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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 29. No. 374.

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

NOVEMBER 28, 1930

Every Friday. TWO PENCE.

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"EKCO" POWER SUPPLY UNIT**

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PORTABLE RECEIVER**

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The "EKCO" Units shown below are:—

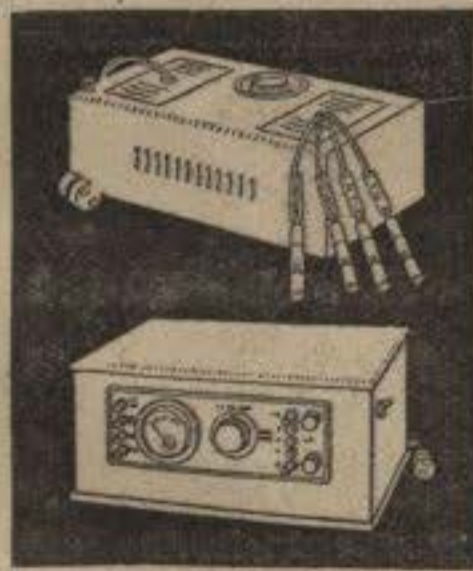
Model IV.20 A.C. H.T. Unit. 20 Ma for 1 to 5 valve sets and portables. 3 voltage tappings: (1) 60-80 for S.G. Valves, (2) 0-120 variable, (3) 120-150. Size 9" x 5" x 3". Price A.C. 92/6. D.C. Model 50/-.

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Please send me: (a) Particulars of how I can rectify my present battery-fed set or portable with an "EKCO" unit.

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In beautiful Walnut cabinet.
Price, complete with turntable,
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Only one tuning control.
Dial marked in wavelengths.
Range equal to foreign station requirements.
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A cabinet of beautiful design made from really fine wood.
Reasonable weight for portability.
And let the cost be reasonable."

We believe in the Murphy we have, as far as present knowledge will allow, *made* your ideal set, and all these dealers think so, too. Use the coupon, or ask any of these dealers to tell you more about the Murphy.

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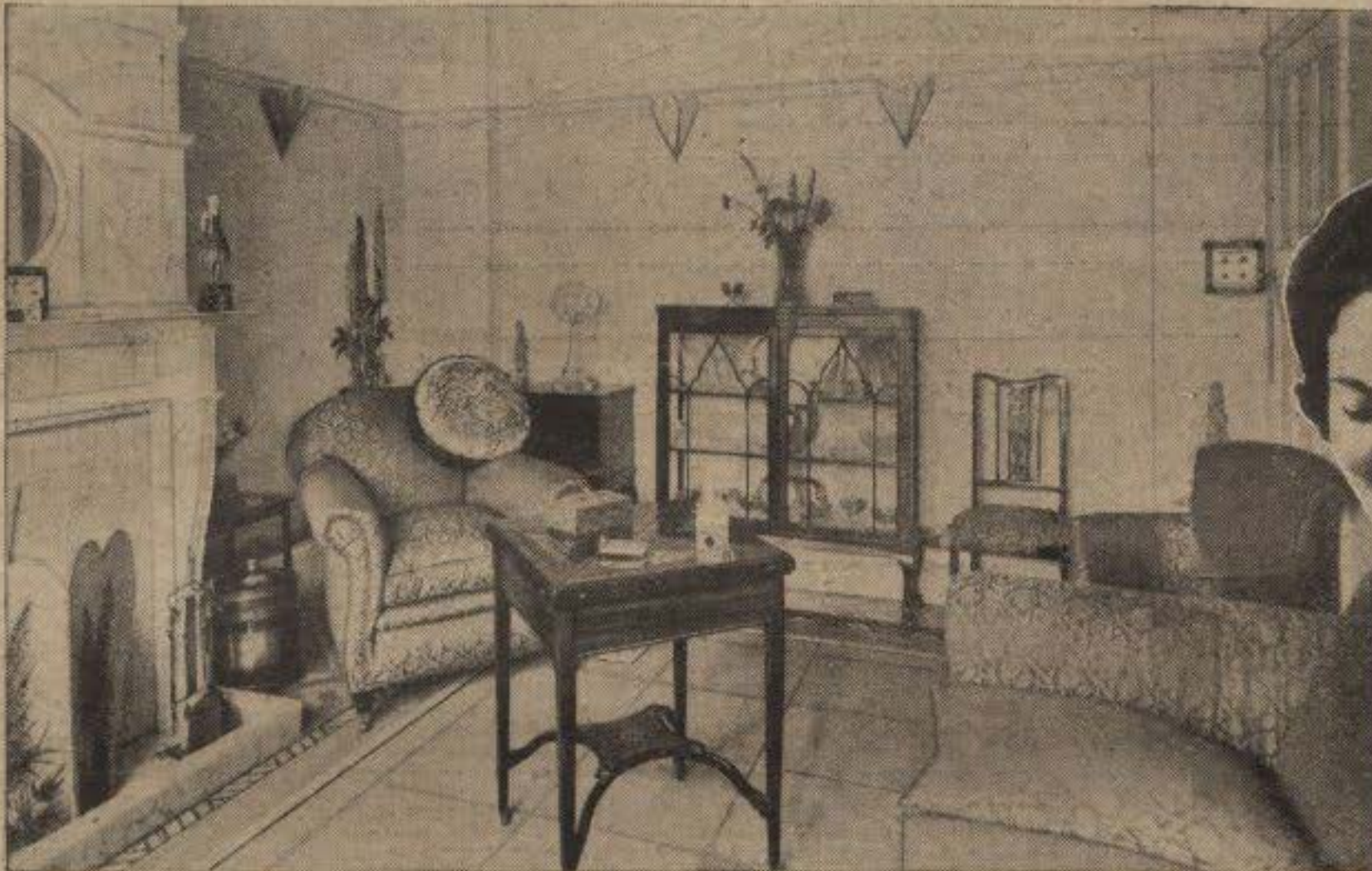
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Come . . . you will be amazed! Beautiful pieces made by British craftsmen available at prices that will astonish you. Act quickly! Come along and see the selection now! Learn about the plan "Yours to-day—4 years to pay." Just 20/- a month for £48 worth of furniture. 35/- a month for £84 worth. 45/- a month for £108 worth. No deposit! Absolute safety! You are protected by the free Fire and Life Policy. A welcome awaits you—but if you cannot come, fill in the coupon straightaway.

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today.
4 years
to pay**

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- Sheffield - 101-103 The Moor
- Southend - 195-197 Broadway
- Wolverhampton - 9 Victoria St.

SCOTLAND: 40-48 Union Street, Glasgow.

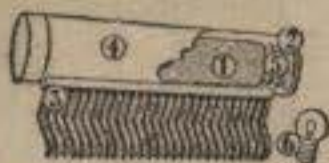
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PLEASE SEND ME, free and post free . . .

- (1) Wallet of Bargains. Name
- (2) Full details of Smarts' "All-in" Service. Address
- (3) Suggestions for re-furnishing.

CUT OUT AND FILL IN this coupon before you forget, and post in 1d. unsealed envelope to your nearest branch.



- (1) The strong little battery in the comb back.
- (2) Nothing to turn "off and on." Everything ready for use. When you want to put in a new battery, simply unscrew here.
- (3) Double set of double-waved teeth wave the hair as you comb. The teeth are brilliantly nickel-plated.
- (4) The handle and side pieces are in two-colour harmonies. Choose the colour you want—Light or Dark Blue, Mauve, Green, Yellow, Red, or Brown.
- (5) The small high-tensile spring which holds the battery in place.
- (6) A pocket lamp bulb will light when pressed against the teeth.



Actual photographs of a test by Miss A. Calder, Croydon.

YOU'LL HAVE

WAVY HAIR - same day

NEW HAIR - in a week

once you start using this wonderful

LETRIK ELECTRIC COMB



Actual photographs of a test by Mr. J. Martin, Forest Hill, London.



FIRST DAY

"I had a bald patch spreading. My hair was very thin and coming out in handfuls."



TENTH DAY

"My hair is absolutely lovely. Growing fast. It's now wavy and full of colour. My friends are astonished. No need for permanent or water waving now I've got my 'LETRIK' Comb."

This is the wonderful and beautifully-made Electric Comb everybody's talking about because it does such marvellous things.

STARTS YOUR HAIR WITH A PERMANENT WAVE THE FIRST DAY. MAKES NEW HAIR GROW FROM "DEAD" AND DYING ROOTS. (In 48 hours you can see the new young shoots starting up on bald patches.) Your present hair gets full of its natural colour and high lights.

This is because the gentle electric current, running from one row of teeth to the other, passes through the hair roots and brings them to life (just as water does to parched plants). Starts the roots working once more.

DANDRUFF AND ALL HAIR TROUBLES GO LIKE MAGIC. In a few days the new beauty of your hair (even if you have a good head of hair now) will astonish you and your friends. And all by using this 'live' 'LETRIK' Comb instead of your ordinary 'lifeless' comb.

GREY HAIR GROWS COLOURED. Day by day see the natural colour creeping up the old grey stems. You cut off the grey tips as the colour reaches up—then greyness has gone for good. Your hair is back to its youthful beauty—healthy, wavy, and colourful.

YOU MAY THINK THAT THIS IS TOO GOOD TO BE TRUE—YET IT IS GUARANTEED. 174,000 people who were doubtful at first were enthusiastic within 24 hours. Many thousands of letters (which are on exhibition at our offices) testify to this miracle-working 'LETRIK' Comb. It cannot fail to re-grow, re-colour, and beautify anybody's hair—man, woman, or child.

ABSOLUTELY SAFE TO USE, even for baby. No shocks—no feeling at all. Nothing to tell you electricity is there except when you place a little lamp bulb against the teeth it lights up. The battery in the comb back lasts six months—then a new battery, which you slip in yourself, costs only 6d. (1/- a year for lovely, wavy hair all your life).

This new hair beauty is yours by return when you post the coupon below. It costs you nothing to prove it in your own home on your own hair. For a week if you like. If every word of this advertisement is not true in your case—send back the "LETRIK" Comb and say so, and we will refund your 3/6 and postage without question or correspondence. We want you to be the sole judge. That's a fair offer. Use coupon below to get return-post delivery.

The "LETRIK" Comb banishes headaches in a minute or so.

£500 GUARANTEE COUPON

Fill in and post to

LETRIK, LTD., 3, Butler Street, London, E.C.2.

Dear Sirs.—I enclose postal order for 3/6. Please send me by return of post, in plain packing, one of your "LETRIK" Electric Combs complete with battery and instructions, and ready to use.

(State colour

Under guarantee of £500 you undertake to return my money and postage if I send my "LETRIK" back within 7 days and say I am not satisfied with the results. It is only on this condition I order.

NAME

ADDRESS

NOTE.—If a friend also wants a "LETRIK" Comb, two will be sent to you for 6/-, post free. Simply mark 2 on coupon and alter the "3/6" to "6/-."

R.T. **POST THIS RIGHT AWAY** 235



FIRST DAY

"My hair was very thin and going grey. I looked about 45 and I'm only 35."



TENTH DAY

"That 'LETRIK' Comb of yours has done the trick. All the hair I want now, greyness gone entirely. My hair is now wavy and its natural brown. Thanks! I'll spread the news!"

LETRIK LTD.
3, Butler St., E.C.2

GREYNESS GOES.

(Actual Photographs) The gentle electric current through the roots brought back vitality and colour in this case in 17 days, although the lady had been entirely grey-haired for 14 years! The "LETRIK" Comb can't fail. Just use it regularly.



Give Your Kiddie Curly.

(Actual Photographs.) Your child will grow up with naturally wavy and beautiful hair if you use a "LETRIK" Comb regularly. Can be used from 6 months onwards. (This child's hair was beautiful in 9 days.)

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your guarantee

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LIFE
MORE
COMFORTABLE**

PEARL OSRAM Lamps, with their glareless brilliance, make a brighter home. They are the *comfortable* lamps that enable you to read, write and work without eyestrain.



Sold by all leading Electrical Contractors, Stores and Ironmongers.

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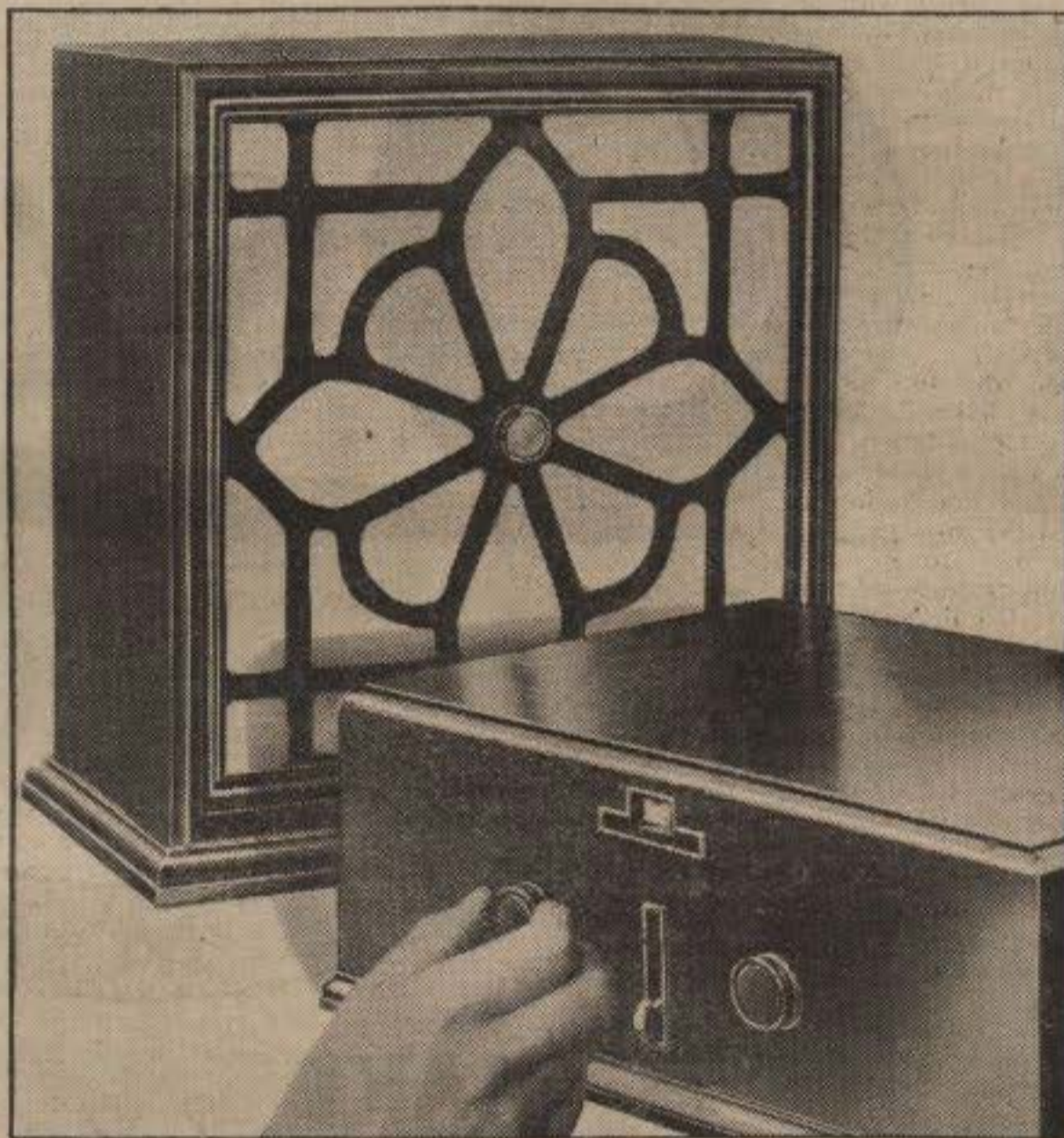
MUSIC . . .

at the touch of a switch!

Touch a switch—turn a dial—instantly your Marconiphone set and speaker bring in programme after programme—gloriously rich and clear as a bell. Marconiphone sets and speakers are pre-eminent for beauty of appearance, simplicity of operation, all-round performance and unfailing reliability. Behind every Marconiphone product are the years of experience of the engineers who have led from the earliest days of radio.

Illustrated here is the Marconiphone all-electric two-valve set—Model 220—£11.10.0! Its consumption of electric current is less than half that of the ordinary electric bulb. It will give splendid results with any good speaker. This and all other Marconiphone Radio (over £5) can be purchased on simple and convenient terms. The Marconiphone Company, Limited, Radio House, 210-212 Tottenham Court Road, London, W.1.

Model 220 2-valve set, for A.C. mains, £11.10.0.
 Model 221 2-valve set, for batteries, £8 (with valves only).
 Model 39 3-valve set, for A.C. mains, £21; for D.C. mains (H.T.), £17.15.0; for batteries £15.15.0.
 Model 47 4-valve set, for A.C. mains, £24.
 Model 56 5-valve set, for A.C. mains, £35; for D.C. mains (H.T.), £32.7.0; for batteries, £30.7.0.
 Model 560 4-valve Console, complete with self-contained Moving Coil speaker, for A.C. mains, 36 guineas.
 Model 62 speaker, £1.15.0.
 Model 63 speaker, £4.
 Moving Coil speaker, for A.C. mains, £12.12.0; for D.C. mains, £7.10.0; for 6-volt accumulator, £7.
 Model 55 portable, entirely self-contained, £18.18.0.
 Gramophone pick-up, £3.3.0.
 All Marconiphone Radio costing £5 and upwards can be obtained by easy monthly payments.



Model 220 2-valve set and Model 63 loud speaker

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THE MASTER CRAFTSMEN OF
**ALL-ELECTRIC
 RADIO**



MARCONI VALVES

are used by the B.B.C., Imperial Airways, Metropolitan Police, Trinity House Lightships and Beacon Stations, the Great British Liners, etc., etc., because of their longer life, clearer tone, greater range and volume. They are the same in every respect as the Marconi Valves you can buy at your dealer's, the best for your set.

WHEN BUYING RADIO LOOK FOR THIS SIGN



FREE HOME DEMONSTRATION. Any Marconiphone dealer will be pleased to demonstrate Marconiphone sets and speakers to you in your own home. Write and tell him the time that suits you best and the models you wish to hear. Or walk into his shop at any time and hear them. Of course, you incur no obligation or expense whatever.

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Vol. 29. No. 374.

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

NOVEMBER 28, 1930.

Every Friday. TWO PENCE.

MAKING ENGLAND A NATION OF LINGUISTS

WHEN travelling abroad in August, a watchful observer cannot fail to be struck with the general incompetence of English people in the use of foreign languages. It is not the object of this article to develop and illustrate this deplorable fact and its consequences to the nation as a whole, to commerce and industry, science and literature, and to the peace movement of the modern world in particular. My aim is rather briefly to consider the question what wireless can do to remedy this recognized national shortcoming, in the light of my experience at the microphone. Everybody is aware that the Universities and the Board of Education for at least a generation have endeavoured to promote the study of modern languages in this country, and it cannot be denied that considerable progress has been made in this direction; but a stay of seven weeks in Germany, Switzerland, and France during this summer has confirmed my opinion that, so far, all the efforts made have produced little apparent change, perhaps because they are clogged by tradition and vested interests, as well as other reasons which cannot be discussed here. But one of them, which is frequently advanced, namely, that the English are singularly *inept* to learn foreign tongues, must be refuted as utterly groundless. Perhaps *inert* would be a more appropriate term to use for inept. However, the fact that the English and Americans in this respect are far behind other nations, especially the Germans, Russians, Dutch, and Scandinavians, stares one in the face when meeting them on the Continent, and is generally accepted. Their ignorance of German in particular is most striking, and yet enlightened Englishmen hold the view that a knowledge of the German language is of great importance to almost every Britisher, whether his walk in life lies along the paths of literature, science, industry, or commerce, because German contributions to all these branches of knowledge are not a negligible quantity, but vitally concern our national life and progress. Lord Eustace Percy, the late President of the Board of Education, expressed his views on this question some time ago as follows: 'I believe that English secondary education would benefit profoundly at the present moment from a much closer acquaintance with the German language and literature. Quite apart from its practical value in after-life, there is, I believe, no modern language or literature so well calculated to appeal to the mind of the English boy of fifteen or sixteen, and none which, at that age, is a better instrument of linguistic education. If I were asked what one subject I should like to see more strongly represented in the curriculum of our schools, a sense of my own deficiencies might lead me to name the classics; my knowledge of the needs of the Empire might oblige me to name biology; but if I was guided by the memory of what meant most to me as a boy, I should name the German language.'

Among the forces that make for progress in so many directions, that provide entertainment, instruction, and bring light and culture into dull and lonely lives, none can rival the phenomenal

influence of broadcasting. And yet this marvellous force is still in its infancy, and heaven knows what developments it will bring as time goes on. One of its latest experiments has been to teach the German language through the microphone. One cannot help wondering whether broadcasting is not the most universal, the most democratic, and the most inexpensive way of spreading a knowledge of foreign languages in wholesale fashion among our people. At any rate, the experiment started with German in January of this year, and has been sufficiently encouraging for the B.B.C. to start a similar course for French, under the able direction of M. Stéphan, in the new session. As I undertook the German talks, the Editor of *The Radio Times* has invited me to put on record the

By Otto Siepmann, the famous language teacher, whose German talks are so widely appreciated by radio listeners.

expression of my experience and my views on this highly interesting subject. I must confess that I approached the task with some trepidation and doubt as to its efficient feasibility. The obvious drawbacks of teaching an invisible class loomed large. I had been a teacher too long not to feel keenly that the greatest force in successful teaching, on which almost everything else depends, is the personality of the teacher. I knew what the eye of the teacher means in the classroom. I was aware that the faces of one's pupils tell one unmistakably whether they are interested, and therefore attentive, or whether they are bored and, therefore, inclined to fidget, or whether they follow what the teacher presents to his class. I felt keenly the advantages a teacher has in changing his language, his tone, his seriousness, according to circumstances, the possibility of asking questions to make sure that every point made is grasped, the help pupils give the teacher by asking questions in their turn, and many, far too many, privileges enjoyed by the teacher standing face to face to his class. I realized what a boon it is to be able to correct

on the spot a mistake made, a wrong impression given, a false conclusion drawn. It was clear to me that the bond of sympathy, friendship, humour plays such an important part in the classroom, and I realized as never before a hundred other advantages which the teacher in college or school enjoys and accepts as though they were a natural gift of the gods for which he sees no reason to thank anybody. I asked myself: Is there any possibility of doing without all these obvious concatenations essential to success? My answer was definitely no. What then could be done? Could all or any of these advantages be circumvented or replaced? It became gradually clear to me that all the disadvantages and all the difficulties of broadcast teaching were in their essence psychological. Here was the sign-post to the road I must take. This conclusion was a great relief; the more I tested its correctness, the more I was convinced that it was right, and I shouted, *Eureka!* Further reflection led me to a definite plan which I followed undaunted and full of hope. My main object was to establish psychical contact through the ether with my listeners. This attempt, though a little halting at first—just as the feeling one has facing a new class of pupils—gradually gave me confidence that I was establishing contact with my listeners, and then rather rapidly developed into a sense of certainty clearly perceived that I was not only heard by my listeners, but that they felt how keen I was on my subject, on making this experiment of teaching German by wireless a success, how much I was inclined to treat them as friends, how anxious I was to help them in every way I could, and how ready I was to remove their difficulties if they would communicate them to me in writing, either by explanation in the next talk or by letter. And more than that, I became aware of their response, their sympathy, their friendly disposition towards me, their endeavour to carry out my instructions, to take trouble with their work for me, their sense of increasing keenness, because they felt that they were progressing satisfactorily. This very pleasant relation between my listeners and myself was enhanced and confirmed by letters which reached me every week, and were most encouraging and helpful.

I estimate that about three thousand listeners who were absolutely innocent of any knowledge of German in January attended regularly, and about one thousand of them sent me their names and addresses for my register. From the unquestionable evidence at my disposal, I have no hesitation in saying that a large number of my beginners' class made satisfactory progress, and some showed excellent results, both in pronunciation, the use of the spoken tongue within natural limits, and the power of writing a letter in simple, grammatically fairly correct German. It may be presumed, however, that a certain portion of those who started could not raise the necessary energy and perseverance or time to make a real success of their work; that is only natural, but to my mind the possibility of learning a foreign language by wireless has been proved to the hilt.



'... inept to learn foreign tongues.'



Business with Roller Skates.

A FIRM of merchants in Hamburg has supplied its clerks with roller skates in order that they may save time in moving about their business. The mere thought of that German warehouse whizzing with clerks is enough to draw a smile from our usually wry



'And skate gracefully out of the Studio.'

lips. We have a friend who skates round the London streets in the early morning for exercise; he gets a tremendous spiritual kick out of careering down Constitution Hill, circling madly on one foot round Brock's Victoria Memorial and tearing through Buckingham Gate, followed by bitter looks from the Palace policeman—but he never skates in his office. Roller skating would provide a swift and silent method of transport in broadcasting studios. The announcer could glide gracefully to the microphone and, after introducing the broadcaster, circle round in sweeping curves. Then, if the broadcaster was to lose his head and break into controversy or advertise somebody's pink pills, he could dash in, tear him away from the microphone and skate gracefully out of the studio with the offender in his arms. This is not a serious suggestion; we are simply affected by the crazy solemnity of modern German efficiency.

Gala Matinee from the Hippodrome.

