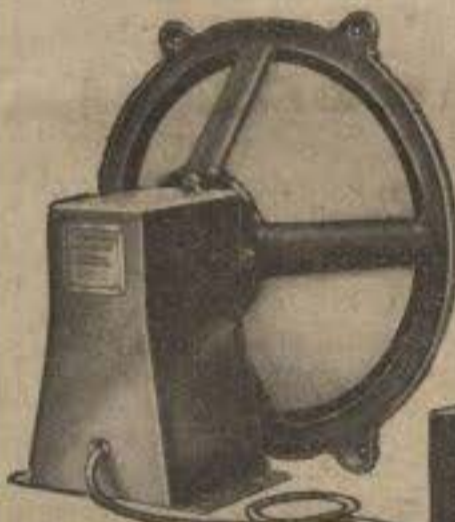
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