THOSE who are able to listen in the afternoon are to have an exceptional entertainment on Monday, December 8, when part of a Gala Matinée in aid of Denville Hall is to be relayed from the London Hippodrome. Broadcasting has owed much in its time to the stage, and it gives us great pleasure to call attention to the cause in which this matinee has been organized. Denville Hall, at Northwood, is a place of retirement for actors and actresses who, owing to old age or infirmity, are unable to continue their profession. It is desired to raise an endowment fund to provide the Hall with a permanent income. Tickets for the matinee may be obtained through the usual agencies. Listeners to the broadcast and others who are grateful to the stage for past pleasure, should send along a donation, however small, to the Countess of Cromer, 36, Wimpole Street, W.1. The programme on the 8th is to be an all star one. Henry Ainley and Balliol Holloway (one of the most popular of radio actors—the Pompey of *Pompey the Great*, the Trehwella of *Carnival*, the Colonel Sapt of *Rupert of Hentzau*, etc.) will play the Tent Scene from *Julius Caesar*. Noel Coward and Gertrude Lawrence will be heard in a sketch, also Sir Gerald du Maurier. The Hulberts, Claude and Jack, will sing and dance, and Evelyn Laye, lately returned from Hollywood triumphs, will sing several of the songs with which her name is associated. The show should be worth hearing, and we shall be glad to learn from Lady Cromer that gifts from listeners have helped towards supplying the needs of Denville Hall.

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



The Fourth Shakespeare.

ON Thursday, December 11 (Regional), and Friday, December 12 (National), there will be performances of Shakespeare's tragedy, *A Winter's Tale*. This will be the fourth Shakespearean production of the year. Shakespeare's plays hold a leading place in popularity. We have lately received many letters in which listeners recall Cecil Lewis's production of *Antony and Cleopatra* and E. A. Harding's *Henry V*. Radio is now the ideal medium for Shakespeare. Until we have a National Theatre there seems little chance for regular production of the plays—except at Stratford-on-Avon or at the Old Vic. Celluloid, mercifully, is leaving Shakespeare alone—though the Fairbanks produced a custard-pie version of *The Taming of the Shrew*. To expect the ordinary man to feast solitary on the printed plays is to ask too much of him. He is a gregarious creature, and, anyway, there aren't two men in a thousand who can 'hear' poetry as they read it. A broadcast production, with the colour of its voices and music, brings the poetry alive. *A Winter's Tale* is the tenderest, most 'poetic' of Shakespeare's tragedies. It contains some of the author's loveliest lines—among them the familiar:—

daffodils
That come before the swallow dares, and take
The winds of March with beauty. . . .

and the passionate cry of King Leontes,

'Stars, stars,
And all eyes else dead coals.'

The 'winter's tale' of the title is the story which Hermione began to tell to her son Mamillius (Act II)—a story never completed, for it was interrupted by the entrance of Leontes and the haling of the queen to prison.

Is He the Greatest Composer of Today?

SCHÖNBERG is 'the great noise' in music for the week beginning December 7. His *Pelleas and Melisande*, an early work, will be played at the Wednesday Symphony Concert (National), under Hermann Scherchen. The very name of Schönberg is still so outrageous to some of us that we forget he has been writing music now for more than thirty years. In 1898 the performance of some of his songs in Vienna created a disturbance, since when, as he himself says, 'people have never ceased to be shocked at me.' He was the son of a Viennese merchant, who died when the boy was young, leaving the family in needy circumstances. Nevertheless, Schönberg determined to devote himself to music. At one time he lived by pot-boiling: even while he was employed on the composition of the famous *Gurrelieder* he reckons he scored some six thousand pages of other people's operettas. It was Strauss who finally rescued the young composer from his embarrassing poverty. The *Songs of Gurra*, the *Resplendent Night*, and the present *Pelleas* were all written on the big scale (his publishers had to print him special music paper for the songs), but since then he has changed his tactics so considerably that his latest compositions are scored for a very minimum of players. Schönberg's charm of personality is well illustrated by the fact that there exists a band of eminent musicians who consider it their life's work to propagate the gospel of Schönberg, by playing his work all over the world.

New Gramophone Records:

THE Temple Church Choir in Sir Walford Davies's *Lord, it belongs not to my care* (H.M.V. B3518), began Mr. Christopher Stone's gramophone recital on Friday, November 21, followed by the *Danse Macabre* of Saint-Saëns (Col. DX121), Danielle Bregis in *Air de Suzanne* from *The Marriage of Figaro* (Decca T133), and the Don Cossacks in Russian wedding songs (Col. DX129). Richard Tauber (Parlo. R20121), Thelma Tuson (Sterno 506), and Horowitz (H.M.V. DA1140) were also in the programme, with lighter records by Jimmy O'Dea (Parlo. E3764), Ambrose's Orchestra (H.M.V. B5908), the Three Harmonizers (Regal MR181), and others. The 'Gounod' record (C1969), referred to in our issue of October 31, is played by the New Symphony Orchestra and not (as there stated) by the Royal Opera Orchestra. Mr. Stone's weekly hour remains one of the most popular items of the week.

C. B. Cochran in the Chair.

ON Monday, December 8 (National), Hugh Walpole and Osbert Sitwell are to discuss 'What's Wrong with the Theatre?' with Charles B Cochran in the chair. Neither of the protagonists is a theatre-man, in the sense that he has made a life's work of the stage, though both have blossomed as dramatists—Mr. Walpole with *Man with Red Hair*, Mr. Sitwell with a piece entitled *All at Sea*. In an acid preface to the published version of his play, Mr. Sitwell had some hard things to say of the theatre. The *casus belli*, if our memory serves us, was the refusal of a theatrical manager to allow two of his actors to take part in a Sitwell broadcasting programme. Our sympathies on that now remote occasion were markedly with Mr. Sitwell; theatrical managers can be very trying creatures, quite apart from their cigars. As far as the chairman of this discussion is concerned, there seems to be very little wrong with the theatre, for Mr. Cochran is sponsor of the sempiternal *Bitter Sweet*. Should his principals, caught up in non-professional enthusiasm, leave fact in quest of fancy, he will be perfectly equipped to bring them back to ground, for no man of our times has had a more practical acquaintance with the art of entertainment. Beginning with a talented troupe of performing fleas, he has presented the world with revues, rodeos, boxing



'He has presented the world with rodeos.'

bouts, miracle plays, Russian dancers, the Guitrys, the *Chauve Souris*, the Japanese Players, Moissi and, more lately, the operetta, *Evergreen*, accounts of the personnel and material of which hint at Babylonian magnificence. We are delighted to welcome Mr. Cochran to the studio; he has been, from the beginning, a stern opponent of broadcasting upon clearly-stated and professional grounds. Where other enemies have forgotten or fallen, Mr. Cochran has remained superbly aloof. The talkies did not scare him, either.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



What is Wrong with the Theatre?

MOSQUITOS and beetles have been allowed to broadcast, so why not a few bees from our bonnet? Of course, we know exactly what is wrong with the theatre, and propose to complicate the issue irrevocably by giving here and now our categorical views on the subject.



'Beetles have been allowed to broadcast.'

(1) That no one in the theatre seems to have any money of his own. When the question of staging a play arises, he pops round the corner to see a man who knows a man who once met a man who was related to a man who seemed to that man to be just the sort of man who might put up a cool thousand.

(2) That managers will allow their office-boys to read and reject authors' plays; whereas we all know that office boys are fearful highbrows, with a scorn for anything less distinguished than Tchekov or Ernst Toller.

(3) That everyone in the 'business' calls everyone else 'darling' or 'old boy'; whereas it is generally agreed by thoughtful people that darlings and old boys are absolutely no use when it comes to a practical job of work.

(4) That one or two men are never sufficient to see a production through. This applies particularly to musical comedy, where the libretto is rewritten several times by different authors, and a whole platoon of composers is called in to write the Big Number. All these people—and all the people who 'put the business in their way'—are splitting infinitesimal fractions of a percentage of the profits. The splitting process is so intricate and delicate that by the time it is accomplished the nerves of everyone concerned are shattered, the play staggers in its stride, infinitesimal fractions of blame for the failure of the piece are split over acrimonious whiskies, and everyone goes down to Brighton to recuperate for the next adventure.

Composer and Pianist.

ARNOLD BAX has won a great name of late. His music is perhaps more talked about than that of any other modern English composer. He seems to provide a link between the old and the new, the traditional and the 'left wing.' His strong sense of colour draws many to his music whom its advanced polyphony might otherwise drive away. In him, we all feel, England has at last a composer whose best work (his symphonies, for instance), will retrieve England's musical honour in Continental eyes. We all know him then as a composer, but he does not often present himself as an executant. Yet he is a skilled pianist. On Sunday afternoon, December 7 (National), he is broadcasting a recital in company with May Harrison. They will play Bax's own *Legend* for violin and piano, and Delius' *Third Sonata* for the same combination.

Thirty Poets in a Bundle.

IT would be interesting to know what effect on us, as a nation not overmuch given to the pleasures of poetry, the continual broadcasting of poems has had. Do people surprise the girl behind the library counter, today, by asking for the latest book of verse? Have poets' sales gone up? Anyway, certain it is that broadcasting has increased the public taste for contemporary poetry—as is proved by the interest taken in the series of Monday readings now being broadcast. All the poets represented in this series, which began in September and will continue until Christmas, were born since 1880; they therefore represent the various poetic tendencies of the last half century. The poems have now been collected in a charming Anthology, published by the Hogarth Press at 4s. 6d., and called 'A Broadcast Anthology of Modern Poetry.' The book is planned in sections headed 'Love,' 'Beasts and Birds,' 'War,' 'Night and Sleep,' etc. Nearly thirty poets are represented, from Rupert Brooke, the great romantic of the war, to Roy Campbell, a South African who has written some of the most arresting poetry of our time. Other names include T. S. Eliot, James Joyce, Edith Sitwell, D. H. Lawrence, Richard Church, Wilfred Owen, Siegfried Sassoon, and Muriel Stuart. Since people apparently prefer others to make their selections for them (in poetry, as in everything else), anthologies will probably continue to be the most popular introduction to the poets. Personally, we think it suggests a scornfully casual acquaintanceship. But even we are forced to agree that 'A Broadcast Anthology of Modern Poetry' (it runs into 240 pages) is very fine value.

Meeting of the Wireless League.

THE Annual General Meeting of the Wireless League will be held at the League's offices, 12, Grosvenor Crescent, London, S.W.1, at 3 p.m. on Friday next, December 5. The business of the meeting will include the appointment of a new committee and the presentation of an annual report on the League's activities and financial position.

Dapper Little Papa Haydn.

EVERYTHING we know about Haydn, whose *Surprise Symphony* is included in the Sunday evening orchestral concert (December 7: Regional), proves him to have been as simple and appealing as his music. Children were invariably fond of him. Many women loved him; and he used to congratulate himself that it must have been something deeper than beauty they saw in him. For beautiful he certainly was not. His legs were too short for his body, giving him a dumpy appearance. His clothes, since he never troubled to keep pace with the fashions, were comically out of date. His face was pitted by small-pox and he had a polypus on his nose. Haydn's eyes, however, atoned for all: by them his genial nature (though it was said he never laughed aloud) lighted up his whole countenance. Though careless of fashion, he was always dapper. His industry was astonishing: 'I have only just learned in my old age' (he is reported to have said) 'how to use the wind instruments, and now that I do understand them I must leave the world.'

Stars in their Courses.

THE winter music season is already showering artists on us thick and fast; and although we have heard advance whispers of all sorts of pleasures in store, one can scarcely hope for a finer company than that which will broadcast during the week when Lamond plays Beethoven's *Third Piano Concerto* at the Queen's Hall (Wednesday, December 10: National). Lamond himself would make any week a red-letter occasion for musical listeners; in addition, however, there are Maggie Teyte and Helen Perkin (Sunday: Regional), Arnold Bax, and May Harrison (Sunday: National), Herbert Heyner (Thursday: National), Ethel Walker, John Armstrong, and Gordon Bryan (Monday, Tuesday, and Friday respectively: Regional), and the Brosa String Quartet John Armstrong, who has done so much to introduce modern English music abroad, is singing a group of settings of poems by James Joyce; and Helen Perkin is repeating the John Ireland piano concerto, with which she made such an outstanding success at the recent Proms. Gordon Bryan, who is just home from a tour in Jamaica, tells us that he is returning there in February.

Eheu, fugaces (that's Latin!)

IN *Theatrescope*, to be broadcast in both programmes next week, Mr. John Watt will take us back to musical comedies of the past. Personally, we always find this journey delightful. Those were the days of melody. We always sing 'Under the Deodar' in our bath—not a bad test of a song; try singing 'My Sweetie's hot ice' in the bathroom and see how miserably it fails. Our recollections of Daly's and Gaiety successes are—we blush to record it—inextricably linked up with the lovely ladies who blossomed in those *parterres*. We suppose that the heroines of the all-talking-singing-dancing shows of today must be lovely, too; their photographs, no doubt, cheer the arid studies of schoolboys as ours was cheered by La Studholme. But the modern heroine scarcely has a chance. Whereas once the divinities of operetta frothed with lace and twirled idle parasols in a Paradise where the greatest effort demanded of a Girl was that she should, after proper hesitation, marry an Earl, the musical play of 1930 mirrors the fierce activities of a



'Beauties of the Ellis and Walery postcards.'

mechanical age. Our modern heroines are racing motorists, golf champions, or film stars; they stamp around to the factory clamour of syncopation. Small use to sigh for the beauties of the Ellis and Walery postcards. Miss X of the Frivolity Theatre may think she's a divinity; but we who have seen newspaper pictures of her bathing the baby and drinking shrimp-cocktails at Paris-Plage just can't believe in her.

'The Broadcasters.'



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WHILST Grand Opera has always flourished on the Continent, here in England it has hardly managed to keep alive. One of the chief reasons for this failure, of course, lies in the fact that we have no equivalent to the Continental system of State subsidy. The consequence is that, however enthusiastic we may be for opera, Englishmen have little opportunity for wisely cultivating that enthusiasm—a state of affairs which has the further effect of putting our national reputation as opera-lovers considerably below par. Moreover, where anything more stable than a merely seasonal venture was absolutely precluded, it can scarcely be expected that young composers should throw their energies into this protracted and difficult form of composition. Under such conditions as have hitherto prevailed, therefore, opera in England rapidly developed into an imported rather than an indigenous art. In fact, the art was in such low water that it is hardly likely the Covent Garden seasons could have continued, other than in a severely limited sense. But now it looks as if this sorry state of affairs were about to cease. It was inevitable that, sooner or later, the B.B.C. should extend its musical activities so as to include opera; and the arrangement which has just been completed between the Covent Garden Opera Syndicate, Ltd., and the B.B.C. bids fair to place opera in England on a reliable basis at last. The undertaking, which covers a number of years, will guarantee some two hundred performances of opera, allocated between the Grand Season of ten weeks at Covent Garden, autumn and winter seasons there of six weeks each, and two-week seasons in at least six other centres throughout the country. An income of £30,000 has been guaranteed from one source and another; and all the funds and earnings of the new company will be devoted to the furtherance of the scheme. Further, arrangements are in hand for the participation therein of Sir Thomas Beecham and the Imperial League of Opera. Increased opportunities will thus be provided for the public to hear first-class performances, both for those who are actually able to attend the theatre and, since of the total number of performances at least sixty a year will be broadcast, for those also who wish to listen in their own homes. Here, then, is one of the most important moves yet made by the B.B.C. in matters musical: it materially advances the cause of opera in this country, and it enriches the programmes.

IN a recent survey of the situation regarding football commentaries we stated that a request for facilities from the leading clubs in the First Division had been met, with the exception of the Arsenal F.C., with a categorical refusal. This statement, owing to a misunderstanding of the exact situation, was incorrect; we have since learned that two important Northern clubs, Blackpool and Leeds United, still have the matter under consideration and are negotiating for possible commentaries to be relayed from their grounds. This being so, we welcome the prospect of co-operating with Blackpool and Leeds United in bringing a living description of their matches to those of their supporters who, for one reason or another, cannot be present at their games. Our remarks of several weeks ago have brought a flood of correspondence from listeners of every kind in all parts of the country. It is plain that the attitude of the nabobs of football is beginning to irritate the general public.

THE WORLD WE LISTEN IN

No discriminating listener to broadcasting will fail to deplore both the cause and effect of the temporary suspension of Sir Walford Davies' Tuesday evening talks on music. His is a place that cannot be filled. There can be no possible substitute for him, because the thing that he does he invented and made for himself. It is not only the intimacy and charm of manner that have made him unique among those who use the microphone as a medium; the very substance of what he says is original to himself and could not be imitated. I doubt whether it could exist even in any other medium; I doubt whether Sir Walford himself could present it in the form of the written word. The substance of his talks is ethereal and evanescent and though he tries hard, by speaking of terms and lessons, to give a pedantic and academic twist to it, the poet in him laughs all that away and persists in speaking in terms of pure poetry. He is like a pilgrim journeying towards some celestial city of his own, his eyes fixed on some far horizon visible only to himself, a Paradise where all the arts will understand one another and be fused into a perfection to which only one language will apply. Of course, such a visionary outstrips his followers; like the 'Pied Piper of Hamelin' with his rats, he charms the 'ordinary listener' by the million into stumbling and swarming, a very long way behind him, towards the far horizon of his vision.

Now the occupation by Mr. Victor Hely-Hutchinson of the vacancy thus temporarily created, is a very interesting experiment which already looks like justifying itself. Like Sir Walford Davies, Mr. Victor Hely-Hutchinson is an accomplished composer who will most certainly leave his mark on modern English music. But he is also, rather more than Sir Walford Davies, a brilliant executant; he is, in fact, so articulate in music, that to those who know him, it would have seemed unlikely that he would be articulate in any other medium.

His very manner of speech hardly suggests volubility or longing for verbal expression. He is, therefore, less likely to be led away into those vague regions wherein people who have what is vulgarly known as the gift of the gab are liable to wander and lose themselves. He is eminently practical. In his very first talk he broke away from the 'ordinary listener'; he threw him away, so to speak, and turned to the musical listener. One feels that he has little to say about music to people who do not in some degree understand it, but a great deal to say to people who do. I like the way in which in his first talk he sternly bade his audience to forget something which was probably infinitely dear to them—Gounod's *Ave Maria* embroidered to Bach's First Prelude of the Forty-Eight. Now most people talking to the 'ordinary listener' would have been almost tempted to explain the trick whereby that lurid piece of vulgarity was achieved; they would have explained why it was that they liked it so much. Not so Mr. Hutchinson! He merely told them to forget it, and played Bach to them; in other words, he confined himself to music, which is one of the very wisest things he could have done. Probably no one appreciates Sir Walford Davies' magic more than he does, and nobody would more clearly realize the futility of trying to imitate it. I, for one, would find Sir Walford's method of dealing with music intolerable in anyone except Sir Walford himself. It is a species of enchantment; it is spell-binding; when it is over, one rubs one's eyes and wonders where one has been and what has been said. I can remember it no more than I can remember a dream; but I love it and listen to it as I would listen to the music of a great master of improvisation.

Now, as a change from that, we are to have the hard and practical Victor Hely-Hutchinson collecting us from the grey *The Artist* verges on to which we have strayed and bidding us keep *and his Art* to the strict and narrow path of music. One does not know, of course, how soon he will exhaust what he has to say about music. The best of having an artist to talk about his art, rather than a critic, is that you feel behind everything he says a kind of confidence that he knows his subject from within outwards—not like the critic, from without inwards. If the artist will only talk about his art we are always happy. Mr. Walter Sickert talking about Painting is one of the most enchanting performers in the world; it doesn't matter what he means; he doesn't mean half of what he says, but you feel that everything he says arises from his experience as a painter. So with the musician speaking to people who are interested in music. He can tell you about music as a carpenter can tell you about joinery—and that is the most interesting thing the carpenter can tell you. Well, that is what we are getting or ought to, get from Mr. Hely-Hutchinson. The only possible thing that can come between us is either that he might find that he has said all he has to say about music and suddenly dry up, or else (what I think unlikely) be tempted by a newly-found facility in language to wander off into the by-ways and strike off across country, so to speak, in search of the celestial city—in that case he and his listeners will be lost. Only Sir Walford knows the way to those gleaming, but unattainable towers; and he takes very good care that we never quite arrive there.

Filsouyoung

THE LITERARY AMBIDEXTERITY OF DUNSANY

VERY little of Lord Dunsany's work can be thought of as local to any place in particular. By parentage and residence he forms part of the present Irish Literary movement, and must be considered as one of the important artists that time and place and trouble have brought into prominence. His work is not Irish in subject or in technique, but it could not be decisively announced as English or French either. His cosmos lies within his own head; he has invented every rood and league of it, and the people with whom he has populated these regions are in every way as fantastic as are those extra-cosmical lands themselves.

Most of the beings one meets with who journey with Lord Dunsany, are as fantastic and as credible as cats or tigers: they are beautiful and fierce, and are only saved from being devilish by the fact that he has carried them from another cosmos than the one in which we act and repent and suffer; and that the reasons which here validate our actions and sufferings do not obtain on that other side of the Moon, or on that third satellite of Neptune, whither he has gone adventuring, and whence he has returned with strange cargoes.

Whether from Ireland or the Moon, the majority of Lord Dunsany's plays have been enthusiastically received by Abbey Theatre audiences, and a new work from his pen is considered to be an important literary and dramatic event, amply justifying the feeling that a real 'first night' has come; and that the adept or addict may nerve himself for the expenditure of merited praise or, which is just as satisfactory, of good and reasoned displeasure. A large part of his, now considerable, repertoire has been successfully staged in the United States, and some of it has been played, with what success I know not, in Germany and Russia. His work, with that of Synge, Shaw, Yeats, O'Casey, Robinson, and Lady Gregory, forms part of the Abbey Theatre play-list, and is constantly being revived and performed. It would be an interesting thing if there could be a Dunsany season in London, and elsewhere in England, in order that theatre-goers here could see a proper selection from his work, and make a more thorough acquaintance with one of the most singular and original literary figures of the present time.

The play (playlet, rather) *If*, which will be broadcast this week, was not first produced in Dublin, but in London. It had a very successful run, and was heartily commended by London critics. Good as it is, however, it must not be taken to represent the peak of Lord Dunsany's performance; but it is thoroughly in the Dunsany manner, and listeners will be glad to know that there is much more where it came from, and that a whole bulk of his work is beautiful and savage and inhuman, and unlike anything they can get from any other writer whatever.

Leaving the lesser storytellers out of consideration, it is the unspoken postulate and promise of every writer who dares a pen that he has a new matter to share with us, or, at least, that he has a new mode or technique of presentation in which his possible readers should be interested—in short, that he is singular, if he is not, which perhaps one cannot be, original. It has in the latter days become more and more difficult to advance such a claim, or to uphold it

when advanced. The world has so narrowed for us all that our environments are everywhere the same, and education (once the great sorter of the sheep from the goats) has become so

conclusions as to how we employ the twelve hours of one day and behave to each other. He would be forced to consider that the sooner we faded out of his picture, the more rapidly would he be elongated from a race with the civilization of tigers and the morals of pigs.

His opinion of us would be utterly and fantastically wrong, for it would be founded on idiotic misinformation, and he would be unlikely to guess that these public works need not even be attributed to their authors, but that they are produced almost automatically by the time we live in, and that the time is (temporarily) awry, and is, temporarily, unable to produce an artistic subject or the raw material which the artist works on.

Subjects that are curiously absent from the literary and dramatic modes of our day—pity, and terror, and beauty, for example—will not be found there. Nor has love or gaiety any place in the minds of our authors: the one being inadequately replaced by a cynical lust, and the other having for substitute a dreadful vulgarity called humour. To write of that 'love' or to employ that 'humour' is always the sign of an intellectually undervalued artist—and by those particular signs you shall know them.

Terror and beauty (pity not so much, perhaps) will be abundantly found in all Lord Dunsany's works. Where he discovered them is another matter, but the evidence from his writings would allow us to consider that he had to leave

the earth to get them; and it may be right to speak of these qualities as in a past tense, and as no longer artistically available. Meanwhile, the interim writer and dramatist is with us; and is, however we may cavil at him and deplore, doing what he can do with what he can get; the word for him not being to create, but to carry on until values are again stabilized, whereupon the artist will come to his own again.

Lord Dunsany is equally at home in the domains of story-telling and of play-writing. This literary ambidexterity is unusual. Mr. Somerset Maugham and Sir James Barrie can both tell a good story as well as write a good play, but it is a general rule that the person who is singularly able in one branch of the dual arts is just as peculiarly inapt in the sister branch.

We can call to mind quite a number of fine novelists who have tempted success on the stage, and can remember that it was usually impossible to sit out the dreary nonsense which was the result of their misguided ambition. So, also (and for the same reason), he woos unhappiness who tries to read the novel that has been contrived by a successful dramatist. The explanation is, of course, that these are not sister-arts at all. One will invite meditation which the other will invoke only at extreme peril. One may dismiss even the remembrance of action entirely from its field, while for the other action is the very ichor that flows in its veins, so that, on the stage, an inactive instant gapes like an eternal vacuity, leaving the horrified beholder with a conviction, not easily afterwards to be removed, that in this play nothing will ever get moving again.

This double success and manipulation of two arts is one which Lord Dunsany realizes with extraordinary ease. He can manage his prose or his theatre as the occasion demands:

(Continued on page 598.)



Lord Dunsany, Irish dramatist and story-teller.

standardized and patterned that there is danger of there being no goats left on our hills and of the excellent sheep remaining in complete control of the scholastic and artistic pastures.

It is sheep-like when every writer thinks he must rewrite the tale which his brother has completed. Someone (perhaps Mr. Compton Mackenzie) became successful in a tale of troubled ethics, and shortly thereafter everybody else was becoming successful in an increasingly dingy tale of murkier and murkier morals. That vein, today, is practically worked out.

JAMES STEPHENS

on

Lord Dunsany, whose fantasy, 'IF,' is to be broadcast on Thursday and Friday, December 4 & 5.

Someone (possibly Conan Doyle) brought the criminal classes to our bosom and to our homes; and now, on the testimony of almost every writer living, we discover that the population of these Unfortunate Isles is composed of murderers and policemen; the third estate being represented by a compact caste of hangers-on who wait upon them both.

Certainly, if an intelligent Neptunian, or the Man in the Moon, were to study the habits and customs of the British Isles from the yearly output of British literature and drama, he would be compelled to singular but inescapable



WHAT THE OTHER LISTENER THINKS

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



ANTI-BACH.

WERE there fifty-five Brandenburg concertos on the evening of November 12 or only five? Jove, they seemed endless. I suppose all the 'Bach-analians' are now satisfied for the next five years. Let us hope so. It was my night off, but as I am confirmed anti-Bach I thought I would try, just once more, to be converted by the 'Bach-analian' feast provided. By 10.30 p.m. I was, if anything, more 'anti' than ever. Yes—let him 'R.I.P.' for the next 5,355 years.—*Concerto Lover, Derby.*

[The confirmed anti-anything who tries to be converted had best begin with only a small portion of the fare he has hitherto shunned. A hearty meal of it will almost certainly provoke dyspeptic reprisals, if nothing worse. As witness the historic instance of the confirmed anti-meat gentleman who was so strangely affected by devouring a large rump-steak, that the police ran him in as drunk and incapable.—*Music Editor, The Radio Times.*]

TOO MANY GRUMBLES.

As a young and very interested listener and keen reader of your letter page, I should be glad if you will give me the opportunity to say that I think you are far too modest in publishing so many grumbles of one nature or another. To do your great efforts justice you should print more letters like the one I am now sending you. I am tired of listening to complaints about almost every departure from the ordinary which you attempt, and I think that the example of the French Revolution might



well be followed in this case. It was then the fashion, I believe, to fill large barges with human malcontents and rebels, set them adrift after loosening the plugs of the boats, and thus get rid of many of their worries. In other words, commit your grumbles to the W.P.B., and give us some appreciative letters, you must see that your excellent ros. worth is really valued by the nation. It would not be a bad idea to publish one letter from every county in England for a start, spreading them over several weeks, and showing the grumblers that they are in a very small, lonely section of their own.—*G. H. White, Norwich.*

MARY, COUNTESS OF MINTO'S THANKS.

THE response to my Broadcast Appeal on August 17 on behalf of my Indian Nursing Association amounted to £826, which far exceeded my most sanguine hopes. I endeavoured to thank individually all the generous donors, but there were no less than 349 anonymous contributors, to whom I should like to express my sincerest thanks for their generous assistance. May I, therefore, ask you, by the publication of this letter, to convey to them my message.—*M. Minto, Godalming.*

A 'WOBBLER'S' EVENING.

IN your issue for November 14 there is a letter from one of the 'Wobblers.' The writer evidently does not understand how very objectionable it is for a person, fond of music, to have to listen to another who swoops up to a note and then cannot hold it, and, further, that the 'Wobbler' is always flat. It seems a great pity that when we have such artists as Kate Winter and others of equal talent, that one should have to listen to the 'wobblers' at all, but if there are people who like to listen to them, would it not be possible to give alternate evenings, one night allotted to the 'wobblers' and another devoted to the better artists; good music and dance music played as it used to be and should be?—*J. J. Skilbeck, Bromley.*

BUT IT IS PIFFLE!

I AM reluctant to encroach on your space with more 'Piffle,' but would like to reply to 'S. E. W.'s' letter in your issue for November 14. When he writes: "What the Other Listener Thinks" is often the only literary page in your paper, it is evident that he is utterly incompetent to judge on matters literary. I consider the literary letterpress in *The Radio Times* to be always of a high standard, and it is certainly instructive; but may be not to the likes of 'S. E. W.' and 'E. A. P.' Their letters confirm my opinion that 'Piffle Page' would be a better designation for this page. As you are aware, Mr. Editor, my original letter was one suggesting the fuller setting out of the Programmes, particularly that of Midlands Regional Station, if even it meant curtailing the letterpress to do so. As that is now being done, for myself and others I say 'Thank you.'—*J. D. P. G., Cheshire.*

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

OPEN LETTERS TO BROADCASTERS.*

TO ST. ANDREW'S CHURCH, FERRING.

DEAR ALL,—I am impelled to write and thank all concerned for the splendid broadcast on Sunday, November 16. It was a real treat to hear such tuneful and subdued organ playing; such bright and sympathetic singing, with clear articulation, by the Choir; the reverent and intelligent reading of the Lesson and Prayers, with an absence of the dreary drawl too often heard; a simple, plain exposition of a Christian truth by the Bishop of Chichester. I must congratulate all concerned and hope it may be emulated by others when Services are broadcast.—*Natural Christianity.*

TO THE WIRELESS CHORUS AND QUINTET.

DEAR LADIES AND GENTLEMEN,—I wonder how many people have taken up their pen to thank you, whilst you are still giving us this delight, for your programme, exquisite beyond words, of our National songs and tunes this Sunday night (November 16). Surely, very rarely have such perfect notes been sent out into the far-off places, to remind our own people of home, and the world of this, the true expression of our National character. We are deeply indebted to you for recalling us in these crucial days, and in so beautiful a way, to our own essential soul. It is good to be reminded of the cradle of our fourfold being. We thank you, everyone.—*P. M. B., Hull.*

TO V. SACKVILLE WEST.

DEAR MISS SACKVILLE WEST,—To your interesting selections of current books and your criticisms, so excellently seasoned with personal philosophy, you generously add a voice agreeably grave and distinct. A welcome addition to the ether.—*A. B. C. D., London.*

A MONSIEUR E. M. STEPHAN

CHER MONSIEUR STEPHAN,—Merci pour les bons vœux que vous avez exprimés à tous ceux qui ont écouté attentivement la narration du conte de fée 'Cendrillon.' Je trouve que vos lectures et narrations sont fort intéressantes et instructives, et je suis sûr que beaucoup d'autres confirmeront le sus-dit. Vous souhaitant bon succès, agréé, Monsieur, mes salutations distinguées.—*Vérité Flusky, Manchester.*

TO MR. CHRISTOPHER STONE.

DEAR MR. STONE,—Last week as usual I was enjoying your excellent programme of records when you informed us that you had just opened an anonymous letter telling you that you talked too much and that, also, your voice was like that of a woman. Personally, I consider that the little talk in between the records is most amusing to all listeners and provides part of the entertainment. As regards your voice, it is most clear and distinct and far from effeminate. Why cannot listeners cease to criticise and remember that you do your very best to entertain us?—*W. Marsh, Bristol.*

TO THE TALKERS IN 'THE EDGES OF THE WORLD' SERIES.

GENTLEMEN,—Though you make me feel small by the smug and insignificant little part I play at home, I would like to thank you for your very interesting talks. The humour and vividness which you put into them was so great that I felt I was participating in your adventures, and, believe me, I shall always think of and remember you gratefully.—*E. Suter, Caterham.*

TO MR. JACK PAYNE.

DEAR MR. JACK PAYNE,—We should like to congratulate you on the playing of your Band, which we consider is as near our ideal of a dance band as we have yet heard. There is, however, one point on which we would presume to advise you. In our opinion, you should include in your performance a greater proportion of solo piano playing. This criticism, we may say, could be applied to the broadcast performance of nearly all dance bands.—*The Prefects, The Grammar School, Midhurst.*

PHYSICAL JERKS.

MAY I reiterate a request for physical exercises to music at some period of the day or evening during the week? It seems



the one thing lacking in the Programme. I believe the chief difficulty is in the time, as most people like to do them early but simple exercises could be done at any time if an early hour was impossible.—*G. L. Clewton, Bruges.*

'THE RETORT COURTEOUS'!

'THERE, it is out,' writes 'Outraged,' in the issue dated November 14, in referring to myself as 'canaille,' and now that it is out I hope he, she or it feels better, for it must be awful to suffer like that. In my former letter I stated two indisputable facts. If 'Outraged' thinks they are disputable, the obvious thing to do would be to dispute them, not ask me for proof of something I did not say. If 'Outraged' read in my letter something not written there, it is his, her or its mentality that is at fault, not mine. But, however low my mentality may be, it has never been so low as to permit me to write a lot of incoherent and vulgar abuse under the cloak of anonymity. I do not for a moment suggest that there is only one type of mentality; there are at least two—the ordinary balanced type, and that of 'Outraged,' which is probably the result of musical intemperance. As a rule, I love our serious musicians, they are so funny, but 'Outraged' does not amuse us.—*R. Tattersall, Mill Hill.*

JACK PAYNE'S YOUNGEST 'FAN.'

ONE is sometimes made to wonder what will be the effect of present customs and habits on the minds of the next generation, and amongst the new habits Radio has a very important place. We have in our house, or rather over our household, a small thing aged two. She is so accustomed to amusing herself to the accompaniment of 'Hallo—music' that, should we be so lax as to neglect this part of her entertainment she demands it in no uncertain terms, and when the poor musicians dare to pause for breath between numbers, they are parentally



ordered to produce 'More!' She has been educated up to such a high standard of performance that her parents now only dare perpetrate their feeble warbles behind the locked bathroom door. She is, like said parents, a great admirer of Mr. Jack Payne. She evidently imagines him to be a dyspeptic gentleman with chronic disorders, and has lately taken to picking out in *The Radio Times* the pictures of our more melancholy broadcasters or advertisements for rheumatism cures, etc., and announcing that they are 'P'obably Jack Pain—poor Jack!' (This is her maidenly effort so the crudity must be excused.) 'Fanning' at this age is surely to be deplored.—*E. M. Spencer, Acton.*

IN MEMORIAM.

PLEASE let me thank you for the beautiful 'In Memoriam' selection you have given us on the evening of Armistice Day. After all the horrid, sordid so-called 'War books,' of which one hears so much even if one does not read them, it is heartening to be lifted back to the heights and glories of vision which those poems recalled and deepened. I only hope that many young people listened, as some of them cannot easily be made to take an interest in the war, and it is so necessary and salutary that they should. The poems were so beautifully read, too.—*M. P. B., Petersfield.*

MR. MORROW'S ENLIVENERS.

WHATEVER may be said of this particular page of *The Radio Times*, and however much a certain class seem to grouse, I feel sure that most of your readers must deeply appreciate the very clever sketches which appear week by week. I should like to thank Mr. Morrow for his 'enliveners' of this page; long may they continue.—*F. A. Cretz, Golders Green.*

ATISHOO!

'J. F. B.'s' experience of the piano lid, described in your issue for November 14, reminds me of a similar coincidence which I experienced, only the action was in the reverse, so to speak. The story is a bit shocking, but here it is. I happen to be the possessor of a perfectly prodigious sneeze. I have often jokingly remarked to my wife that I would love to broadcast it. I am sure I could command a big fee. One morning I had occasion to go out of the room while the Studio Service was in progress. As I was returning to the room I was overcome by an overpowering desire to sneeze—and I let it rip. A second blast followed the first just as I reached the loud speaker. By an extraordinary coincidence the sneeze took the air at the moment when there was silence in the Studio, and my 'turn' was immediately succeeded by a solemn 'Amen' from a number of voices in London! I fear that I shall never have an opportunity of earning a fee for broadcasting my sneeze, but I think I got a good 'quid pro quo' in the approval which the loud-speaker returned to me from Savoy Hill direct. Please do not give me away.—*A Lonely Parson.*

STARS THAT GIVE US FACES LIKE FISH

Sir James Jeans talks as a scientist about the stars: now for the astrologers!

WERE you to ask Sir James Jeans if he thought that modern astronomy owed anything to astrology, the chances are that he would rebuke you for your frivolity and answer, 'Certainly not.' But the fact remains that, with the exception of the Greeks in Alexandria—and one is so used to the Greeks being two thousand years in advance of their time—the early astronomers were astrologers to a man, and not until Copernicus, in the sixteenth century, did astronomy emerge, as a pure science, from the bog of superstition and fantasy in which it was entangled.

The relations between medieval alchemy and chemistry are very similar, but alchemy has long since vanished into the limbo of forgotten sciences, and the philosopher's stone is now pursued by respectable professors of physics in white-tiled laboratories. I know of only one alchemist living today. He is a retired colonel, who has buried a lump of lead in the heart of his richest manure heap and confidently expects to find that at the end of five years it will have turned to gold. Astrology, however, is not only still practised, but seems to be increasing in vogue. In this country, a popular Sunday newspaper has just acquired a tame seer of its own, who predicts the events of the following week and tips horses into the bargain, though, so far, he has refrained from revealing the solution of the cross-word puzzles and coupon competitions of rival newspapers. As for America, it fairly teems with astrologers, who carry on a flourishing trade by casting horoscopes and giving advice, both astral and material, to business men, cabaret girls, gangsters, and other influential classes of the community.

Nobody who gazes into the night sky, or strains his eyes to glimpse the outline of the sun, can fail to be deeply impressed, and it is easy to understand how primitive peoples instinctively worshipped the heavens. For most of us, the movements of the stars are decently shrouded in a veil of higher mathematics, and even the astronomers pay respect to the subjects of their studies. Your up-to-date astrologer, on the other hand, adopts an easy familiarity towards sun, moon, stars and planets which one might almost consider impudent.



A face that reminds you of a fish.

The earliest known astrologers, the Aryans, were very different in their attitude. They held that Space was the source of all things, and worshipped it under the name of Aditi, the father, mother, and son of the universe—a belief which anyone who has listened to Sir Oliver Lodge will know to be surprisingly in keeping with modern theories. The primitive Greeks thought of the solar system as a kind of glorified birthday cake—the sun a flaming torch in the middle, surrounded by his candles, the planets. Eventually, like birthday cakes when the tea-party is over, all the candles would be blown out, to be succeeded later by a new system of illumination. But as men gained experience of the heavens, they began to look to them for signs which would flatter their fancy. To the Romans, who got their astrology from the Etruscans, a sign in the East was a good—and a sign in the West a bad—omen. Thunder on the left boded misfortune, but we are not told whether centurions ever ordered their legions to 'About Turn' on seeing a flash of lightning, so that the thunder would be coming from the right. Heroes of all nations were supposed to come from the North, which, in Europe, at any rate, was usually a sound prophecy. The Arabs—whose doctors, although they had a world-famous reputation for medicine in the Middle Ages, were also astrologers—believed that Wednesday and Tuesday, the days of Mars and Mercury, rulers of blood and iron, were especially favourable for blood-letting, and as recently as 1878 an English traveller tells how the streets of Baghdad ran with blood on these days. But of all ancient astrologers, the Chinese were the most cautious, as the penalty for a false prediction was death. Probably it is for this reason that their astrological records are mainly concerned with the safest of all subjects—eclipses.

Modern astrology—the new horary astrology, they call it in America—is a glorious hotch-potch of statements—one can scarcely call them facts—collected from every nation of the earth. The discovery of Uranus in 1787 and of Neptune in 1845 added two new planets to the existing five. But astrologers since then have been quick to credit the newcomers with mysterious and terrifying properties. The signs of the Zodiac, and the sun, moon, and planets, are the materials from which an astrologer makes his predictions. The Zodiac, one may imagine to be a kind of pattern in the heavens, which exactly corresponds with the earth, so that every earthly activity has its counterpart in the Zodiac. It is divided into twelve parts of thirty degrees, each of which is ruled over by one of the twelve signs of the Zodiac—the Ram, the Bull, the Twins, Cancer, Leo, and the rest of that famous family, which turn up, under various guises, in every known mythology, from Chaldean to Scandinavian. Then there are the twelve houses—the Ascendant, the House of Money, the House of Relatives, the House of Health and Service, the House of Death, the House of Secret Enemies, etc. Each house has also a special influence over various parts of the body; each has its corresponding sign in the Zodiac, and is ruled by a planet.

The casting of a horoscope—that is to say, a map of the positions of the sun, moon, and seven planets at any given time—consists of inserting the sun, moon, and planets into their correct houses, where they come into contact, sometimes conflict, with the signs of the Zodiac. The various effects of each planet and sign in each house is known to the astrologer. Judging,

however, from the following extract from a recent American work on the subject, the measure of accuracy needed by the profession does not seem to be very great. . . . 'Unless the astrologer has background, years of experience, and much worldly wisdom, he is in danger of depending too much on mathematical accuracy and too little on the things which count.' Twins, of course, drive astrologers to desperation. Being born so very nearly at the same moment, they tend to have identical horoscopes.

When you consult an astrologer, see that he does not forget to make allowances for summer-time, and tell you to go a bull when you ought really to go a bear. A number of people have been caught that way recently in America, and at this moment stockbrokers are blaming the stars for Wall Street disasters, which could have been averted had they only remembered to put the clocks back before casting the horoscope.

At a person's birth, the sign, in which the ruling planet is placed, is supposed to determine his physical and moral characteristics. This applies even to nations. Thus, the Chinese are traditionally ruled by Saturn in the mysterious sign of Libra, which is said to account for their baffling inscrutability, perhaps also for their sudden and often inconsequent appearances through sliding panels on to the London stage. The sign of Virgo is associated with freaks, dwarfs, and giants. Curiously enough Carnera was born in September, when Virgo rules. The next time you see anyone whose face reminds you of a fish, ask him if he wasn't born between February 20 and March 20, under Pisces. But the most unfortunate persons are those whose birthdays fall in the intermediate period, or cusp, when two signs are in the ascendant at once. Woe betide anyone whose birthday falls between July 21 and July 28, when Cancer merges into Leo. He may have the courage of a lion, but he will move sideways like a crab.

Endless speculations could be made as to the influence of astrologers on the course of history. Kings were often superstitious, and, the more irregular were their actions, the more eagerly did they seek the advice of the stars. Everyone knows the story of the astrologer to

(Continued on page 617)



A famous gangster had an astrologer.

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BROADCASTING AMONG THE SKY-SCRAPERS

Marion Cran, authority on gardens, describes a nightmare broadcast in New York.

I SET out through the human tides of Manhattan to do a 'Garden Talk' in New York, and found a lordly entrance on Fifth Avenue; I entered without emotion; it seemed quite meet and proper that this enormous, wealthy, powerful country of America should have such portals to its National Broadcasting Company. After months of travel all over the States, I was pretty well dazed and ready to accept any splendour without surprise. I remembered the quiet dignity of Savoy Hill far away in London town, and suffered a little pang of homesickness. . . . I am not really enamoured of splendour. . . .

I felt the manuscript crackle in my hands while I shot up in the lift. I hoped the American listeners would like it; it was about the garden of an English poet. I had allowed myself a few minutes' grace, hoping for a chat with handsome Miss Cuthbert, and a moment in which to spread my pages carefully out on the desk so that no crackle should go through the air to 'deafen the world.'

Again I remembered Savoy Hill, and the familiar Talks Studio—the soft, deep pile of the carpet, the ample desk covered with felt so that one's paper should not slip; the glass of water, in case of a dry throat: the warning red bulb so discreetly placed to warn without alarming; the shaded reading lamp; the clear, brave moon-face of the clock on the wall by which the speaker may time his words to the fraction of a minute. . . . I wondered, too, if they would have a 'soother' to receive me, like Colonel Brand in London, a gentleman with winning ways, whose pleasing task it is to calm the nerves of frightened broadcasters.

Being a stranger in a strange land, I thought I might peradventure be treated to such an one . . . and learn how it feels to be calmed. I had often wondered. Colonel Brand never soothes me; I suppose he thinks I am a hardy annual and do not need him. But even hardy annuals grow more sprightly and flower more gaily with a spot of cultivation. I had often secretly longed for his ministrations. . . . I hoped very much I might be met by an American soother. The lift boy directed me down a long corridor, where a girl at a desk sharply bade me 'Wait!'

They were not paying anything for the talk.

It appears to be the custom in America, unless you can get some commercial body like—what shall we say?—Squigley's Chewing Gum or some such industry, to pay for time 'on the air' and engage you as their artist to amuse the public before their own name and wares are announced. As I was not boosting any American goods, I was to fill the air for nothing. However, it was an experience, and I am a collector of experiences. English artists grumble at the low fees paid by our B.B.C., and tell fantastic stories of incredibly high fees paid to broadcast artists in the States. I had looked forward to some such manna. . . . The decent non-commercialism of our British system, which pays little but pays all, took on a new complexion in the fierce light of this disillusion. . . .

Suddenly I perceived the time, and looked round panic-stricken for direction. My hour was upon me and I had no idea where to go. The thick, heavy thud of my heart warned me to keep calm. 'I shall never keep my voice steady,' I said to my scared nerves. 'It will be all emotional and horrible. Keep still, you fool!'

Someone shot out of a door and called my name. I leaped forward. We hurried through this room and that until I found myself cast into a sort of arena, a place full of chairs and drums, music-stands, 'cellos, cornets, banjos, pianos, and paraphernalia of all sorts; there were windows all round where people could look through and see the broadcasting. I was pushed towards a microphone. 'Where is the desk?' I gasped. 'What desk?' said an astonished Yankee.

The fatal red light was flickering. I snatched a metal music-stand, put my papers on, and glared round for the studio clock. There was no clock. I tore the watch off my wrist, hung it on the wretched little stand and got the signal to 'begin.' They say they can hear me breathe, in England, when I talk on the mike; but I should think they must have heard the very gallop of my terrified heart in America—it seemed to be making a noise like hoof-beats.

After a couple of pages I steadied into something like a stride, and tried to convey the colour, the fragrance, the charm of an English garden in the frail pigment of the voice. 'After all,' I thought, 'among the millions one or two may

like to hear of it.' I visualized them—rapt, attentive—and began to talk to them alone, feeling again the intimate communion of spirit with spirit, in the ether.

I was getting nearly happy when, half-way through, the whole orchestra arrived for the next number and began noisily to take its seats; a cornet fell to the ground; I looked round snapping my eyes for peace—knowing that the gesture and the fury that impelled it had taken the velvet off the voice already and made what was becoming a warm, sympathetic instrument into a lifeless mechanism. You can drop degrees and degrees of warmth out of the voice with even a tiny interruption to the flow of thought. The public (the British public, anyhow) and all musicians are alive to tone; when one is broadcasting a talk nothing but the whole heart and soul, the whole concentrated essence of them both, is good enough to offer for the compliment of their ears.

I was destroyed. I went on trying to catch the 'fluence again. A man dropped his music. I flashed round with a brusque 'Hush!'

No one cared.

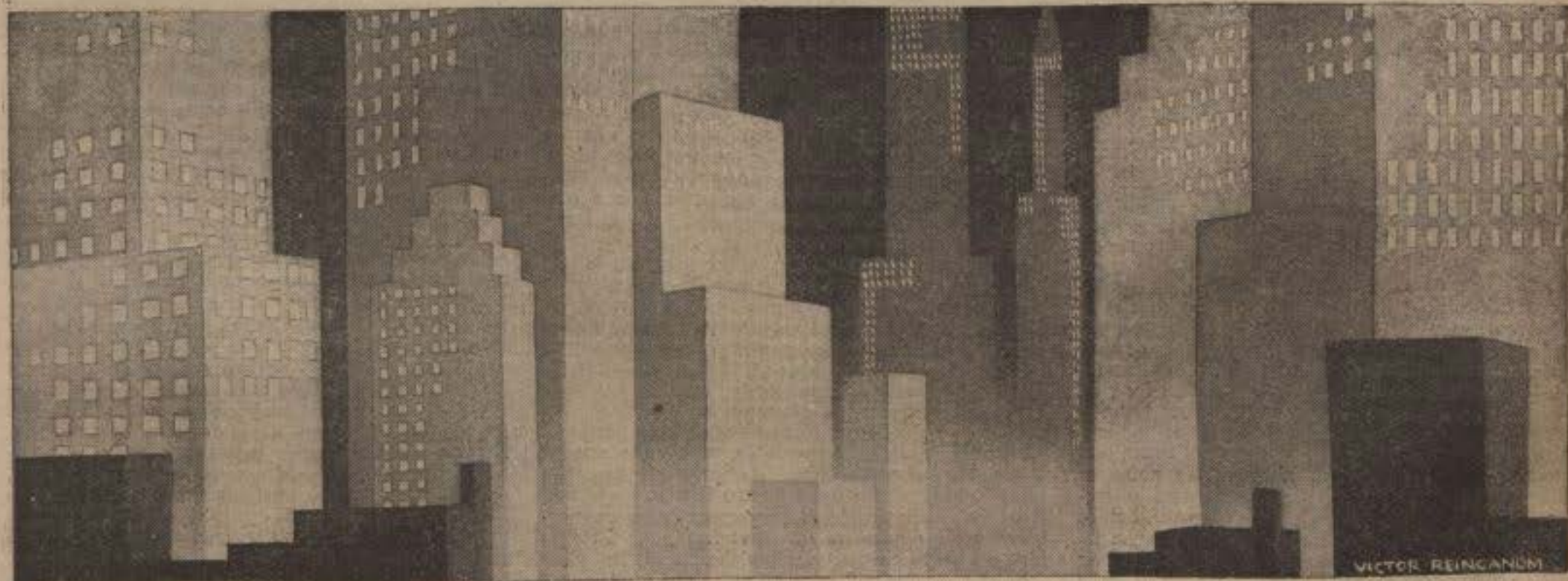
Then the announcer came out of his earphones and held up two fingers . . . to me! . . . who for years have timed my talks to a second and pride myself on that same small nimbleness! I cast my last carefully-balanced, impetuous word into the great American Void, and gathered up the dropped sheets of manuscript, longing with a sick, hurting homesickness for the grave peace and the decent dignity of Savoy Hill!

A voice said: 'You look all in.' Miss Cuthbert stood beside me. I flamed my distress. She is a Canadian and she listened with sympathy. In the flurry of finding someone who understood, I forgot my watch . . . companion of travel all round the world! . . . and when I went back to look for it, it had gone.

'That's all right,' I said bitterly. 'It's the perfect climax. You cast me like Daniel to the lions, you don't pay me for my work, and you pinch my watch! I'll tell about broadcasting in America!'

So they hunted about, and next day it came back.

MARION CRAN.



VICTOR REINGANUM

Our Music Editor introduces

the Music of the Week

THE BEST OF BEETHOVEN IN A SINGLE CONCERT

The 'Leonora No. 3,' the 'Emperor,' and the 'Fifth Symphony'—A Palestrina Mass on Sunday—One of Bax's nature tone-poems—Elgar's 'Cello Concerto'—The Asian Steppes in music—A light Opera by Alfred Reynolds.

A Team From Paris.

(*National.* Sunday, 4.15.)

THE five players who make up this unique team are all distinguished soloists, playing flute, violin, viola, cello, and harp respectively. There is more music for such a combination than one might think at the first glance, but it is, for the most part, only rarely heard. It is with the view of bringing forward such little-known music, both old and new, that the five artists have formed themselves into this Quintet, one which already takes a very high place among the most perfect ensembles on the world's concert platforms. Whether all five join, or whether three or four combine to play trios or quartets there is a wonderful variety of tone quality available from these instruments, of which players of their calibre can make the very most. As listeners can see by their programme, they do not by any means confine themselves to the music of their own countrymen; nor is Cyril Scott the only British composer whose works are included in their big repertoire. Joseph Jongen, brilliant pianist and organist as well as teacher and composer, made many friends in England, personally as well as through his music, during the War, when he lived in this country, playing in many different centres. He is now Principal of the Conservatoire of Brussels. Albert Roussel, recognized as having an important place of his own in today's French music, began his career in his country's naval service, becoming a pupil of d'Indy at the age of twenty-seven. Hitherto but little of his music has been given in this country, but listeners have already heard one or two examples, both in orchestral and in chamber music broadcasts.

A Palestrina Mass.

(*National.* Sunday, 5.15.)

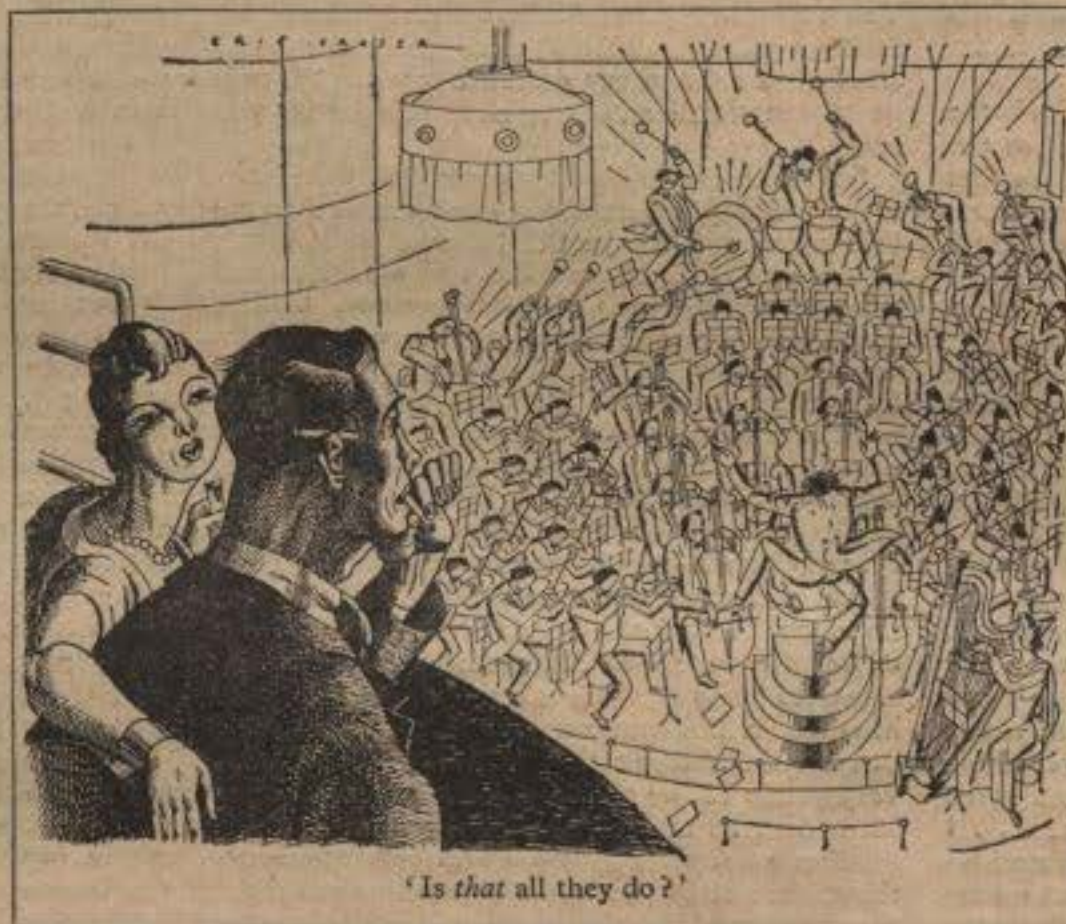
ONE of the very greatest figures in the history of music, Palestrina carried the art of polyphonic writing for voices—the weaving of melodious parts one with another—to the highest point which it ever reached. Founded on the old plainsong, his music, sacred and secular, has a wonderful beauty in its melodic lines, and a perfection of workmanship in their blending, which has never been surpassed. Nor is there anywhere in devotional music a purer air of spirituality, of aloofness from the noisy world. Born about 1524, he took his name from the little town in the Roman Campagna where he was born, a town with its own cathedral and bishop. The bishop of his early days there became Pope, and it may have been through his influence that Palestrina was appointed organist of St. Peter's, Rome. Under a later Pope he had to give that up and take the corresponding post in the Lateran Church, but in early middle age he returned to the Vatican as Master of the Choir. Beyond that, and the fact that even in his own day he was looked up to as the greatest of church musicians, we know very little about him, though a good deal of his wonderful music is still in regular use. He used to be given credit for saving church music from the clutches of the stern 'Council of Trent.' Fearing that the fashion of the day was making music in church too like music of mirth and entertainment, the Council was on the point of ruling that only plainsong should be used at service, when, so the story goes, the performance before it of two of Palestrina's Masses made it change its mind. Like all the best old stories, it is doubted by modern historians, but to any who hear Palestrina's

Masses, it is quite easy to believe. The name of this one does not mean that it is short; it includes all the traditional numbers—Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. It takes its name from the fact that the first note is a breve—the note, nearly obsolete now, which lasts as long as two ordinary bars of common time.

The Happy Forest.

(*Regional.* Sunday, 9.5.)

ALTHOUGH this Nature Poem, as he calls it, dedicated to Eugene Goossens, is already five years old, it is by no means so well known to concert-goers as some of Arnold Bax' later work. It is only one of many instances of the



'Is that all they do?'

way in which his spirit is in tune with the moods of Nature; in listening to it, it is easy to hear not only the many voices of the woodland, but something, too, of the elfin creatures who hide in its depths. The instruction 'vivacious and fantastic,' standing at the beginning, gives a clue to the mood of the opening, a theme begun by muted horns and harp, and followed by woodwinds and a muted solo trumpet. The music rises to a joyous climax, and the two bassoons introduce a section where a theme in the bass is heard for the first time, which has a big say throughout the rest of the piece. With a change to slightly slower time, there is a new melody, for violin solo, accompanied for a moment by one clarinet, but the mood of wistfulness which that suggests is soon dispelled by a return of the earlier rhythms. Again a climax is reached, with bassoon and horns playing a bold and rhythmic theme, and that episode comes to an end with a figure for the English horn, which he is told to play grotesquely, echoed by a far-off flute solo. It heralds a peaceful *lento*, begun softly by wood winds, harp, and strings, with soft notes on the horns, but soon earlier rhythms return, while English horn and one horn echo the theme with which the strings began this tranquil section. It is followed soon by a brief melody in five parts for the strings alone, and from that point the mood grows ever the more energetic, with reminders of what has gone before; but gradually the tone diminishes, and the piece dies away at the end very softly.

The Pierrot of the Minute.

(*London Regional.* Monday, 8.35.)

THIS Comedy Overture, as its composer calls it, was inspired by a dramatic fantasy by Ernest Dowson. Pierrot, obeying a mysterious message, falls asleep in the park of the Petit Trianon. A Moon Maiden from the Temple of Love bends down and kisses him, and Pierrot awakes to throw himself at her feet in rapt devotion, though she warns him that her kisses are fatal. The reckless Pierrot demands perfect bliss, though at the cost of life, and together they laugh and jest until daybreak summons the Moon Maiden back to her own realm. Pierrot falls asleep again, awakening to realize that his dream was but the illusion of a minute.

Elgar's 'Cello Concerto.

(*London Regional.* Monday, 8.35.)

DATING from 1919 along with three pieces of chamber music, the 'cello concerto is concise and restrained, reflecting something of the stern years of the War. Easier than many of Elgar's big works to follow and enjoy, even on a first hearing, it is in four movements. The 'cello begins the first, with a little phrase which serves as a motto for the whole work, and the movement is built up on two main tunes, both of them easily recognized and followed. It leads straight into the second movement, which again begins with a phrase for the soloist, the principal tune growing out of it. The movement is swift and full of exhilaration. The slow movement, quite short, is a solo almost throughout for the 'cello, and again it leads without a break to the last movement. Once more the figure with which the soloist began the first and second movements is heard, but now expanded into a brilliant cadenza, after which the main tune appears, in a vigorous dance-like measure. Other minor themes are heard, but it has the chief say, appearing at last in a more decisive form than before.

Gretry Ballet Music.

(*London Regional.* Tuesday, 7.0.)

THE son of a violinist, Grétry began his musical career as a choir-boy, but it was the stage rather than the church which interested him for the greater part of his life. As a young man he spent some time in Rome, and had an operetta of his own successfully produced there. But he was determined to make his name in French Opéra Comique, and set out for Paris. Meeting Voltaire in Geneva, he asked him to provide an Opéra Comique libretto, a task which the poet declined. Voltaire, however, encouraged him to push on to Paris and after some trials and disappointments there, he gradually won his way to a foremost place among composers for the stage. The list of his operas and smaller dramatic works is a very long one, and though they are slight in structure and conception, they are full of the most pleasing melody, and their popularity is quite easy to understand. The opera from which this ballet music comes is founded on the touching story of the devoted couple whose affection was all the stronger after each in turn had found the other out in a moment of infidelity. Listeners will remember how Diana had given Procris a dart which could not fail to find its quarry, and that Cephalus unwittingly slew his wife with it. Hunting one day, he threw it at a bush where he thought a wild beast was hiding; it was Procris who had rustled the leaves.

(Continued on page 592.)

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MUSIC OF THE WEEK

(Continued on page 590.)

Beethoven's *Leonora*.

('National,' Wednesday, 8.0.)

NOT always 'a parfit gentil Knight' in outward bearing or in word, Beethoven was at heart a very Galahad of chivalry. *Leonora* was far more to him than merely the heroine of his one opera, *Fidelio*; she was the embodiment of his own lofty ideal of womanhood, of splendid courage and devoted fidelity. No wonder that he counted her the dearest of all his children, specially dear because she had suffered more than any of the others. The mutilation which the opera had to suffer at his own hands was to him a dreadful thing, and it was only with infinite difficulty that good friends kept him from destroying it wholly rather than alter it in accordance with the needs of the stage. Its first appearance, with the temperature of the theatre far below freezing point, and with the city in the hands of a conquering enemy, had been a bitter disappointment. Nor was the amended form any more successful; it had only two performances, and Beethoven, hard hit by financial loss, was wounded still more grievously in spirit. Turning his back on the stage, as on a battlefield of unfair tactics and enemies in overwhelming number, he carried his *Leonora* to ground where he was triumphant master of the situation—the realm of pure orchestral music. Though all the five Overtures he left were composed for appearances of the opera, they are no mere introductions: each of the three *Leonora* Overtures, at any rate, is a separate attempt to say in orchestral tones all that the opera meant to him, the same lifelong ideal which found expression twenty years later in the finale of the Ninth Symphony. No. 3, the best known and best loved of all those Overtures, begins with a solemn descending scale, and then we hear the sad air which, in the opera, Florestan, the hero, sings of the glad springtime of his own youth. That is the mood of the whole slow introduction. *Leonora* appears with the beginning of the Allegro, in a beautiful melody eloquent of noble strength and dignity, but soon another plaintive theme reminds us again of Florestan and his unhappy lot in prison. When these have been set forth, there is a dramatic moment when the whole orchestra falls silent and a trumpet call is heard from without. In the opera, the same trumpet call announces the arrival of the Governor, through whose coming Florestan is released from his unjust imprisonment. A quiet tune on the woodwinds expresses the dawning of hope in the prisoner's heart, the trumpet call is heard again, and the theme of hope grows stronger. All the former themes return, lending the music a note of exaltation, and the Overture ends with a great song of joy in which the first *Leonora* tune rings out triumphantly.

The 'Emperor' Concerto.

('National,' Wednesday, 8.0.)

IN the last and biggest of his five pianoforte concertos, the so-called 'Emperor,' Beethoven made several innovations on the traditional form, and the soloist has a little prelude, like a fantasy, before the orchestra begins with the usual introduction. That includes the themes on which the movement is built up, and comes to an end with a long pause, when the pianoforte has another flourish before breaking into the first chief theme. But the listener who has noted the melodies of the orchestral introduction will have no difficulty in following the course of the movement after the soloist enters; it is very big and splendid Beethoven, but in no way difficult to understand. The slow movement is in effect a series of free variations on a simple and dignified melody, and the last movement is a brilliant rondo, which is linked with the slow movement by a very beautiful transition passage. The theme heard at the outset, gay and swift-footed, sets the pace for a movement which is throughout in Beethoven's brightest good spirits.

Beethoven's Best-known Symphony.

('National,' Wednesday, 8.0.)

AT the concert in which the Fifth made its first appearance the programme must have satisfied the greediest glutton of music. It was all devoted to Beethoven, and included besides

the *Pastoral Symphony*, one of the pianoforte concertos, played by Beethoven himself (we cannot now be sure which one), two pianoforte fantasias, one for solo instrument alone and the other with orchestra and chorus, a hymn, and a Sanctus, both of them to Latin texts, laid out for solo voices and chorus, and the big aria, 'Ah, Perfido.' The concert began at 6.30, but there is no record of the hour at which it finished. The Fifth was called on the programme 'Grand Symphony in C Minor, No. 6,' and the *Pastoral* was 'No. 5, Recollections of Life in the Country'; only when they were published were the numbers of the two reversed. The date of the concert was December 22, 1808, and several contemporary criticisms are still available; one review, by a critic of established reputation in Vienna at that date, called the C Minor 'A great, highly-developed, too long Symphony.' It has long ago won for itself so secure a hold on the whole world's affections that no one now would agree



PALESTRINA,

Breitkopf & Härtel

one of whose Masses will be broadcast on Sunday afternoon next (National).

with the words 'too long.' It is much too well known, from its stern opening—'So Fate knocks on the Door'—through its lovely slow movement, its Scherzo of changing moods, and its exultant last movement, where trombones appear for the first time in the history of the classical symphony, to need any analysis at this late date; if it is not quite the best-known and most popular of all symphonies, it must certainly be one of the first two or three.

Reynolds' Miniature Opera.

('London Regional,' Thursday, 7.45.)

AMONG the London theatre musicians of our generation none has a stronger hold on our affections than Alfred Reynolds, for a number of years Musical Director at the Lyric Theatre, Hammersmith. A thoroughly equipped musician, whose work always wins sincere respect for its first-rate craftsmanship, he has at command a rich fund of graceful melody, and a very happy knack of hitting off the characters and situations on the stage, which his music illustrates. Many of the recent Lyric Theatre productions owe more than it would be easy to reckon to the music which he has compiled and very largely composed for them. *The Policeman's Serenade*, to a whimsical text by A. P. Herbert, is called 'A Grand Little Opera'; it was heard first as part of the Lyric Theatre success *Riverside Nights*. There are only four characters: the pretty housemaid Susan and

her three suitors, the Policeman, the Milkman, and the Burglar. The scene is outside the house by moonlight, and the stage direction 'discovered a Policeman with lantern, truncheon, and Service guitar,' gives a clue to the spirit of burlesque in which the guardian of the law is presented. He takes advantage of his official powers to arrest his rival the Milkman, suspecting that the selling of milk by moonlight is the merest pretext for felonious intent. The Burglar seizes the opportunity thus offered to him, and the fickle Susan takes but a moment to find that she prefers him to the other two, and elopes with him and his booty. The Policeman closes the little drama by singing a serenade to his beloved, in blissful ignorance of the fact that she has fled.

The Steppes of Central Asia.

('Regional,' Friday, 9.0.)

BORODIN, like many of his compatriots in the modern Russian school of music, was, strictly speaking, an amateur. Medicine was his real life-work, with chemistry as his special subject, and at the early age of twenty-eight he was Assistant Professor of Chemistry in the Medical Schools of Petrograd. His text-books on the science are looked up to as of real value and importance. He had a large part, too, in founding the Petrograd School of Medicine for Women, and gave one of his daily lectures there on the day on which he died. When we remember the strenuous life he led and the scanty nature of his musical equipment, the volume of music which he left, and the high level which much of it reached, are both astonishing. His opera, *Prince Igor*—founded on an old Russian story which corresponds in many ways to our King Arthur legends—will always rank as among the finest of national operas; and all his work is bold and original. This work, like the opera, owes its origin to a patriotic impulse. In listening to it, one has to remember that Borodin had something of the East in his blood—his father was a Prince of the old State, Imeretia, beyond the Caucasus—and that the warmth and brilliance of the East appealed to him strongly. The atmosphere in this piece is thus no spurious 'local colour' such as composers have frequently learned at second hand; all through it, as one listens, it is easy to imagine the great plains stretching away on every side into a distance that seems to have no end. Through the silence, so the composer tells us in a note in front of the score, one hears the beginning of a peaceful Russian song. A little later the cor anglais plays a melancholy Eastern song; a caravan escorted by Russian soldiers crosses the desert, and we can hear the tramp of horses and camels as they go steadily forward on their long, arduous journey.

Arthur Benjamin's Concertino.

('National,' Saturday, 7.30.)

BORN in Sydney in 1893, Arthur Benjamin won an open scholarship at the Royal College of Music in 1911, and was a pupil of the late Sir Charles Stanford. He served throughout the War in the infantry and the Air Force, and on returning to his native city in 1919 he was there appointed professor of the pianoforte in the State Conservatoire. His String Quartet, *A Pastoral Fantasia*, won a Carnegie award in 1924, and among his other works are *The Passer-by*, for violin solo, chorus, and orchestra; a Suite, three Dance Scherzi, a Rhapsody on Negro folk tunes for orchestra; a clarinet quintet; Rhapsody for violin, cello, and pianoforte; five pieces for cello; suite for piano; songs and smaller pieces. This *Concertino*, the composer tells us, will be recognized as having something of jazz in its make-up. He considers that, apart from the nauseating noises and the blatant rhythmic devices which are the unpleasant side of modern jazz music, there may be detected something more which may definitely become a valuable addition to our music—something more than mere syncopation; rather, he thinks, a widening of the possibilities of combining rhythms and rhythmical counterpoint. The *Concertino* is scored for an ordinary small orchestra, with the addition of an alto saxophone in E flat. There are four sections: a rhythmic Allegro; an Andante with the sub-title, 'quasi Blues'; a Scherzo and Trio; and an Allegro like the beginning, but these four really form one movement between them.

SCIENCE AND RELIGION—NO CONFLICT

Gerald Bullett adds a rider to the Sunday talks, which close on December 14.

EVER since Charles Darwin fluttered the theological doves with his 'Origin of Species,' there has been talk, I suppose, of the conflict between Science and Religion. Never was a fight more widely advertised and discussed. A great deal of heat has been generated; and champions of each side have roundly abused those of the other. We have crowded to the ring, and clapped and boomed to our hearts' content; and the more pacific spirits among us have rushed forward from time to time in the vain hope of making peace between the combatants, for we were haunted by the fear that sooner or later one of them might do the other a permanent injury. And so loud has been the hubbub, so great the confusion, so intoxicating the excitement, that for over half a century it has entirely escaped our notice that we are being imposed upon. Yes, the management has cheated us. There is certainly a fight in progress, but it is not the fight we were promised. I must break it to you, as gently as may be, that the lusty fellows in the ring are not the two whose names appear on the posters. Who, then, are they? And how comes it that this shameless imposture has deceived us for so long?

Between Science and Religion there can be no conflict, for the simple and final reason that the one is concerned with a world of fact and the other with a world of values. It is the part of the scientist to ascertain, of the philosopher to interpret, of the poet to illuminate these findings with the light of an intuitive vision, and of the priest to carry the torch into everyday life. Not that these tasks are necessarily divided in fact, as they are in analysis: the four are not four persons, or even types of person, but rather four functions congenial to the spirit of man. A complete man would be capable of them all. No scientist is a scientist all the time; no poet is a poet, and nothing else, twenty-four hours a day. The scientist has his dreams and exultations, and this is the stuff of poetry; the poet has his curiosities about the physical world, and this is the province of science. And both may very well be animated by the religious spirit. But the scientist, *qua* scientist, has no concern with religion; and the religionist, *qua* religionist, has no concern with science. It is when one of the two begins invading the other's territory that the trouble begins. Conflict there is, and must be, not between Science and Religion proper, but between science and any religious 'system' that claims to have reached final truth in the realm of fact. For the realm of fact is the realm of science, and, final truth about it being the very last thing that scientists would claim to have discovered, they cannot concede such a claim in others. The scientist moves from hypothesis to hypothesis; that is, from fiction to fiction. These fictions are neither true nor untrue in any absolute sense; they are 'true,' for science, only so long as they remain uncontradicted by physical observation. And, since the range of observation is con-

stantly being extended, theory displaces theory, the old love is abandoned and a new love embraced, with a frequency that is a little bewildering. Every man is a practising scientist in that he uses his five senses to obtain knowledge of the physical world. The specialist does the same, but with this difference: that he amplifies his perceptive powers a millionfold by the use of instruments marvellously delicate, and puts his conjectures to the proof by experiments of a quite fantastic ingenuity and precision. He will estimate the age of the sun for us, and weigh

the atom, and describe the behaviour of electrons revolving in the atom. But he claims no absolute certainty for his conclusions. He does not himself deal in dogmas, and he is inclined, very naturally, to distrust the dogmas of others.

And in this, though he may possibly offend individual religionists, the man of science is by no means in conflict with religion itself. Religion is the impulse to spend oneself in the service of something that transcends the merely personal life. It is that or nothing, and it is

nothing else. In particular it has no necessary connection with theology, which, in so far as it relates to the world of fact, must be content, as science is, with conclusions that are tentative and hypothetical. How far religion is served, or disserved, by organization—by creeds, churches, and formal observances—is a question admitting of endless debate. Experience suggests, on the one hand that there exists a general (but by no means universal) human desire for the collective and ceremonial expression of religious emotion; and, on the other, that forms tend to harden into formulae, that what are called religious exercises tend to become perfunctory, lifeless, a substitute for religion rather than an expression of it. The best minds in the English Church are fully alive to this danger—a danger against which, in the view of Dean Inge (if I have read him aright), only one Christian body, the Society of Friends, has consistently tried to guard itself. What is not so generally admitted is that any church, or school of religion, that rests its whole weight on a factual basis—that is to say, on history or forecast—inevitably exposes itself to the danger of piecemeal destruction, since in these matters certainty is impossible. Real religion is of the spirit, and the spirit concerns itself, not with events, but with values, of which events, at best, can be only a passing illustration. It seems incredible now that people professedly religious should have been so bitterly hurt and scandalized by Darwin's hypothesis, and, in our own time, by the suggestion that life has a chemical basis and can be produced, experimentally, in the laboratory.

In the realm of religion these theories are manifestly irrelevant. Physical theories, personal beliefs, the factual truth of this story or of that, the problem of man's origin and destiny, whether or not personality survives the death of the organism, and so on—these, though they open up a fascinating vista of speculation, and propound questions about which we cannot be humanly indifferent, are not the concern of religion. Nothing that has happened, is happening, or will happen is the concern of religion. In this realm, whether we live or die makes no matter: the consolation of the human animal is no part of religion's function. As animals, we tremble, and desire, and hope. But spirit, being not of time, can refresh itself perpetually in the contemplation of its own values.



W. F. Marshall

'Personally, I am an agnostic. I am not able, that is, to deny the existence of God: nor would I be inclined to do so, still less to maintain that such a belief is not necessary. But with all that, I am unable to accept any positive religion—Christian or otherwise. I cannot positively believe in Providence in any sense of the word, and I have no conviction of personal immortality.'

Professor Bronislaw Malinowski, in his contribution to the 'Science and Religion' Talks.

'SCIENCE AND RELIGION': Next Sunday's speaker is Professor Samuel Alexander, O.M.

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Arts

November 30

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SUNDAY

NATIONAL PROGRAMME

10.30-10.45 a.m. TIME SIGNAL, GREENWICH; WEATHER FORECAST

2.15 CHURCH CANTATA (No. 36) BACH

SCHWINGT FREUDIG EUCH EMPOR

(Soar joyously on high)

Singers:

KATE WESTER (Soprano)

MURIEL MIDDLETON (Contralto)

ERIC GREENE (Tenor)

KEITH FALKNER (Bass)

THE WIRELESS CHORUS

Players:

MICHAEL MULLINAR (Harpsichord)

LESLIE WOODGATE (Organ)

THE B.B.C. ORCHESTRA (Strings and Oboe d'Amore): Conducted by PERCY PITT

(For the words of the Cantata see page 596)

3.0-4.0 TWENTY-SEVENTH ANNUAL SCOTTISH FESTIVAL SERVICE

Devotional Service: The Rev. ARCHIBALD FLEMING, D.D.

Sermon: The Very Rev. J. HARRY MILLER, C.B.E., D.D.

Relayed from ST. COLUMBA'S, POST STREET

Order of Service

Voluntary, Adagio (Symphony No. 7) Haydn

God Save the King

Psalm 100, All People that on Earth do dwell (Tune 26, Old Hundredth)

Prayers

Old Testament Lesson, Isaiah xl, 1-8

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

New Testament Lesson, St. John i, 35-40

Hymn, Jesus calls us o'er the Tumult (500, Church Hymnary; 403, Ancient and Modern)

Prayers

Paraphrase II, O God of Bethel, by Whose Hand, Thy People still are fed (562, Church Hymnary; 512, Ancient and Modern)

The Lord's Prayer

The Sermon

Hymn, O God, our Help in Ages past (309, Scottish Hymnal; 601, Church Hymnary; 165, Ancient and Modern)

The Blessing

Voluntary, Toccata and Fugue in D Minor (Bach)

4.15 Chamber Music

QUINTET INSTRUMENTAL DE PARIS:

RENÉ LE ROY (Flute); MICHELINE KAHN (Harp); RENÉ BAS (Violin); PIERRE GROUT (Viola); ROGER BOULME (Violoncello)

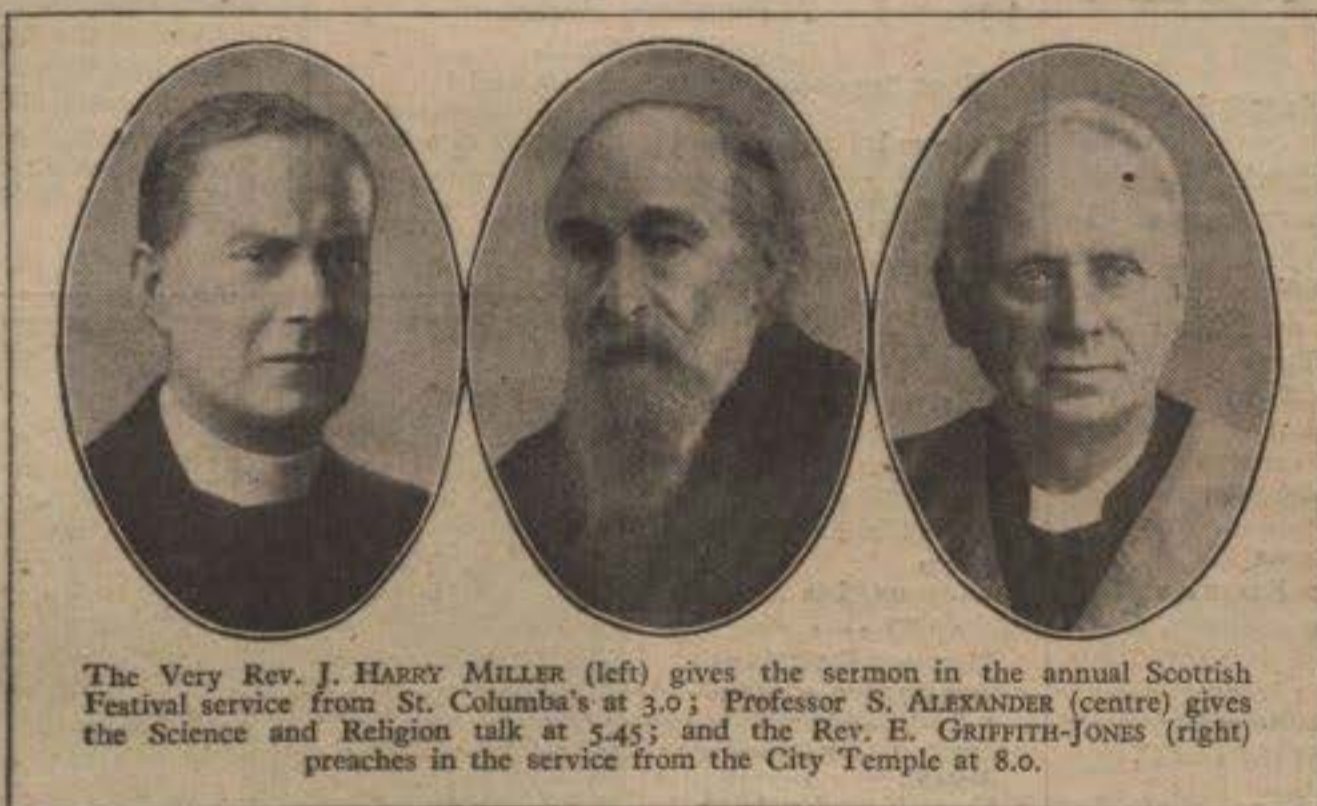
Concert à cinq (Op. 71) Jongen

Décidé; Calme; Très décidé

Rapsodie arabeque Cyril Scott

Sérénade (Op. 30) Roussel

Allegro; Andante; Presto (Note on page 599)



The Very Rev. J. HARRY MILLER (left) gives the sermon in the annual Scottish Festival service from St. Columba's at 3.0; Professor S. ALEXANDER (centre) gives the Science and Religion talk at 5.45; and the Rev. E. GRIFFITH-JONES (right) preaches in the service from the City Temple at 8.0.

5.15 THE WIRELESS CHOIR

Conducted by STANFORD ROBINSON

Missa Brevis..... Palestrina
Kyrie; Gloria in excelsis; Credo; Sanctus; Benedictus (for three Voices); Osanna; Agnus Dei I; Agnus Dei II (Canon, in unison).

(Note on page 599)

5.45-6.15 'SCIENCE AND RELIGION'—X

Professor S. ALEXANDER, O.M., Litt.D. (From Manchester)



THE HERITAGE DRUMMER.

A happy picture from the 'public school of crippledom,' for which an appeal will be broadcast tonight.

8.0 A RELIGIOUS SERVICE

From THE CITY TEMPLE

Order of Service:

Introit, Cast thy Burden upon the Lord Mendelssohn

(THE CITY TEMPLE QUARTET)

Hymn, We praise, we worship Thee, O God Joseph Mainzer

Lesson, Matthew xxvii, 11-35

Prayer

Anthem, O for a closer Walk with God Foster (Soloist, BESSIE LANG)

Address by the Rev. E. GRIFFITH-JONES, B.A., D.D., President-Elect of the National Free Church Council

Hymn, Hail, Thou once despised Jesus... Sullivan
Benediction
Vesper, God be in my Head..... Walford Davies
Postlude, Fugue in G..... Bach
Organist, MARTIN FEARN

8.45 The Week's Good Cause

THE HERITAGE CRAFT SCHOOLS, CHAILEY, SUSSEX
A dialogue between LEON M. LYON, GWEN FRFRANGON-DAVIES and Mrs. SEYMOUR OBERMER
Donations will be gratefully received by Miss Frfrangon-Davies or Leon M. Lyon, The Heritage, Chailey, Sussex

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Shipping Forecast

9.5 A Brass Band Concert

(From Manchester)

THE IRWELL SPRINGS BAND
Conducted by CLIFTON JONES

March, Old Panama Alford

Overture, Napoleon Bilton

OLIVER COOKSON (Bass)

Praise ye the Lord..... Bantock

Arise, ye subterranean Winds Purcell

KATHLEEN MOORHOUSE (Violoncello)

Sonata in C..... Handel

Adagio; Allegro; Adagio; Allegro

BAND

Selection, Don Sebastian Donizetti

Trombone Solo, The Tromboneer.... W. Gerrard (H. POLLARD)

OLIVER COOKSON

The Genius lo Purcell

When the King went forth to War... Koernemann

KATHLEEN MOORHOUSE

Peace Eric Fogg, arr. Cedric Sharpe

Melody Frank Bridge

Vesperale Cyril Scott, arr. Boris Hambourg

BAND

Largo.....Handel

10.30 Epilogue

'THE KINGDOM OF HEAVEN'

('COMETH NOT WITH OBSERVATION')

(For details of this week's Epilogue see page 613)

SUNDAY

LONDON PROGRAMMES

November 30

LONDON NATIONAL

1,148 kc/s (261.3 m)

(See also National Daventry Programme on page 595)

2.15 CHURCH CANTATA (No. 36) BACH

3.0-4.0 Annual Scottish Festival Service
From ST. COLUMBA'S, PONT STREET

4.15 Chamber Music

QUINTET INSTRUMENTAL DE PARIS:
RENÉ LE ROY (Flute)
MICHELINE KAHN (Harp)
RENÉ BAS (Violin)
PIERRE GROUT (Viola)
ROGER BOULME (Violoncello)

5.15 THE WIRELESS CHOIR
Conducted by STANFORD ROBINSON
Missa Brevis
(Palestrina)

5.45-6.15 'SCIENCE AND RELIGION'—X
Professor S. ALEXANDER, O.M., Litt.D.
(From Manchester)

8.0 A RELIGIOUS SERVICE
From THE CITY TEMPLE

8.45 The Week's Good Cause
THE HERITAGE CRAFT SCHOOLS, CHAILEY,
SUSSEX

A dialogue between LEON M. LION, GWEN FRANGCON-DAVIES and Mrs. SEYMOUR OBERMER. Donations will be gratefully received by Miss FRANGCON DAVIES or Mr. LEON M. LION, The Heritage, Chailey, Sussex

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.5 A Brass Band Concert
(From Manchester)
THE IRWELL SPRINGS BAND
Conducted by CLIFTON JONES

10.30 Epilogue

LONDON REGIONAL

842 kc/s (356.3 m.)

3.30 A Pianoforte Recital
By ELSIE HALL

Three Bagatelles, Op. 5, Nos. 1, 2, and 7
Tscherernine
Au bord d'une source (At the Brink of a Fountain) *Liszt*
Fairy Tale (E Minor) *Mendner*
Sous le Palmier (Under the Palm-tree) .. *Albeniz*
Noel Balfour Gardiner

4.0 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
MAURICE EISENBERG
(Violoncello)

BAND
Overture, Les Francs Juges *Berlioz*
MAURICE EISENBERG
Adagio *Bach, arr. Siloti*
Scherzo .. *Dittersdorf, arr. Kreisler*

BAND
Two Movements (A London Symphony)
Vaughan Williams, arr. R. J. F. Howgill
Slow Movement;
Scherzo (Nocturne)

MAURICE EISENBERG
Intermezzo
Granados, arr. Cassado
Allegro Spiritoso
Senallé, arr. Salmon

BAND
Norwegian Rhapsody
Lalo

5.0-5.15 BIBLE READING
THE LETTERS OF ST. PAUL—XVIII
II Timothy, ii, iii and iv

8.0 A RELIGIOUS SERVICE
From ALL SAINTS', MARGARET STREET
Prayers
Psalms 149 and 150
First Lesson, Ecclesiasticus xiv, vv. 20—end

Hymn, The Eternal Gifts of Christ the King
(Ancient and Modern, 430)
Magnificat, *Stanford* in G
Second Lesson, St. John i, vv. 35-42
Nunc Dimittis, *Stanford* in G
The Apostles' Creed
Versicles and Responses
Collects

Anthem, The Lord is my Shepherd .. *Schubert*
Sermon by Prebendary H. F. B. MACKAY
Hymn, Praise, my Soul, the King of Heaven (Ancient and Modern, 298)
The Blessing

8.45 National Programmes

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Regional News

9.5 Sunday Orchestral Concert—VI
THE B.B.C. ORCHESTRA
(Leader, ARTHUR CATTERALL)
Conducted by MALCOLM SARGENT
The happy Forest
Arnold Bax



ANTONI SALA is the soloist in the Sunday Orchestral Concert to be broadcast tonight at 9.5.

(Note on page 590.)
ANTONI SALA (Violoncello) and Orchestra
Concerto in D *Haydn*
Allegro; Adagio; Allegro
ORCHESTRA
Symphony No. 4 in G *Deorak*
Allegro; Adagio; Allegretto; Allegro

10.30 Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 36, SCHWINGT FREUDIG EUCH EMPOR (Soar joyously on high)

Though Bach had to resign his position as Kapellmeister to the Duke of Anhalt-Cöthen in 1723, when he was appointed to the Leipzig post by which we remember him best, he did not entirely cut himself adrift from his old friend and patron. He still provided music for special occasions at Cöthen, and on the birthday, in 1726, of the Duke's second wife, he went there with the best of his singers from the Thomas Schule and performed a Cantata composed for the occasion. The opening chorus began: steigt freudig in die Luft zu den erhabenen Höhen (Mount joyously in the air, to the sublime heights). Not long afterwards, the Cantata was sung in Leipzig to celebrate the birthday of one of Bach's teaching colleagues, the text now beginning, Schwingt freudig euch empor; it was used once more on a secular occasion, sung to a new text by the law students on the birthday of their professor, Rivinus, who was one of Bach's good friends. But before that last appearance, Bach had seized on its joyous music as very suitable for Advent, retaining the opening words, which are so aptly illustrated in the first chorus, and altering the rest. He added three numbers, II, VI, and VIII, based on the Chorale 'Nun komm der Heiden Heiland' (Now come, the heathen's Saviour), using it in his own incomparably beautiful ways; and, as a close to the first part of the Cantata in its sacred form, he inserted the splendid old Chorale, 'Wie schön leuchtet der Morgenstern' (How brightly shines the Morning Star), with his own rich harmonies.

No. I.—Chorus:
Soar joyously on high,
Unto the stars be raised,
Ye voices all that now on Zion's mountain sing.
Ah nay, not so! for He
In meekness would be praised;
He draweth nigh Himself, the Lord, our God and King.

No. II.—Chorale (Duet—Soprano, Alto):
O come, Thou blessed Saviour,
Thou Son, whom the Virgin bore,
All the world doth worship Thee,
God so ordain'd it to be.

No. III.—Aria (Tenor):
O wondrous Love and everlasting
That watchest o'er Thy people all;
Like as a bride her gladness knoweth,
Unto the bridegroom when she goeth,
So all mankind doth Jesu call.

No. IV.—Chorale:
Let harp and psalt'ry sound His praise,
With joyful voices anthems raise,
My soul in Him concludeth,
And I shall stand before His Face,
My holy Bridegroom, in His grace
And in His love abiding.
Praise Him, praise Him, and rejoicing, shout Hosanna,
King of Heaven!
Unto Thee be glory given.

SECOND PART.

No. V.—Aria (Bass):
O glad some Light and Grace!
My heart, O Saviour, hath no place
For aught but Thine own love and Thee;
Come Thou to me!

No. VI.—Chorale (Tenor):
Thou, of God who art the Son,
Thou, o'er sin who victory won,
Evermore Thy grace renew,
Lead us all Thy Will to do.

No. VII.—Aria (Soprano):
Yes, though thy voice be weak and lowly,
Thy God canst thou yet magnify!
If alway faith be true and strong,
So shall it bear thy lowly song
Unto the Throne of God on High.

No. VIII.—Chorale:
Praise the Father and the Son,
Praise the Holy Three in One,
Praise the Blessed Trinity,
Now and in Eternity!

(English text by D. Millar Craig. Copyright B.B.C., 1930)

Cantatas to the end of December are:—
Dec. 7. No. 70. Wachet, betet, seid bereit allzeit;
Watch and pray, ready be alway.
Dec. 14. No. 129. Gelobet sei der Herr, mein Gott,
I praise Thee evermore, my God,
Dec. 21. No. 151. Süßer Trost, mein Jesus kommt,
Comfort sweet, my Jesus comes,
Dec. 28. No. 152. Tritt auf die Glaubensbahn
Tread the Way of Faith.

You can have this SOLID GOLD WATCH

by posting the order-form below with . . .

Guaranteed by
BENSON'S



7/-

Benson's solid Gold "Signal" Watch £7.7.0.

Only £7.7.0 for a Benson guaranteed solid gold watch! Or, if preferred, you can have it for as little as 7/- down. No need now to buy a watch from a doubtful source when you can have this splendid timekeeper, guaranteed by a world-famous house, for such a low price. It has a well-made lever movement jewelled with rubies in fifteen actions and it has a Breguet spring—the finest made. It is adjusted to withstand climatic changes. The handsome case of solid gold fits perfectly, giving full protection from dust and damp, and is of fine appearance. With this watch you have the full protection of Benson's written guarantee. This means that every "Signal" Watch sold must successfully undergo the tests applied to all Benson's watches.

SEND 7/- ONLY
The "Signal" Watch will be sent you for only 7/- down. You can pay the balance in 14 monthly instalments of 10/-. No extras. No interest. These are special terms for the "Signal" Watch and are available to all who use the order-form below now.

NOTE.— You may purchase any of Benson's watches, clocks, rings, jewellery, plate, &c., under their "Times" System of Monthly Payments. Write or call for full particulars and free catalogue stating your requirements and mentioning "Radio Times," 28/11/30.

—POST THIS ORDER-FORM TO-DAY—

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I enclose 7/-. Please deliver to me the "Signal" watch as described and illustrated above, price £7.7.0, the balance of which sum I agree to pay you at the rate of 10/- a month, my next payment to be made a calendar month after date of delivery and my succeeding payments on the corresponding day of each ensuing month.

Signature (in full)

Permanent Address

Occupation

Date Are you a householder?
A56 R.T. 28/11/30

THERE'S MONEY IN THE AIR THIS XMAS!

Look out for the



£1,000 in Prizes MUST BE WON

• 1st Prize—£750 •

2nd Prize—£100 3rd Prize—£50
and 200 Consolation Prizes of Ten Shillings each

ON SUNDAY, DECEMBER 14th, 1930—make a note of the date—the Decca Record Co. Ltd. will broadcast 16 of their famous Records from Radio Paris between 2 and 3 p.m. The first 12 RECORDS form the subject of this Competition, and will be played in the following order:—

**ORDER OF PROGRAMME
AND COMPETITION NUMBERS.**

1. MARCH OF THE 3rd DRAGOONS
2. FONSO (MY HOT SPANISH KNIGHT)
3. I'M STILL AT YOUR BECK AND CALL
4. A SLAVE TO LOVE
5. THE TWO GUITARS
6. LITTLE RUSSIAN ROSE
7. WHEN LOVE COMES IN THE MOONLIGHT
8. FATHER SWEEPS THE CHIMNEY
9. WHEN OTHER LIPS
10. WHO CARES?
11. WHISPERING OUT OF THE SOUTH
12. I'M LEARNING A LOT FROM YOU

All you have to do is to get a sheet of paper, and write your full name and address in ink at the top in plain letters. Then make out a list of the Records mentioned in the programme, in what you consider to be their order of merit, using the Competition Numbers only. Don't write the names of the Records, but the numbers next to the names. First write the number of your first choice; then underneath it the one you like second best, and continue downward with the other 10 numbers in the order you like best. There must be no other writing on the paper.

POST YOUR ENTRY TO:

RECORD CHOOSING COMPETITION,
29A, CHARING CROSS ROAD,
LONDON, W.C.2

enclosing a crossed Postal Order for One Shilling.

You may send in as many entries as you like in the same envelope, each entry to be on a separate sheet of paper on which your name and address appears. A Postal Order must be enclosed covering the number of entries, such as—2/- for 2 entries, 3/- for 3 entries, etc.

All entries must be received not later than Thursday, December 18th, 1930.

A list will be prepared in which the records will be placed in order of popular vote. The record receiving the highest number of votes for first place will be placed first; that receiving the next highest number of votes for first place will be placed second, and so on.

The Competitor who has correctly got furthest down the list before differing from the popular vote will receive the first prize of £750. The Competitor who has got next furthest down will receive the second prize of £100. The Competitor who has got next furthest down will receive the third prize of £50. The 200 consolation prizes will be awarded in a similar manner. In the event of a tie, consideration will be given to the Competitor placing the next most popular number nearest to the correct sequence. Should two or more winning entries be exactly alike, the prize money will be divided.

A well-established firm of Incorporated Accountants has been appointed to check the entries, prepare the correct list therefrom, and to allocate the prizes.

It is to be distinctly understood that the full amount of £1,000 will be positively awarded before Christmas, even if yours is the only entry!

Cheques will be posted to successful Competitors immediately the Auditors have allocated the Prizes.

The Order of Merit as ascertained by public vote, together with the List of Prize Winners, will be published in this paper on January 9th, 1931.*

The Decca Record Co., Ltd., will not derive any benefit whatever from the amount of your Entrance Fees.

The Prize Money has been lodged in trust for the Competitors with one of the Joint Stock Banks.

No correspondence will be entered into in regard to this Competition. The Auditors' decision as to the allocation of the prizes will be final.

*Owing to the fact that the paper goes to press 15 days before publication, it is impossible to publish the Result earlier.

SUNDAY

November 30

626 kc/s (479.2 m.)

MIDLAND REGIONAL



Your friend will appreciate a Services!



NEW SERVICES MODELS IN CHROMIUM FINISHED HALL-MARKED STERLING SILVER

A beautiful finish giving the effect of white gold or platinum. Made also in 10-year Gold Filled and 9 ct. Gold. The new De Luxe Models are the finest value ever offered in quality watches.

Illustrated in the Services "Continental" In Silver Chromium, 50/- Send coupon for Catalogue.

IN TWO RANGES Sports and De Luxe—in Nickel, Silver and Gold.

Services De Luxe WATCHES

CATALOGUES: 1. Sports, 2. De Luxe.

The Services Watch Co. Ltd. (Dept. R.O.), Leicester. Please send the Catalogue No. Name Address

31 H.C.T.

2 minutes in the morning . . .



. . . and your hair is dressed for the day

JUST a little Anzora poured in your palm—then your hands rubbed together and drawn through your hair—a few strokes with comb and brushes and there's your hair "set fair" in two minutes for the whole day! Use Anzora Cream for greasy scalps. Anzora Viola is for dry scalps. Sold in 1/6 and 2/6 (double quantity) bottles by Chemists, Hairdressers, and Stores.

ANZORA

MASTERS THE HAIR

ANZORA PERFUMERY CO., LTD., LONDON, N.W.6

3.30 An Afternoon Concert

THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

PERCY UNDERWOOD (Baritone)
UNA TRUMAN (Pianoforte)

ORCHESTRA
First Suite, The Maid of Arles. . . . Bizet

PERCY UNDERWOOD
The Self banished
Blow, arr. Willan
Come, live with me
Handel, arr. Diack
How should I your true Love know?
arr. Willan
Why so pale and wan?
Parry

ORCHESTRA
Adagio (Sonata Pathétique, Op.13)
Beethoven
Liebesfreud (Love's Joy). . . . Kreisler

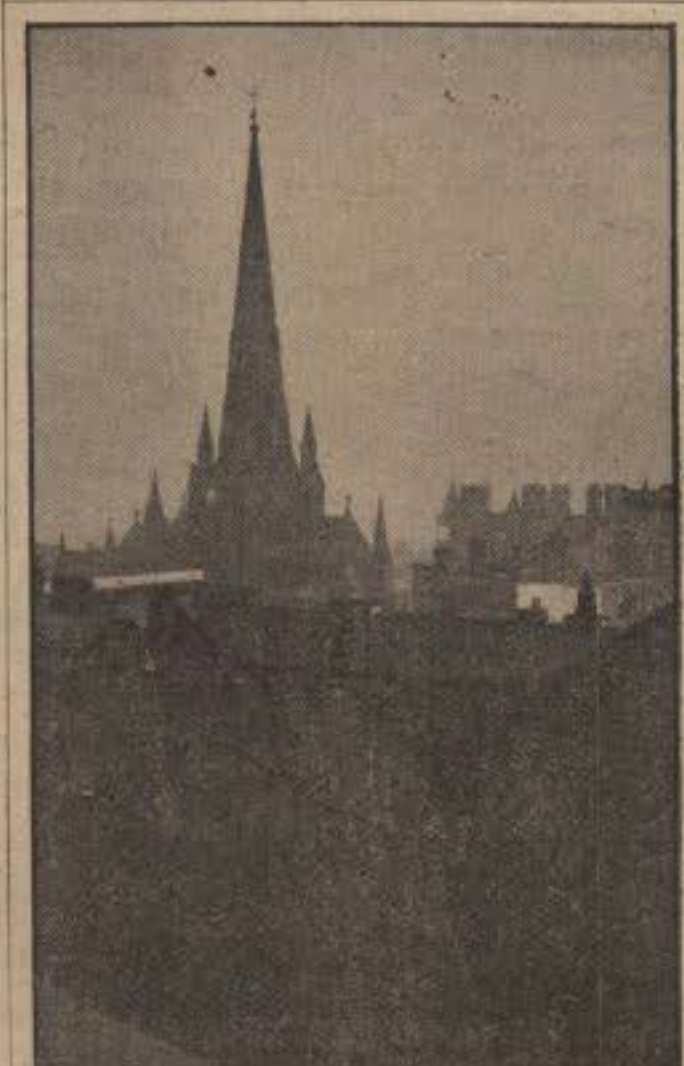
4.5 UNA TRUMAN
Chromatic Fantasia, and Fugue. . . Bach
ORCHESTRA
Fantasy, Pious Bach
arr. Urbach

4.30 PERCY UNDERWOOD
Spindrift. Eric Fogg
Cuttin' Rushes. Stanford
O Falmouth is a fine Town . . . }
Old Clothes and fine Clothes. . . } Martin Shaw

UNA TRUMAN
Polonaise in E Flat. Chopin

4.48 ORCHESTRA
Ballet Music (Faust). Gounod

5.0-5.15 London Regional Programme



ST. MARTIN'S PARISH CHURCH, Birmingham, from which a service will be relayed this evening at 7.50.

7.50 A RELIGIOUS SERVICE

Conducted by Canon GUY ROGERS, M.C.

Relayed from ST. MARTIN'S PARISH CHURCH, BIRMINGHAM

THE BELLS

Order of Service

Hymn, City of God, how broad and far (216, Songs of Praise)

Prayers
Psalm 112
Lesson, St. Matthew, Chap. v, Verses 38 to 48

Soprano Solos:
O Jesu sweet! O Jesu kind; My Heart ever faithful. Bach

Address
Prayers
Hymn, The Day Thou gavest, Lord, is ended (Ancient and Modern, 477)

Benediction
Organist and Master of Choristers,
RICHARD WASSELL

8.45 The Week's Good Cause

An Appeal on behalf of THE YOUNG HELPERS' LEAGUE, by Mr. W. W. HINDSMITH

Contributions will be gratefully received by the Hon. Secretary, Dr. Barnardo's Homes, Stepney Causeway, London, E.1

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

THE AMBIDEXTERITY OF DUNSANY

(Continued from page 585.)

and he can, in addition, write like a literary man. He can write—that is, as an artist at his work should write; and this does, today, single him out as an extraordinary person. For, while poetry still receives all the skill and will and pondering that the contemporary poet can bring to bear on it, not one prose-writer in a given dozen considers that he needs do more than get his matter down.

An interested critic who would work through the *œuvre* of Lord Dunsany could glean from it dozens of passages properly to be regarded as treasure-trove, and fitted to be included in any anthology of modern prose.

In regard to antecedents this writer is as difficult to place as Mozart is; and, as with Mozart, the difficulty is increased, or is even composed of the fact that his given qualities are innate, are born to and natural to him; and

have, therefore, needed but little discipline and but little working upon. This, which initially must be accounted a blessing, may be considered also and finally as not an unmixed one. To be able to pick one's riches from, as it were, the surface of one's mind cannot but be agreeable, and especially so while one is young; but the better things still need to be digged for. The later Mozart is better than the earlier one, as the later Shakespeare, or Titian, or Beethoven, is not only greater but is, in each case, an absolutely and unpredictably different personage from the careless and lovely genius of his nonage. Lord Dunsany, too, is a young man, and there may be yet wilder and more wonderful worlds for him to conquer, if, like all other great artists, he has no longer the wish but the will to do so; for it is only the exercise of this latter that brings our being to maturity and all our crops to the harvest.

JAMES STEPHENS.

November 30 CARDIFF SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 2.15-6.15 *National Programme*
- 8.0-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 *West Regional News*
- 9.5 **A Concert**
Relayed from THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITH
Prestissimo (Serenade No. 4, in D) Mozart
EDITH PENVILLE (Flute) and Orchestra
In Elfand Roland Revell
THE ORCHESTRA
Minuet Boccherini
Valse Triste Sibelius
Dance of the Sylphs Berlioz
MAY BLYTH (Soprano) and Orchestra
Ritorna Vincitor (Return a Conqueror) (Aida) Verdi
EDITH PENVILLE
Impromptu, Op. 7 Joachim Andersen
Schwalbenflug (The Swallows' Flight) Kohler
THE ORCHESTRA
March to Calvary Gounod
- 10.0 *National Programme*
- 10.30 **Epilogue**
- 10.40-11.0 *The Silent Fellowship*

SWANSEA

1,040 kc/s (288.5 m.)

- 2.15-6.15 *National Programme*
- 8.0-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 *West Regional News*
- 9.5 *London Regional Programme*
- 10.30 **Epilogue**
- 10.40-11.0 *The Silent Fellowship*
(*West Regional Programme*)

PLYMOUTH

1,040 kc/s (288.5 m.)

- 2.15-6.15 *National Programme*
- 8.0-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 *Local News*
- 9.5 *London Regional Programme*
- 10.30 **Epilogue**

BOURNEMOUTH

- 2.15-6.15 *National Programme*
- 8.0 *National Programme*
- 9.5 *London Regional Programme*
- 10.30 **Epilogue**

MANCHESTER and LEEDS

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

- 2.15 *National Programme*
- 4.15 **A Beethoven Concert**
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
(Leader, JOHN BRIDGE)
- 5.45-6.15 *National Programme*
- 8.0 **A RELIGIOUS SERVICE**
FROM MANCHESTER CATHEDRAL
With an Address by the Lord Bishop of Manchester, The Right Reverend GUY WARMAN, D.D.
- 8.45 **The Week's Good Cause**
An Appeal on behalf of *The Chronicle* CINDERELLA CLUB SUNSHINE HOME by the Very Reverend the Dean of Manchester (Dr. HEWLETT JOHNSON)
- 8.50 *National Programme*
- 9.0 *North of England News*
- 9.5 **A Brass Band Concert**
(*National Programme*)
THE IRWELL SPRINGS BAND, Conducted by CLIFTON JONES
OLIVER COOKSON (Bass),
KATHLEEN MOORHOUSE (Violoncello)
- 10.30 **Epilogue**

BIGGER PRIZE LIST

for Christmas



FIRST PRIZE

£274 IN PRIZES

for 'DIPLOMA' LIMERICKS

- 1st PRIZE £50
- 2nd PRIZE £20
- 3rd PRIZE £10
- 4th PRIZE £5
- 5th PRIZE £2
- 250 10/- POSTAL ORDERS
- 250 5/- POSTAL ORDERS



1,000 CONSOLATION PRIZES of 'Diploma' electro-plated Cheese Holders.

*A choleric old colonel from Kew,
Confronted at Christmas with stew,
In anger, aghast,
Rose and left the repast*

CONDITIONS:

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best last line to this Limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar, Cheshire, or Dunlop), or label from 'Diploma' Milk, 'Coronet' Milk, or 'Moonraker' Empire Cheese. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to

Competition (Dept. 9),
WILTS UNITED DAIRIES LTD.,
TROWBRIDGE

Closing Date: Entries must reach us not later than Wednesday, December 10, 1930.

Result: A complete list of winners will be forwarded by post to every competitor.

All Prizes will be posted before Christmas.



Cheddar or Cheshire: Box of 6, 8 or 12 portions 1/4d

"He's as much a man as his Dad"



.. said
a proud
Mother

What more could a mother say? And what less can she say when her boy is growing into such a little man! Keen, self-reliant, he takes a sensible pride in his appearance. Why, already he believes in himself—and that will carry him far.

The Lifebuoy Habit can do these things for any child. Try it. Just like this. Starting to-day, remind them as soon as

they come in from school or play to have their Lifebuoy wash. They'll soon learn to look forward to their invigorating scrub. At the end of a week or two they won't need reminding.

And, all the time, this Lifebuoy Habit is the finest safeguard against any germ-carried illness. Lifebuoy is more than a good soap—it's a good habit.

The **LIFEBUOY**
HABIT
for health and character



A LEVER PRODUCT

December 1

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 'HOW TO COMBAT WINTER—I' Dr. C. W. SALEEBY: 'Using Sunshine'

12.0 ORGAN RECITAL

By RUSSELL W. K. TAYLOR, F.R.C.O.

Relayed from SOUTHWARK CATHEDRAL

ELSIE CHAMBERS (Contralto)

RUSSELL W. K. TAYLOR

Choral Prelude, Ton-y-Botel T. Tertius Noble Rhapsody in B Flat Russell Taylor

ELSIE CHAMBERS

Prepare thyself, Zion..... Bach He shall feed His Flock (Messiah).... Handel

RUSSELL W. K. TAYLOR

Water Music..... Handel

ELSIE CHAMBERS

Like as the Hart desireth (Psalm 42) Allitsen Recit. and Aria, The Lord is risen.. Sullivan God shall wipe away all Tears (The Light of the World) Sullivan

RUSSELL W. K. TAYLOR

Six Preludes..... Stanford Imperial March Elgar, arr. Martin

1.15-2.0 An Orchestral Concert

Relayed from

THE NATIONAL MUSEUM OF WALES

(From Cardiff)

NATIONAL ORCHESTRA OF WALES

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, Coriolanus Beethoven King Christian Suite Sibelius Scherzo Waltz } (Boabdil) Moszkowski Moorish Fantasy .. }

2.10 FOR THE SCHOOLS

Mlle. CAMILLE VIERRE and M. E. M. STÉPHAN: 'French Dialogue—VI, Nous voici à Noël, il faut penser aux cadeaux'

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other Days: The Middle Ages—XI, The Maid of France'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils—XI, Why the Cow's Skin is loose round the Neck (Philippine)'

3.20 JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

4.15 A Concert

VIOLET DE VILLANIL (Soprano)

THE CANADIAN TRIO

5.15 The Children's Hour

Believe me, if all those endearing young Charms (Traditional), and other Pianoforte Solos played by CECIL DIXON

7.0-7.20 'NEW BOOKS'

By Miss V. SACKVILLE-WEST

7.25 'WORLD ORDER OR DOWNFALL?'—IV

Professor ARNOLD TOYNBEE: 'The Abolition of War'

THE WEEKLY THEATRICAL CARTOON.



MARIE TEMPEST,

whom Elizabeth Pollock will portray this evening during the Vaudeville programme that begins at 7.45.

7.45 Vaudeville

1. TWO PAIRS

CLAUDE HULBERT and ENID TREVOR; PAUL ENGLAND and PAT PATERSON

2. HALINA BRUCZOWNA

Soprano

3. GILLIE POTTER

The Popular Comedian, introduced by

'THE FOURSOME'

Who will also interfere every now and again

ORCHESTRA

Conducted by WALFORD HYDEN

THE WEEKLY THEATRICAL CARTOON

MARIE TEMPEST

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'—VII

Sir HUMPHREY ROLLESTON, G.C.V.O., K.C.B., M.D., F.R.C.P.I., F.R.S.R.S.

'Summary'

9.40 A VIOLIN RECITAL

'by

RENÉE CHEMET

Fraeludium and Allegro Pugnani, arr. Kreisler Canto Amoroso Sammartini Allegretto Boccherini, arr. Kreisler Deutscher Tanz (Old Waltz)

Mozart, arr. Burmeister A Bourrée 18th Century, arr. Moffat Romance Schumann, arr. Kreisler Cortège Lili Boulanger Polonaise in A Wieniawski

10.15 A. J. Alan

'THE WELL'

10.45-12.0 DANCE MUSIC

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

The Story of 'Jock's School Days' from 'Jock of the Bushveld' (Sir Percy Fitzpatrick) The Man of the Island, being the ninth episode from 'Treasure Island' (R. L. Stevenson)

6.0 POETRY OF TODAY—XIV

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

Old Italian Songs

Sung by

MARY BONIN and JOHN THORNE

MONDAY

LONDON PROGRAMMES

December 1

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.30-11.0 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

JOSEPH CONGDEN (Tenor)
MARY MIDGLEY (Contralto)
DORIS VEYERS (Violoncello)
JESSIE CORMAC (Pianoforte)

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)
Overture, Lucio Silla... Mozart
Serenade, Les Millions d'Arlequin... Drigo
Selection, Faust... Gounod
Waltz, Sunshine and Smiles
Wark
Suite, Americana... Thurban

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 An Orchestral Concert

GWLADYS NAISH (Soprano)
THE B.B.C. ORCHESTRA
Conducted by LESLIE WOODGATE
Overture in D... Boccherini
Solitude... Godard
Gavotte... Godard

GWLADYS NAISH and Orchestra
L'Amoro (I will love him) (Il Re Pastore) (The Shepherd King)..... Mozart
ORCHESTRA
Suite for Small Orchestra
Handel, arr. Kenneth Harding

8.0 Monsieur E. M. STÉPHAN: French Talk

8.30 Regional News

8.35 The B.B.C. Orchestra

Conductor, ADRIAN BOULT
THELMA REISS-SMITH
(Violoncello)

ORCHESTRA

Overture, Pierrot of the Minute
Bantock

THELMA REISS-SMITH and Orchestra

Concerto..... Elgar
Moderato; Allegro; Adagio;
Allegro

(Note on page 500)

ORCHESTRA

Suite Casse-Noisette (The Nutcracker)..... Tchaikovsky
Miniature Overture; Characteristic Dances, March, Dance of the Sugar-plum Fairy, Trepak, Arabian Dance, Chinese Dance, Reed-pipe Dance; Flower Waltz

9.45 MARIUS B. WINTER and his DANCE ORCHESTRA



MARIUS B. WINTER AND HIS DANCE ORCHESTRA are here seen in one of the studios at Savoy Hill. They will broadcast tonight at 9.45, tomorrow in the National programme, and again later in the week.

Two Interlinked French Folk Melodies
Ethel Smyth
Bagatelle..... Ireland

GWLADYS NAISH
When Myra Sings..... A. L.
Early in the Morning..... Phillips
Spring..... Henschel

ORCHESTRA
Serenade, No. 2.... Mozart, arr. Leslie Woodgate
Two Aubades..... Lalo
Spanish Dance..... Caroline Maude

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-12.0 DANCE MUSIC

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

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

12.0 Organ Recital
By RUSSELL W. K. TAYLOR, F.R.C.O.
Relayed from SOUTHWARK CATHEDRAL
ELSIE CHAMBERS (Contralto)

1.15-2.0 Light Music
THE NATIONAL ORCHESTRA OF WALES
(From Cardiff)

2.10 FOR THE SCHOOLS
Mlle. CAMILLE VIEBE and Monsieur E. M. STÉPHAN
'French Dialogue—VI, Nqus voici à Noël, il faut penser aux cadeaux'

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of Other Days—The Middle Ages—XI, The Maid of France'

3.0 Interlude

LONDON NATIONAL

1,148 kc/s (261.3 m.)

See also National Daventry Programme on page 601.

3.5-3.20 Miss RHODA POWER: 'Stories for Younger Pupils—XI, Why the Cow's Skin is loose round the Neck (Philippine)'

5.15 THE CHILDREN'S HOUR

6.0 POETRY OF TODAY—XIV

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 'NEW BOOKS'
By Miss V. SACKVILLE-WEST

7.25 'WORLD ORDER OR DOWNFALL?—IV'
Professor ARNOLD TOYNBEE: 'The Abolition of War'

7.45 Vaudeville

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

9.15 New York Stock Market Report

9.20 'THE FUTURE OF MEDICINE'—VII
Sir HUMPHREY ROLLESTON: Summary

9.40 A Violin Recital
by
RENÉE CHEMET

10.15-10.45 A. J. ALAN
'The Well'

Exide

COMPETITION RESULT

We now have pleasure in announcing the result of the great free competition organised during Exide Battery Fortnight, Oct. 6th to 18th. The competition was in every way a record one and we offer our congratulations to the winners.

RESULT
OF

Exide

COMPETITION

RESULT
OF

Exide

COMPETITION

1st Prize £250

WALTER BLACKETT, 31 Henderson Road, Norwich

2nd Prize £100

NANA T. KERR, Ingleside, Beith, Ayrshire

3rd Prize £50

LANCELOT MORGAN, 88 South Ealing Road, South Ealing, W.5

10 Prizes of £10 each

Bailey, L. G., Bracknell, Berks.
Berry, A. J., Leytonstone, E.11.
Bown, Joseph, Ferndown, Dorset.
Dent, H. D., Lowdham, Notts.
Hill, H. W., Ferryhill, Co. Durham.

Lowe, A. E., Keynsham, Nr. Bristol.
Poole, Mrs., Bedminster, Bristol.
Sewell, Wm., Wallasey, Cheshire.
Sheard, F. W., Walkerville, Newcastle-on-Tyne.
Willis, M. D., Godalming, Surrey.

10 Prizes of £5 each

Adam, Donald, Battersea, S.W.11.
Crocker, Richard J., Bournemouth.
Ellway, Stanley, Harpenden, Herts.
Franks, P., Market Rasen, Lincs.
Griffiths, W.G., Llandeby, Carm.

Hinchcliffe, Florence, Hyde.
Norton, L., Bovey Tracey, Devon.
Scott, Charles, Advie, Morayshire.
Wallace, W. J. A., Newcastle, Belfast.
Wright, C. W., Sheffield.

100 Prizes of £1 each

Beale, G., Kegworth, Nr. Derby.
Beale, Robert, Castle Donington, Nr. Derby.
Bingey, J. W., Derby.
Blandford, H. B., Sbrewsbury.
Bloomer, Frank, Stourbridge, Nr. Birmingham.
Bridel, E. M., Taunton, Somerset.
Briggs, Wm. C., Burton-on-Trent.
Broadhurst, J. B., Fallowfield, Manchester.
Browell, Emily E., Bournemouth.
Brown, Cyril S., Woodplumpton, Nr. Preston, Lancs.
Brown, H. E., Balham, S.W.12.
Callenden, Rev. K., Marlborough.
Campbell, H., Burnt Oak, Edgware.
Cannon, Mrs. M. M., Truro, Cornwall.
Carus, Sydney, Erdington, Birmingham.
Chivers, W. H., Olton, Warwickshire.
Christie, Mrs. M. S., Weston-super-Mare.
Christopher, J. E., Dorchester, Dorset.
Close, Joseph, Durham.
Collier, D., Henley-on-Thames.
Cookson, Theodore, Nelson, Lancs.
Cooper, James, Dumbarton.
Cotter, Gerald, Drayton, Hants.

Cox, H. R., Taplow, Bucks.
Cox, Wm. H., Lanark, Scotland.
Craigie, J. D., Huntly, Aberdeenshire.
Crawford, R. J., Bridlington, Yorks.
Culverwell, A., Erdington, Birmingham.
Cypher, W., Newport, Mon.
Davies, Harold C., Northfield, B'ham.
Davis, J. M., Stratford-on-Avon.
Derston, Percy, Kings Norton, B'ham.
Dunbar, Eric, Wakefield, Yorks.
Dunne, William, Londonderry, Ulster.
Farr, A. E., Ilford, Essex.
Fisher, G., Chalfont St. Peter, Bucks.
Fletcher, R. E., Lancaster.
Furse, B. C., Forest Gate, E.7.
Gash, Charles L., Stockport.
Godfrey, W. H., Woodstock, Oxford.
Goss, W. H., N. Kensington, W.10.
Hall, D., Bull Piece, Darlaston.
Hardy, William J. C., Yeovil, Somerset.
Harmer, D. W., Stevenage, Herts.
Hart, Horace J., Streatham Hill, S.W.2.
Hawley, Thomas, Westhallam, Derby.
Hazlewood, Jean, Thornton Heath, Surrey.
Healey, J. E., Muswell Hill, N.10.
Hobbes, E. L., Titchfield, Hants.
Holt, Edmond, Todmorden, Lancs.

Hook, Cyril A., Staple Hill, Bristol.
Howey, Nora, Sunderland, Co. Durham.
Hubble, B., Leyton, E.10.
Hunnant, G., Blyth, Northumberland.
James, F., Plymouth, Devon.
Jones, G. W. G., Newport, Mon.
Legg, W. I. L., Mossley Hill, Liverpool.
McGregor, D., Helensburgh.
Marriner, George, Spennymoor, Co. Durham.
Marsh, William Edgar, Kings Norton, Birmingham.
Mason, Wm., Perth, N.B.
Mitchie, G. F., Bedford, Beds.
Mitchell, Mrs. O., Leyton, E.10.
Morgan, R. I., Jesmond, Newcastle-on-Tyne.
Moyse, G. A., Jersey, C.I.
Nield, Joseph, Featherstone, Yorks.
Osborne, William, Birmingham.
Palmer, Mrs. H. S., Walton-on-Thames, Surrey.
Parry, N. H., Ladywood, Birmingham.
Peace, Arthur, Bury, Lancs.
Pigott, Mrs. B., Hoylake, Cheshire.
Pitt, David K., Bideford, Devon.
Procter, A. G., Stoke-on-Trent, Staffs.
Roberts, Mrs. G., Llandudno.

Rogers, W., Mill Hill, N.W.7.
Sager, Edwin, Tunbridge Wells, Kent.
Saunders, A. J., Watford.
Sawyer, George, Dorking, Surrey.
Schofield, Florence, Oldham, Lancs.
Sewart, J., Birkdale, Southport.
Simm, C., Craigton, Glasgow.
Simpkins, H. F., Walcot, Bath.
Simpson, Albert, Madeley, Nr. Crewe.
Simpson, Alfred J., Ashburton, Devon.
Stewart, William J., Airdrie, Scotland.
Stone, F. H., Strood, Kent.
Stones, H., Farnworth, Lancs.
Southern, J. S., Hackney, E.8.
Thompson, George, Salem, Oldham.
Treglown, H. L., Carn Brea, Cornwall.
Tuffrey, H. D., Beckenham, Kent.
Viney, Stanley, Camelford, Cornwall.
Ward, W. H., Darwen.
Webb, J. G., Luton, Beds.
White, Master John, Greenock, Scotland.
Wilders, Edith, Great Sankey, Nr. Warrington.
Wilson, Mrs. K., Hillsboro', Sheffield.
Winter, H., Chesterford, Essex.
Winterbottom, W., Dukinfield, Cheshire.
Wright, Mrs. N. I., Sudbury, Suffolk.

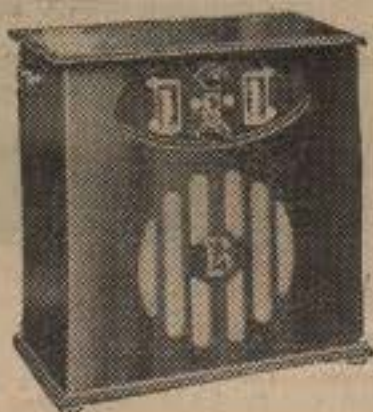
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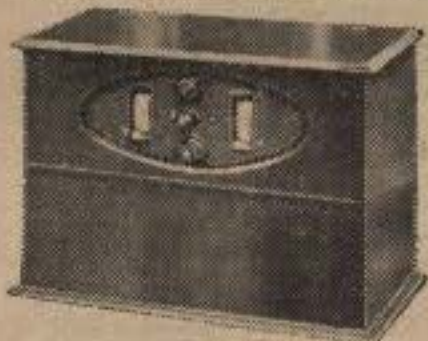
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 Kit of Parts for Model B (without valves) £5. 5s.

BRITISH MADE



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MONDAY 626 kc/s (479.2 m.) December 1

MIDLAND REGIONAL

12.0 London Regional Programme

2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
 Conducted by ERNEST PARSONS
 Overture, Lucio Silla Mozart
 Serenade, Les Millions d'Arlequin Drigo
 Selection, Faust Gounod
 Waltz, Sunshine and Smiles Wark
 Suite, Americana Thurban

5.15 **The Children's Hour**
 'Michael's Good Fairy,' by CICELY FLEMING
 CONSTANCE WENTWORTH (Soprano) and FREDERIC LAKE (Tenor) in Duets

WILLIAM JONES and his Banjo
 '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 Light Music

PATTISON'S SALON ORCHESTRA
 Under the direction of NORRIS STANLEY
 Relayed from THE CAFE RESTAURANT, BIRMINGHAM
 Fantasy, Etienne Marcel Saint-Saëns, arr. Alder

CHARLES BADHAM (Pianoforte)
 Navarra Albeniz
 ORCHESTRA
 Waltz, Unrequited
 Love Lincke

NORRIS STANLEY (Violin)
 Viennese Caprice Kreisler
 Chinese Tambourin Kreisler

ORCHESTRA
 Incidental Music, The Merchant of Venice Rosse

7.30 'Getting Ready'

A Black Country Study
 By FRANK LAYTON

Characters
 Old John
 His Wife
 The Doctor

The cast includes MARIAN GITTINGS, CHARLES STEWART and EDGAR LANE

Scene
 The front room, i.e., the bedroom, of a small one-storied cottage in Staffordshire

8.0 London Regional Programme

8.30 Midland News

8.35 A Military Band Programme

THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by RICHARD WASSSELL

Homage March Wagner, arr. Winterbottom
 Allegro (Fifth Symphony in C Minor)
 Beethoven, arr. Godfrey

CONSTANCE WENTWORTH (Soprano) and FREDERIC LAKE (Tenor)

The Keys of Canterbury (Somerset)
 arr. Cecil Sharp

Sylvia sweet (Devonshire) H. F. S.
 Jan's Courtship (Devonshire) H. F. S.
 Sally in our Alley (Old English Air) Carey

9.0 BAND
 Overture, Marinarella Fucik

MABEL ADEANE (The Versatility Girl) will entertain

BAND
 Selection, The Yeomen of the Guard
 Sullivan, arr. Godfrey

9.30 CONSTANCE WENTWORTH and FREDERIC LAKE

The Keeper (Warwickshire) arr. Cecil Sharp
 Richard of Taunton Done (Somerset)
 arr. Gerrard Williams
 Johnny Sands (Old English) Sinclair
 The Bailiff's Daughter of Islington (Old English) Traditional

BAND
 Cornet Solo, Absence Berlioz, arr. Wassell (P.C. Cook)
 Mazurka Ballet Music La Source (The Fountain)
 Delibes, arr. Kappey
 Danse Cevenoles (Xaviere Suite)
 Dubois, arr. Godfrey



MABEL ADEANE will entertain listeners at intervals in the Military Band programme tonight at 8.35.

9.57 MABEL ADEANE
 BAND
 Waltz, Estudiantina Waldteufel

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

10.30-10.45 DANCE MUSIC
 SID BRIGHT and his PICCADILLY PLAYERS and THE PICCADILLY GRILL BAND directed by JERRY HOEY from THE PICCADILLY HOTEL
 (London Regional Programme)

THE RADIO TIMES.
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December 1 CARDIFF MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(National Programme)
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WALWICK BRAITHWAITE

Overture, Coriolanus Beethoven
King Christian Suite Sibelius
Scherzo Waltz } (Boabdil) Moszkowski
Moorish Fantasy }

2.10 National Programme

5.15 THE CHILDREN'S HOUR
GWLADYS TREVOR WILLIAMS (Soprano)
ARTHUR LESLIE'S BOHEMIAN DANCE BAND

6.0 Mr. L. E. WILLIAMS: 'Sports Gossip'

6.15 National Programme

9.15 West Regional News

9.20-10.45 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 National Programme

2.10 National Programme

5.15 West Regional Programme

6.15 National Programme

9.15 West Regional News

9.20-10.45 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

5.15 THE CHILDREN'S HOUR
'The Man of the Island,'
the ninth episode from 'Treasure Island'
(Robert Louis Stevenson)
Duets for Two Pianofortes by H. MORETON,
and WINIFRED GRANT

6.0 National Programme

9.15 Local News

9.20-10.45 National Programme

BOURNEMOUTH.

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10-10.45 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

2.10 National Programme

3.20 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, The Toreador Adam

3.30 ROSA BURN (Contralto) (From Newcastle)
Gipsy Songs Dvorak
I chant my Lay; Hark, my Triangle; Silent
Woods; Tune thy Strings, O Gipsy; Cloudy
Heights of Tatra

3.40 ORCHESTRA
Waltz, Las Golondrinas Valverde

3.50 ROSA BURN
How the Holly got its Thorns Besly
When Childher plays Walford Davies
Song of the Stream Quilter
Song of the Open La Forge

4.0 ORCHESTRA
Selection from the Operas of Offenbach
arr. John Ansell

4.10 WINIFRED GRUNDY (Pianoforte) (From Leeds)
Rhapsody in D Minor Brahms
Prelude in G Minor Rachmaninov

4.20 ORCHESTRA
Waltz, Bluettes Drigo
Reverie Interrompue } Tchaikovsky
Danse Russe }

4.35 WINIFRED GRUNDY
Fantasy Impromptu } Chopin
Nocturne in F Sharp }
Study in G Flat }

4.45 ORCHESTRA
Waltz Suite, Three Fours Coleridge-Taylor

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North of England News

9.20-11.0 National Programme

GOOD NEWS FOR THE DEAF

Our wonderful achievement
OSSI-VIBRO
British Invention Leads the Deaf World

THE greatest achievement in deaf aids for many years. We claim to give you with this small aid more effective results than have hitherto been possible. Do not think it is too small to assist you. Acute cases receive the most remarkable results. It is wonderful, and has no amplifying unit.



It is called "Ossi-Vibro" because by means of certain frequencies of vibrations, it prepares the hearing faculty to receive and convey the minute sounds to the brain. It fits well into the cavity of the ear, as you see. It is made of flesh-coloured material, and is undoubtedly quite inconspicuous.

What more perfect aid can be wished for? Repeatedly have we been asked, "Why cannot something be made to fit into the ear and be flesh-coloured?" Now we have it. The next step is for you to try it. You will be astounded.

EXPERT OPINION.

DEAR SIR,—I feel that I must just tell you how astonished I am with the wonderful results I get with the little "Ossi-Vibro." I really thought when you showed it to me that it was too small to be of any use in my case.

Well, I have carefully tested it out, and all I can say is that I am amazed to hear so clearly and well with same. It is most important that the ear nipple fits the ear perfectly. First of all to shut out outside noises, and secondly to ensure the Aid not falling out of the ear, and giving that uncomfortable feeling when loose or too tight. I wish you every success, and you may make any use you like of this, or even give my name and address to any persons who would like to write me on your Aids.

Yours faithfully,
A. G. —, A.N.I.M.E.

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There is NOTHING like it.

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Also an unique apparatus for USE WITH THE TELEPHONE—TELE-CAIDE—another boon for the Deaf.

NOTE: The Great Demand already created may prevent the re-appearance of this advertisement for a while.

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READY**

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UNWAVERING
POWER . . .**

December 2

DAVENTRY

TUESDAY

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 'WHERE YOUR FOOD COMES FROM'—VII
'Turkeys from the British Isles'

12.0 A Ballad Concert
DAFINE BETTGER (Soprano)
JAMES COLEMAN (Baritone)

12.30 EDWARD O'HENRY
At THE ORGAN OF TUSSAUD'S CINEMA

1.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL

2.0-2.5 Experimental Transmission for the Radio Research Board
By the Fultograph Process

2.10 FOR THE SCHOOLS
Mr. ERIC PARKER: 'Out of Doors Week by Week—X, Forms and Barks of Trees'

2.25 Interlude

2.30 Sir WALFORD DAVIES
'Music—XI, Carols'
(a) Beginners' Lesson; (b) Miniature Concert; (c) Advanced Lesson

3.30 Interlude

3.35 Monsieur E. M. STÉPHAN: 'Early Stages in French'—XI

4.0 Interlude

4.5 Special Talk for Secondary Schools: 'Careers'—VI. Major OLIVER VILLIERS, D.S.O.: 'Aviation'

4.25 Interlude

4.30 THE PRINCE OF WALES ORCHESTRA
Conducted by FRANK WESTFIELD
Relayed from THE PRINCE OF WALES PICTURE PLAYHOUSE, LEWISHAM
March, Quand Madelon .. Bousquet, arr. Robert
Overture, Orphée aux Enfers Offenbach
Pizzicato, Serenade of the Lute Wetachek
Waltz Song, Ever and for ever Clapham
Spanish Serenade, La Paloma Yradier
Waltz, The same as we used to do Campbell
Ballad, Without a Song Youmans
Selection, Melodious Memories Finck

5.15 The Children's Hour
'Curdie is Captured by the Goblins,' from 'The Princess and the Goblins' (George Macdonald), arranged as a dialogue story, with incidental music played by ERNEST LUSH

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
OLD ITALIAN SONGS
SUNG BY
MARY BONIN and JOHN THORNE

7.0-7.20 'PLAYS AND THE THEATRE'
Mr. JAMES AGATE

7.25 'A1 OR C3?—THE FUTURE OF THE RACE'—IV
Mrs. MARY ADAMS, M.Sc.: 'Shall the Unfit Survive?'

7.45 THE GERSHOM PARKINGTON QUINTET
MAUD NELSON (Soprano)
WILLIAM BOLAND (Tenor)
QUINTET
Selection, Martha Flotow

8.0-8.30 Sir JAMES JEANS, F.R.S.
'THE STARS IN THEIR COURSES'—III
'SOME WEIRD STARS: INSIDE AND OUTSIDE'

WILLIAM BOLAND
Songs
QUINTET
Pavane pour une Infante défunte (Pavane for a dead Princess) Ravel
MAUD NELSON
Since first I saw your Face Thomas Forde
Who is Sylvia? Schubert
The Silver Ring (By Request) Chaminade
QUINTET
Fleurette Fletcher
Two Eyes of Grey McGeoch

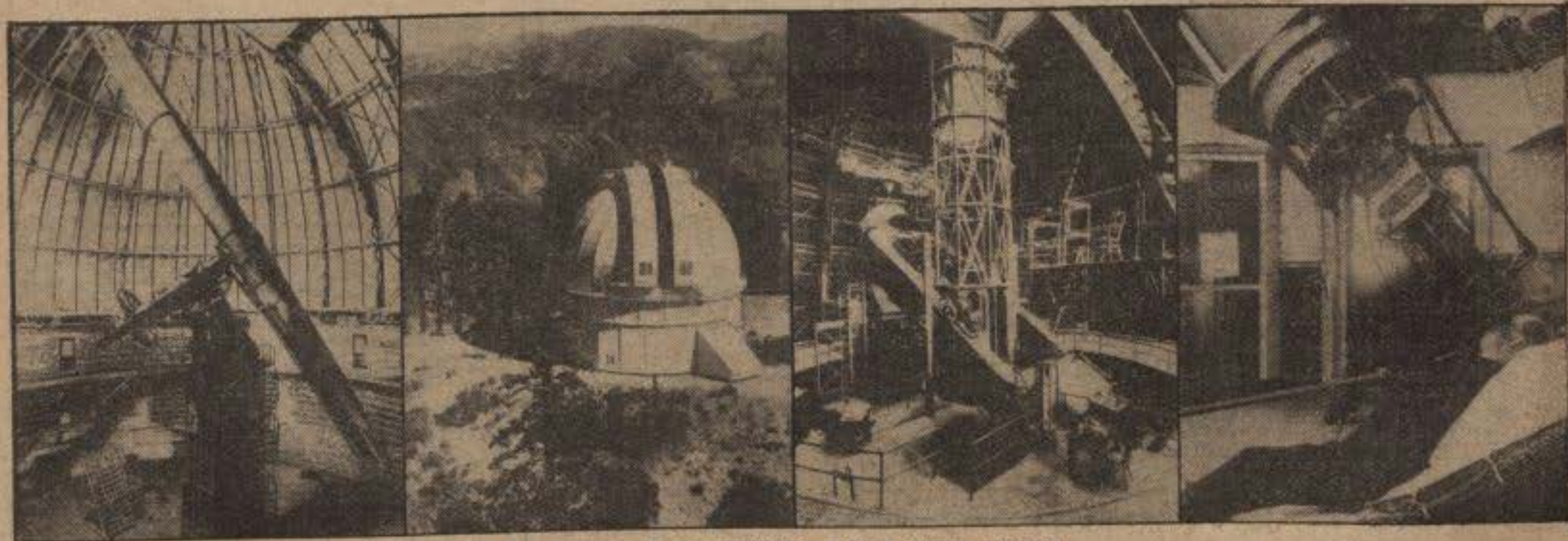
9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 'TALKS ABOUT MUSIC'
Mr. VICTOR HELY-HUTCHINSON

9.40 DANCE MUSIC
MARIUS B. WINTER and his DANCE ORCHESTRA and A RELAY FROM THE LONDON PALLADIUM

10.40-12.0 BERTINI'S DANCE BAND from the EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL.
(From Manchester)



GETTING ACQUAINTED WITH THE STARS.

Some of the complicated mechanisms by which astronomers have discovered so much about the stars—the great 40-inch refractor at Yerkes Observatory, U.S.A. (left); the famous Mount Wilson Observatory and its gigantic 100-inch telescope, the largest in the world; and (right) an observer stretched on a mattress at the eye-piece of a telescope at Greenwich. Sir James Jeans will talk about 'Some Weird Stars' tonight at 8.0.

TUESDAY

LONDON PROGRAMMES

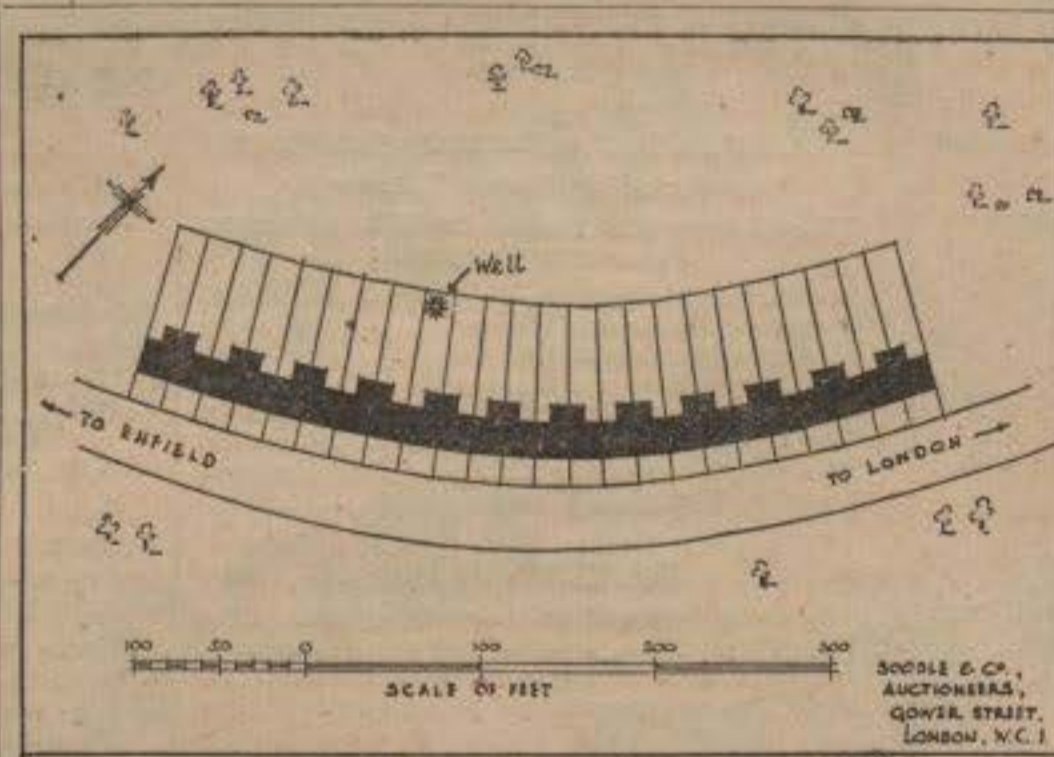
December 2

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 An Instrumental Concert
ALEC FEUERMAN'S QUINTET
- 1.0 A Recital of Gramophone Records
- 2.0-3.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
(From *Midland Regional*)
- 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 An Organ Recital
By REGINALD DIXON
Relayed from THE TOWER BALLROOM, BLACKPOOL
(From *Manchester*)



THE WELL IN QUESTION
This plan will figure largely in the new story, 'The Well,' which A. J. ALAN will tell tonight at 8.30.

- Russian Ballet, No. 1, Part 1 *Luigini*
- Arbour of Roses *Velayco*
- Waltz, Vanity *Wiedhoft*
- Three Dances (No. 2) *Finck*
- The Seasons (No. 3, Harvest Festival) *Ames*

7.0 An Orchestral Concert

- THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
- Overture, The Devil's Castle-in-the-Air... *Schubert*
- MAVIS BENNETT (Soprano) and Orchestra
- Aria, Thou may'st learn to hate me (Don Giovanni) *Mozart*

- LAURANCE TURNER (Violin) and Orchestra
- Concerto in D, K. 218 *Mozart*
- MAVIS BENNETT
- I've been roaming *C. E. Horn*
- When Love is kind *Old Melody, arr. A. L.*
- Tell me, my Heart *Bishop*
- ORCHESTRA
- Slow movement and Finale (The Drum Roll Symphony) *Haydn*
- Suite, Cephale and Procris *Grétry, arr. Mottl*
(Note on page 590)

- 8.25 Regional News
- 8.30 A. J. ALAN
'The Well'

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

- 12.0 A Ballad Concert
DAPHNE BETTGER (Soprano)
JAMES COLEMAN (Baritone)
- 12.30 EDWARD O'HENRY
At THE ORGAN OF TUSSAUD'S CINEMA
- 1.0 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From THE PICCADILLY HOTEL

- 2.0-2.5 Experimental Transmission for the Radio Research Board by the Fultograph Process

- 2.10-4.25 FOR THE SCHOOLS
- 5.15 THE CHILDREN'S HOUR
- 6.0 Topical Talk
- 6.15 'The First News'
- 6.35 London Stock Exchange Report ; Fat Stock Prices for Farmers
- 6.40 The Foundations of Music

LONDON NATIONAL

1,148 kc/s (261.3 m.)

See also National Daventry Programme on page 607

- 7.0-7.20 'PLAYS AND THE THEATRE'
Mr. JAMES AGATE
- 7.25 'AI OR C3?—THE FUTURE OF THE RACE—IV'
Mrs. MARY ADAMS, M.Sc.: 'Shall the Unfit Survive?'
- 7.45 THE GERSHOM PARKINGTON QUINTET
Selection Martha *Flotow*
- WILLIAM BOLAND (Tenor)
Songs
- QUINTET
Wiegenlied (Cradle Song)..... } *Strauss*
Morgen (Tomorrow) }
The Lover's Pledge }
- MAUD NELSON (Soprano)
Seben crudele (Although thou'rt cruel)... *Caldara*
- La Procession *Franck*
- QUINTET
Selection, Samson and Delilah *Saint-Saëns*

- 9.0 A Concert
by the
Railway Clearing House Male Voice Choir
Relayed from KINGSWAY HALL
Conductor, STANFORD ROBINSON
Waltz, The Blue Danube
Johann Strauss
- HOWARD FRY (Baritone)
Trade Winds *Keel*
Now your Days of philandering are over (Figaro) *Mozart*
- CHOIR
Negro Spirituals:
Swing low, sweet Chariot
arr. H. T. Burlleigh
I got a home in-a-dat-rock
arr. Leslie Woodgate
- JACK MACKINTOSH (Trumpet)
Facilita
MEGAN THOMAS (Soprano)
When Myra Sings *A.L.*
Shepherd thy Demeanour vary
arr. Lane Wilson
- CHOIR
Sir Eglamore *arr. Balfour Gardiner*
The Turtle Dove
arr. Vaughan Williams
- Bobbie Shaftoe *arr. Whittaker*
Accompanist, CHARLES FORWOOD

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

- 10.30-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, from THE EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL
(From *Manchester*)

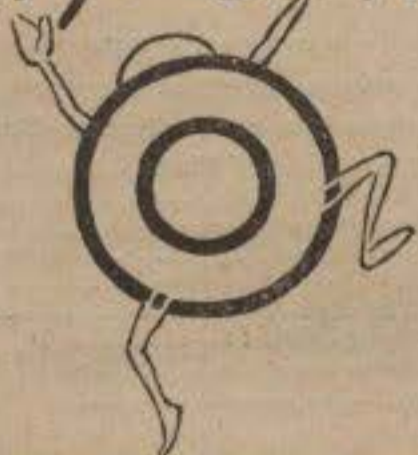
- 12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision ; 261.3 m. Sound)

- WILLIAM BOLAND
Songs
- MAUD NELSON
Pavane pour une enfante défunte (Pavane for a dead Princess)..... *Ravel*
- 8.49 MAUD NELSON
Since first I saw your Face *Thomas Forde*
Who is Sylvia? *Schubert*
The Silver Ring *Chaminade*
- QUINTET
Fleurette *Fletcher*
Two Eyes of Grey *McGeoch*

- 9.0 'The Second News'
- 9.15 New York Stock Market Report
- 9.20 Mr. VICTOR HELY-HUTCHINSON: 'Talks about Music'
- 9.40-10.40 MARIUS B. WINTER and his DANCE ORCHESTRA
And a Relay from
THE LONDON PALLADIUM

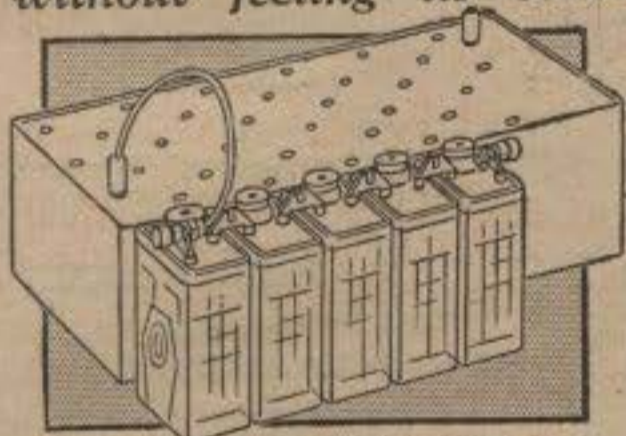
- 12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision ; 261.3 m. Sound)

Run down H.T. Dry Batteries are useless but the Lively 'O' Rechargeable H.T.

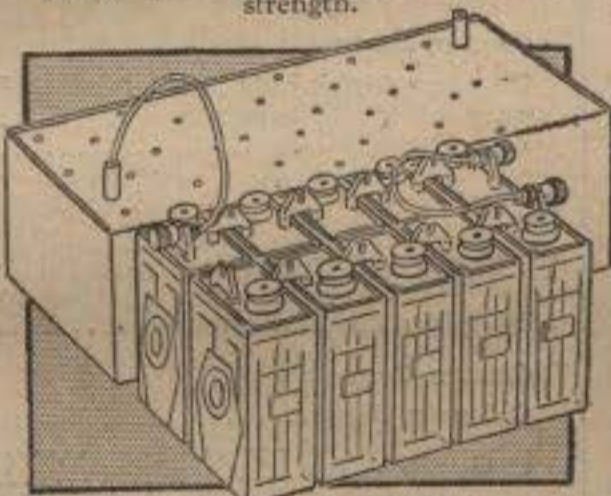


will last
for years!

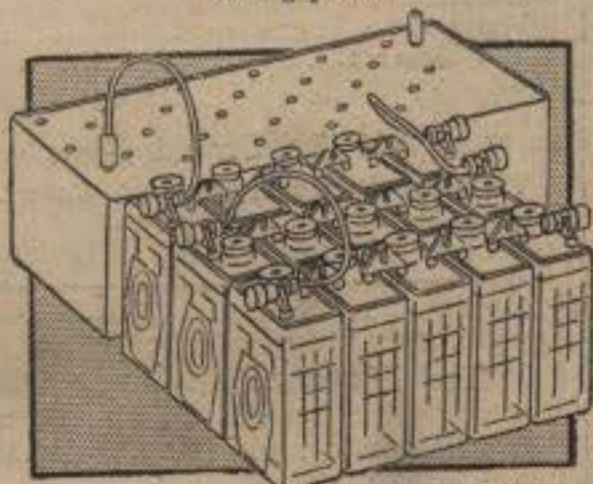
How you can rapidly assemble an Oldham without feeling its cost.



To-day buy a lively 'O' 10 volt Unit and connect it to your "dying" H.T. Dry Battery to "bolstering up" its fading strength.



Next Week bring another Unit into use, still further reinforcing your battery's failing power.



The Week after another Lively 'O' Unit comes into action. Already you will notice an improvement in your Wireless. Continue to buy a Unit a week until you have assembled the voltage you want. Thus you will have built-up a complete Lively 'O' Rechargeable H.T. Battery without feeling its cost! Start now to assemble your Lively 'O' and use it as it grows.

When your Dry H.T. Battery runs down it is useless—fit only for the dustbin—the money you paid for it is lost and you have to bear the same expense again for a new one. The Lively 'O' ends this continual drain on your pocket. The Lively 'O' H.T. is rechargeable, it lasts for years—it can be recharged whenever necessary (three or four times a year) for only a few shillings—far less than the cost of even

one new Dry Battery. And besides saving you expense and trouble the Lively 'O' will give you better Wireless. It gives smoother, purer current than any H.T. Dry Battery can ever give. It never crackles or hums, its output is steady right up to the time when it needs recharging. You can buy the Lively 'O' Rechargeable H.T. Battery at any Wireless Shop.



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Capacity 2,750 millamps **5/6**
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TUESDAY

626 kc/s (479.2 m.)

MIDLAND REGIONAL

December 2

12.0 London Regional Programme

1.0 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
March, The Queen of Sheba Gounod
Ballad, Absent Metcalf
Second Arabesque Debussy
Selection, Mignon Ambroise Thomas
Entr'acte, Les Sylphides Cussans
Ballad, The lost Chord Sullivan
Song without Words }
Suite, Casse Noisette (The Nut- } Tchaikovsky
cracker)..... }

2.0-3.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Suite of Four Pieces Friml
Italian Serenade Helmburgh Holmes
Waltz, Die Fledermaus (The Bat) Johann Strauss
From the Highlands (A Fantasy on Scots
Melodies) arr. Langey
Galliard and Gigue Lacomme
Tango, Argentine Love Carlos
Dance Suite, Young England Bath

5.15 THE CHILDREN'S HOUR

Selections by THE MIDLAND STUDIO ORCHESTRA,
directed by FRANK CANTELL, including a
'Scottish Fantasy' (Stephen)

And Scots Reels incidental to the Play
'The Shian,' by JANET MUIR

Scots Songs by JANET MACFARLANE (Soprano)
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

MAUD BOSTOCK (Soprano)

JAN BERENSKA (Violin and Violoncello)

ORCHESTRA

A Children's Suite (Part I)..... John Ansell

MAUD BOSTOCK

Shepherd, thy Demeanour vary

arr. Lane Wilson

A Birthday Huntington Woodman

A Thrush's Love Song Alison Travers

ORCHESTRA

Serenade, La Berceuse Gounod
Malaguena (Spanish Dance) Moszkowski

7.10 JAN BERENSKA (Violin)

Hymn to the Sun

Rimsky-Korsakov, arr. Kreisler

Souvenir of Haydn Leonard

MAUD BOSTOCK

The Willow Song Coleridge-Taylor

A Spring Morning Lane Wilson

ORCHESTRA

Selection of Dorothy Forster's Popular Songs
arr. Higgs

7.42 JAN BERENSKA (Violoncello)

Liebeslied (Love Song)..... Berenska
Ave Maria Schubert, arr. Squire

ORCHESTRA

Suite, Russet and Gold Sanderson

8.0 DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

8.25 Midland News

8.30 London Regional Programme

9.0 A Band Concert

THE DUNLOP WORKS BAND

Conducted by ARTHUR TOMLINSON

GLADYS JONES (Contralto)

BAND

March, Hercules Rimmer
Selection, Patience Sullivan

GLADYS JONES

Orpheus with his Lute Eric Coates
Song of the Blackbird }
Fair House of Joy } Quilter

9.30 BAND

Cornet Duet, Two Comrades Rimmer
(Messrs. MOAKES and MUDD)
Selection, The Mastersingers Wagner

GLADYS JONES

O lovely Night Landon Ronald
Butterfly Wings Phillips
Can't remember Goatley

9.55 BAND

Intermezzo, Village Bells Picquard
Waltz, The Choristers Dodicell
The Dance of the wooden Doll Hessler

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

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*.

December 2 CARDIFF TUESDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme
- 5.15 THE CHILDREN'S HOUR
 'The Queen and the Washerwoman'
 A Legend of St. Brandon's Hill, Bristol
 by
 DOROTHY WORSLEY
 'Let's Pretend'—II
 What Play shall we do?
 by
 CONSUELO DE REYS
- 6.0 Miss CONSUELO DE REYES. Producer of the Little Theatre, Citizen House, Bath: 'Talks to Amateur Dramatic Societies—II, How to choose a play'
- 6.15 National Programme
- 7.0 EGWYL GYMRAEG
 A WELSH INTERLUDE
 (From Swansea)
 'Pynciau'r Dydd Yng Nghymru'
 Gan
 Yy Athro E. ERNEST HUGHES
 'Current Topics in Wales'
 A Review in Welsh
 by
 Professor E. ERNEST HUGHES
- 7.25 National Programme
- 7.45 'Phantomime'
 A Ghostly Programme
 by
 DOROTHY EAVES
 Artists:
 GLYN EASTMAN; ELSIE EAVES; SIDNEY EVANS;
 JOHN RORKE; MARY CARDEW; NAN PORTER;
 RICHARD BARRON; THE WEST REGIONAL TRIO
 A winter's evening, a log fire and a family party gathered in an old country house—could any circumstances be more conducive to a ghostly visitation? But fear not, gentle listener, the headless corpse, the clanking chain are not for us—rather the friendly, gentle ghosts of the past.
- 9.0 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
- 2.10 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 7.0 EGWYL GYMRAEG
 A Welsh Interlude
 (West Regional Programme)
- 7.25 National Programme

- 7.45 London National 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
- 2.10 National Programme
- 5.15 THE CHILDREN'S HOUR
 'Curdie is Captured by the Goblins,' from 'The Princess and the Goblins' (George Macdonald)
 Songs from 'My Book' (Barcroft)
- 6.0 National Programme
- 7.0 Mr. WALTER P. WEEKES: 'The Old Song of Devon'—II, with illustrations by VICTOR MADDOCK (Baritone)
- 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
- 2.10 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. 12.0-1.15:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert, relayed from the Houldsworth Hall, Manchester. The Royal Manchester College of Music Orchestra. 2.10:—National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—The Significance of Buildings—III. Mr. A. P. Simon: 'The Town.' 6.15:—National Programme. 7.0:—Play Producing for Amateurs—II. Mr. L. Du Garde Pouch: 'Costume and Make-up.' 7.25:—National Programme. 7.45:—An Orchestral Concert. The Northern Wireless Orchestra: Overture, Oberon (Weber); Espana (Spain) (Chabrier); Malaguena (Boasidil) (Moskoyevich); 8.8:—Harry Metcalfe (Bass) (From Leeds); Great Isis, great Osiris (Mozart); Tomorrow (Keel); Young Tom o' Devon (Kennedy Russell); Myself when young (Liza Lehmann). 8.18:—Orchestra: The harmonious Blacksmith (Handel); Miniature Suite (Eric Coates). 8.43:—Harry Metcalfe: Proud and fearless (Buononcini); Santa Barbara (Kennedy Russell); Insheltered Vale (German Folk Melody, arr. F. Moffat); Harlequin (Sanderson). 8.53:—Orchestra: Overture, Russian and Ludmila (Glinka) (By Request). 9.0:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 10.40-12.0:—Dance Music. Bertin's Dance Band, relayed from the Empress Ballroom, The Winter Gardens, Blackpool (National Programme).

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December 3

DAVENTRY
193 kc/s (1,554.4 m)

WEDNESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST

10.45-11.0 'THE WEEK IN WEST-
MINSTER'
LADY CYNTHIA MOSLEY, 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
NORA DESMOND (Soprano)
DAVID CARVER (Baritone)

2.25 Interlude

2.30 FOR THE SCHOOLS
Professor WINIFRED CULLIS, C.B.E.:
'Biology and Hygiene for Senior
Schools: Your Body Every Day—XI,
'Work'

2.55 Interlude

3.0 Mr. J. C. STOBART and Miss MARY
SOMERVILLE: 'Children in Books—XI,
Some Modern Children: The Golden
Age and Dream Days'

3.25 Interlude

3.30 A Concert
EVA FORST (Contralto)
EILEEN ANDJELKOVITCH (Violin)
EVELYN MUNBO (Pianoforte)

4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT
CINEMA

Relayed from WASHWOOD HEATH,
BIRMINGHAM

Russian Ballet Music *Luigini*
I love you truly } *Jacobs-Bond*
Just 'a-wearyin' for you }
Polka *Lardelli*
Hungarian Dances (Nos. 5 and 6) *Brahms*

5.15 The Children's Hour
The Story of 'The Black Baby and the
V.C.,' from 'What Happened Then'
(W. M. Letts)
Mandoline and Banjo Solos played by
MARIO DE PIETRO
'The Princess Cries for the Moon'
(Rene M. Worley)



B.B.C. Symphony Concert

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

Benno Moiseivitch (Pianoforte)

The B.B.C. Symphony Orchestra

(Leader, Arthur Catterall)

Conducted by

Sir Landon Ronald



Programme :

Part I: 8.0—9.0

Overture, Leonora, No. 3 *Beethoven*
Concerto No. 5 in E Flat, for Pianoforte and
Orchestra (The Emperor) *Beethoven*
Allegro; Adagio; Allegro

Part II: 9.15—9.50

Symphony No. 5 in C Minor (Op. 67)... .. *Beethoven*
Allegro; Andante con moto; Allegro (Scherzo
and Trio) leading into Allegro (Finale)

(Notes on page 592)

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



6.0 Mr. ARTHUR CULLEY: 'Young
Farmers' Clubs'

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
OLD ITALIAN SONGS
Sung by
MARY BONIN and JOHN THORNE

7.0 Mr. KENNETH LINDSAY: 'Why Isn't
There More Emigration?' (Under the
auspices of the Oversea Settlement
Department)

7.25 'INDUSTRY LOOKS AHEAD'—
X
Mr. C. R. ASHBE: 'The Case for the
Craftsman'

7.45 Interval

8.0 B.B.C. Symphony
Concert

Relayed from THE QUEEN'S HALL,
LONDON
(Sole Lessees, Messrs. Chappell and Co.,
Ltd.)
(See centre of page)

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

9.15 Symphony Concert
Part II

9.50 Topical Talk

10.5 Shipping Forecast; - New York
Stock Market Report

10.10 THE GERSHOM PARKINGTON
QUINTET

Selection, The Maid of the Mountains
Fraser-Simson
Impromptu *Schubert*
On Wings of Song *Mendelssohn*
Three Dances (Nell Gwyn) ... *German*

11.0-12.0 DANCE MUSIC

BILLY MASON and his CAPREANS, from
THE CAFÉ DE PARIS

This Week's Epilogue:

'THE KINGDOM OF HEAVEN'
'COMETH NOT WITH OBSERVATION'
Ancient and Modern, 219, Hail to
the Lord's Anointed
Luke xvii, 20-24
Ancient and Modern, 154, When
God of Old
II Timothy iv, 5-8

WEDNESDAY

LONDON PROGRAMMES

December 3

LONDON NATIONAL

1,148 kc/s (261.3 m.)

See also National Daventry Programme on page 613

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 HABCK
From THE RESTAURANT FRASCATI2.0 A Ballad Concert
NORA DESMOND (Soprano)
DAVID CARVER (Baritone)

2.25 Interlude

2.30-3.25 FOR THE SCHOOLS

5.15 THE CHILDREN'S HOUR

6.0 Mr. ARTHUR CULLEY: 'Young Farmers' Clubs'

6.15 'The First News'

6.35 London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music

7.0 Mr. KENNETH LINDSAY: 'Why isn't there more Emigration?' (Under the auspices of the Oversea Settlement Department)

7.25 'INDUSTRY LOOKS AHEAD'—X
Mr. C. R. ASHBE: 'The Case for the Craftsman'

7.45 Interval

8.0 B.B.C. Symphony Concert
Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
BENNO MOISEWITZ (Pianoforte)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, ARTHUR CATTERALL)
Conducted by Sir LONDON RONALD

9.0 'The Second News'

9.15 Symphony Concert
Part II

9.50 Topical Talk

10.5 New York Stock Market Report

10.10-11.0 THE GERSHOM PARKINGTON QUINTET
Selection, The Maid of the Mountains
Fraser-Simson
Impromptu Schubert
On Wings of Song Mendelssohn
Three Dances (Neil Gwyn) German

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

Dr. ERNEST BULLOCK (Organist and Master of the Choristers of Westminster Abbey)
Relayed from ALL SAINTS', MARGARET STREET
Introduction and Passacaglia in D Minor
Max Reger

Sonata in E Flat (First Movement).....Bach

DOROTHY ORD-BELL (Soprano)

O del mio dolce ardor (O Zephyr soft and kind)
Gluck

Cangio d'Aspetto (I turn from the Sight) Handel

Dr. ERNEST BULLOCK

Chorale, Prelude, Lovely... Vaughan Williams

Prelude and Fugue in A Minor.....Bach

DOROTHY ORD-BELL

Zueignung (Dedication) Strauss

Traum Durch die Dämmerung (Dream
through the Twilight)..... Strauss

Boat Song Felice Weingartner

My true Love hath my Heart
William Hurlestone

Dr. ERNEST BULLOCK

Chorale, Prelude, All Glory, Laud and Honour
(in D) Bach

Prelude in G Macpherson

Rhapsody No. 3 Howells

1.0 Gramophone Records

1.30 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTRELL
(From Midland Regional)

Selection, Chu Chin Chow..... Norton

ERIC CROSS (Tenor)

Malvern Hills in Spring (Songs of the
The little Girl from Hanley } Malvern Hills)

Way Coningsby Clark

The Ledbury Train Coningsby Clark

In the City Coningsby Clark

ORCHESTRA

Waltz, Naples Waldteufel

2.0 ELSA TOOKEY (Violoncello)

Abendlied Schumann, arr. Becker

Madrigal Squire

ORCHESTRA

Selection, Il Trovatore Verdi, arr. Godfrey

ERIC COATES

A Song at Dawn Hubert Brown

Serenade Myrberg

The grey House Messenger

Yearning Eric Coates

2.35 ORCHESTRA

Canzonetta Godard

Vivienne Finck

ELSA TOOKEY

Concert Polonaise Popper

2.50-3.0 ORCHESTRA

Narcissus Nevin
Dickon o' Devon Holliday

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 THE J. H. SQUIRE CELESTE OCTET

Serenade in A Drigo

The Butterfly Bendix

RICHARD FORD (Baritone)

Songs

OCTET

Memories of Chopin arr. Willoughby

ROSA ALBA (Soprano)

Coronation Day in Fairyland..... Betsy

A Spring Rhapsody (Voice and Pianoforte)
Selwyn Lloyd

If ever I marry at all..... Dunhill

Il est doux, il est bon (He is kind, he is good)
Massenet

OCTET

Absent..... Metcalf

A Song of Sleep..... Somerset

Peter Pan Crook

RICHARD FORD

Songs

OCTET

A Vision of Christmas-Tide J. H. Squire

ROSA ALBA

Spring Time..... Vidal

Vesper Hymn..... arr. Stevenson

The Lark Lawes

L'Eté (Summer)..... Chaminade

OCTET

Good Company arr. Willoughby

8.0 Mr. OTTO SIEPMANN: German Talk

8.30 Regional News

8.35 'Contrasts'

(See foot of page)

9.35 THE VICTOR OLOF SEXTET

A Delibes Programme

Suite, Airs and Dances in the Ancient Style
(Le Roi S'Amuse, The King's Diversions)

Selection, Sylvia

Ballet Suite, La Source (The Fountain)

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 DANCE MUSIC

BILLY MASON and his CAPHEANS, from THE CAFÉ
DE PARIS

'CONTRASTS'

Devised and arranged by Derek McCulloch.

CAST:

Kate Winter — Hubert Eisdell — Andrew Churchman — Philip Wade
Billy Scott Comber — George F. Allison.

At the two pianos: Harry S. Pepper and Doris Arnold.

The Gershom Parkington Quintet

Produced by Gordon McConnell.

Broadcast tonight at 8.35.



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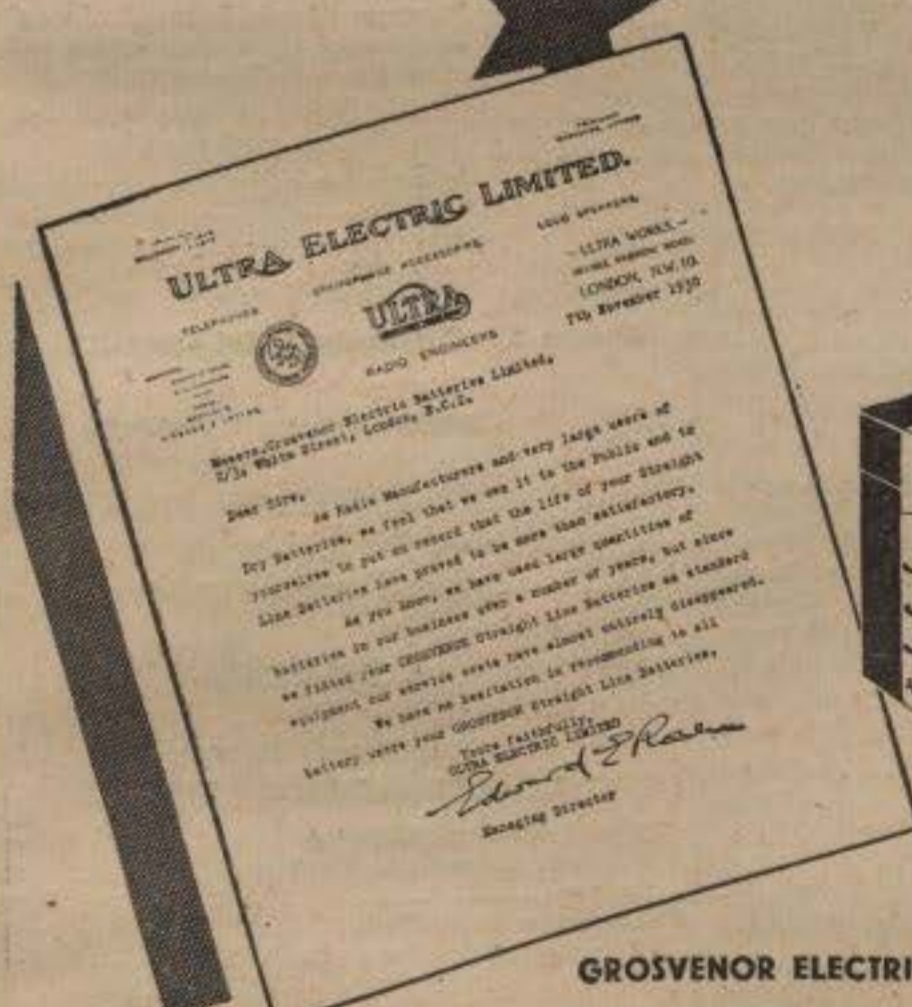
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66 volts	- - 9/6
9 volts	- - 1/9
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DAYMARK BLADE!



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Daymark Blade, Spare Blade Box and handsome Leatherette Spring Lid Case complete for

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MADE IN ENGLAND
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W. J. MYATT & CO., LTD., BIRMINGHAM

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Back View



Front View



Side View

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"BRACE YOURSELF WITH A SPAN."

WEDNESDAY 626 kc/s (479.2 m.) **December 3**
MIDLAND REGIONAL

12.0 *London Regional Programme*
1.30 **THE MIDLAND STUDIO ORCHESTRA**
Directed by FRANK CANTELL
Selection, Chu-Chin-Chow Norton
ERIC CROSS (*Tenor*)
Malvern Hills in Spring
The little Girl from Hanley Way (Songs of the Malvern Hills)
The Ledbury Train Coningsby Clarke
In the City
ORCHESTRA
Waltz, Naples Wulftuefel

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
Fantasy, Madame Butterfly Puccini, arr. Tavan
PERCY THOMPSON (*Baritone*)
Gathering Daffodils arr. Somervell
The Song of the Tinker James Dear
Come, my own One Butterworth



PERCY THOMPSON (left) sings during the Children's Hour and also in the evening concert. ERIC CROSS (right), is a soloist in the concert given by the Midland Studio Orchestra at 1.30 this afternoon.

7.5 ORCHESTRA
Suite, Where the Rainbow ends Quilter
AMY JAMES and NORAH FELL (*Two Pianofortes*)
Gavotte (Third Suite) Arensky
Allegro (Sonata in D) Mozart
PERCY THOMPSON
The pretty Creature
Storage, arr. Lane Wilson
Hear me, ye Winds and Waves
Handel, arr. A. L.
7.38 ORCHESTRA
Berceuse (Cradle Song) Järnfeldt
Intermezzo (Pianoforte Concerto)
Schumann, arr. Finck

AMY JAMES and NORAH FELL
Scherzo and Andante (Symphonic Duo) Lefebvre-Wely
Hide and seek Tailleferre

2.0 ELSA TOOKEY (*Violoncello*)
Abendlied (Song of Evening) Schumann, arr. Becker
Madrigal Squire
ORCHESTRA
Selection, Il Trovatore Verdi, arr. Godfrey
ERIC CROSS
A Song at Dawn Hubert Brown
Serenade Myrberg
The grey House Messenger
Yearning Eric Coates

ORCHESTRA
Russian March (Russian Ballet Music) Luigini

2.35 ORCHESTRA
Canzonetta Godard
Vivienne Finck
ELSA TOOKEY
Concert Polonaise Popper
2.50-3.0 ORCHESTRA
Narcissus Nevin
Dickon o' Devon Holliday

8.0 *London Regional Programme*
8.30 *Midland News*
8.35 *London Regional Programme*
9.35 **Organ Recital**
by
Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Grand Choeur Dialogue Gigout
Prelude, Fugue and Variation Franck
Scherzo Harvey Grace
Cantilene in A Flat Wolstenholme
Passacaglia and Fugue in C Minor Bach

5.15 **The Children's Hour**
'Chords on Cords,' a Talk, by NICOLINA TWIGG
NORMAN NEWMAN and his Saxophone
'Great Gales of last Winter'—Tales of the Sea,
by ROBERT ASCROFT, M.B.E.
Songs by PERCY THOMPSON (*Baritone*)

10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.30 *Experimental Transmission for the Radio Research Board by the Fultograph Process*
10.35-11.0 *London Regional Programme*

December 3 **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 NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

2.0 National Programme

3.30 THE NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
GWYNETH EDWARDS (Soprano)

4.45 National Programme

5.0 A Recital

of excerpts from the Works of
SIR WILLIAM WATSON
By R. N. GREEN-ARMYTAGE

Relayed from
THE CEREMONY OF WELCOME AND HOMAGE
to the distinguished
Poet at
THE PUMP ROOM, BATH

5.15 THE CHILDREN'S HOUR

'The Old Piano' A Play by EVELYN AMEY
and DOROTHY COOMBS

6.0 National Programme

10.5 West Regional News

10.10-11.0 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

10.5 West Regional News

10.10-11.0 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

10.5 Local News and Mid-week Sports Bulletin

10.10-11.0 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. Mabel Wilshaw (Soprano). Hal Mason and Charlie Wren (Light Syncopated Numbers). 5.15:—The Children's Hour. 6.0:—National Programme. 10.5:—North of England News. 10.10-11.0:—The Prodigal Husband. A Play in One Act by Claudia L. Wood. Performed by the Yorkshire Comedy Players. Produced by F. A. Carter (From Leeds).

**STARS THAT GIVE US
FACES LIKE FISH**

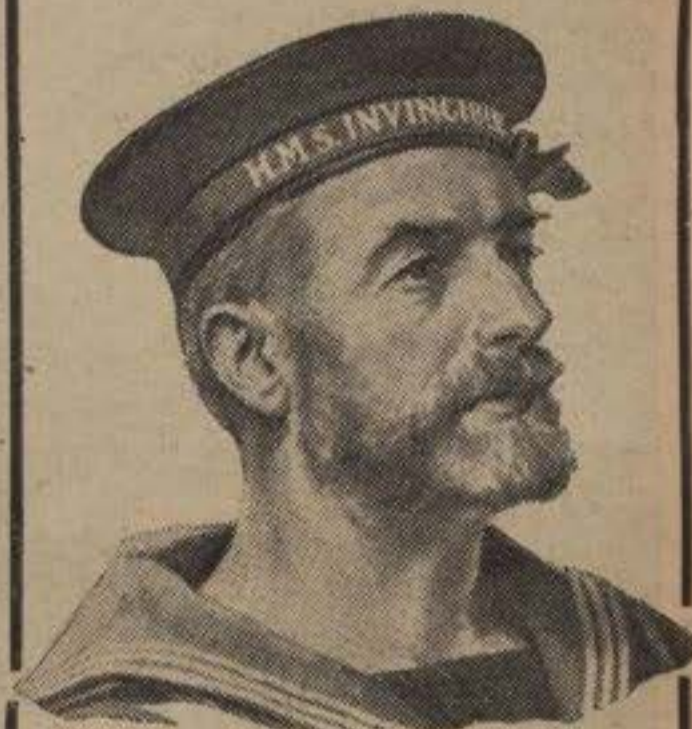
(Continued from page 587.)

Louis XI, who predicted that the King would die the day after he did, and was therefore pampered to such an extent that he became quite embarrassed. Great generals have been notably superstitious. Even today one finds many retired soldiers who believe that the English are the lost tribes of Israel, and quote the measurements of the Great Pyramid as authority.

So far, the domestic uses of astrology do not seem to have been fully exploited. But the time may come when dogs' horoscopes are attached to their pedigrees, and mistresses will insist on inspecting the natal chart of the housemaid before they engage her. One may imagine them leaving the registry office, muttering: 'Dear me, what a nuisance; she would have suited perfectly—such a superior girl too, but how could I take her, with Mars in Taurus when she was born? Think of the china!'

To anyone who contemplates taking up astrology as a profession, I should like to say a word of warning. Be careful if you go to America. A certain famous gangster had an astrologer attached to his staff whom he used to consult before 'bumping any one off,' or starting on a new kind of 'racket.' At first everything went swimmingly. The gangster prospered and the astrologer's salary was raised. One day he advised them that, as Jupiter was in Sagittarius, a go at a bank was indicated. Unfortunately something went wrong, and several of the gang were caught. Before going to the Attorney's office to arrange for bail, the Chief paid a visit to that astrologer in his little observatory on the night-club roof and shot him dead.

MAURICE L. RICHARDSON.



**A
good item
on any
programme**

*Player's
Please*





I start . . .

Voices speak and sing. Taut wires are struck. Air rushes across great organ pipes—tall as trees. I am born for I am SOUND itself. Speed is mine; a second and I am gone a thousand feet. I leap from throat to microphone—one step from broadcaster to listener. My journey begins. A million pounds of machinery flash me into space . . . down your aerial . . . into your set . . . into your valves. *Make me myself again through—*

Mullard
THE · MASTER · VALVE

December 4

DAVENTRY

THURSDAY

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 TRIALS OF A FAMILY'—XII

Mrs. H. A. L. FISHER: 'Prevention is Better than Cure'

12.0 A Concert

VERA FLORENCE (Soprano)
GWYNNEETH TROTTER (Violin)
DOROTHY CALLENDER (Pianoforte)

1.0-2.0 EDWARD O'HENRY

At THE ORGAN OF TUSSAUD'S CINEMA

2.10 FOR THE SCHOOLS

Dr. ERNST DEISSMANN: 'German Reading—VI, Brüder Grimm': (1) Doktor Allwissend, p. 236; (2) Rumpelstilzchen, p. 185

(* This book may be obtained, price 1s. 6d. post free, from the Anglo-German Academic Bureau, 58, Gordon Square, W.C.1.)

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech—XI, What Happens when we Talk too Fast'

3.0-3.45 EVENSONG

From WESTMINSTER ABBEY

4.5 'THE MUSIC OF SOME GREAT COMPOSERS'—XI

By Mr. C. ARMSTRONG GIBBS

4.25 Interlude

4.30 Light Music

THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEYER
From GROSVENOR HOUSE

5.15 The Children's Hour

'THE NORTH POLE'

Professor WUNCLE breaks the Ice, and describes his journey to the Frozen North

6.0 V. C. CLINTON BADDELEY

Reading from

'DAVID COPPERFIELD,' by CHARLES DICKENS

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 London Stock Exchange Report

6.35 Market Prices for Farmers

6.40 The Foundations of Music

OLD ITALIAN SONGS

SUNG BY
MARY BONIN AND JOHN THORNE

7.0 'THE CINEMA'

Mr. FRANCIS BIRRELL

HENRY WENDON

O Mistress mine } Quilter
Blow, blow, thou Winter Wind }
Some Rival has stolen my true Love away }
Lucy Broadwood

BAND

Overture, Fidelio Beethoven

LINDA SEYMOUR

Song of the Genie Bantock
Mary of Allendale arr. Lane Wilson

BAND

Danish Rhapsody
Olsen, arr. Gerard Williams

HENRY WENDON

Bonnie Mary of Argyle Traditional
My lovely Celia Morro, arr. Lane Wilson

BAND

Intermezzo (Manon Lescaut) Puccini, arr.
Witches' Dance (Le Villi) R. J. F. Hoagill

LINDA SEYMOUR

By the Fireside (James Lee's Wife)

Somerville

Now sleeps the crimson Petal Quilter
A Song of London Cyril Scott

BAND

Entrance of Rosebearer and Duet Strauss
Ochs' Waltz (Der Rosenkavalier)
(The Rosebearer) }

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast; New York Stock Market Report

9.20 Sir WILLIAM BEVERIDGE, K.C.B.,
Director of the London School of Economics and Political Science:
'TRADE WITHIN THE EMPIRE'

9.40 Vaudeville

1. JOAN and NANCY ALLEN-BROWN
SONGS AND DUETS WITH UKULELE ACCOMPANIMENT

2. EDITH GUNTHORPE and CECIL BAUMER

IN DUETS ON TWO PIANOS

3. A FOREST FANTASY

'ONE NIGHT IN SUMMER'

Books and Lyrics by RALPH NEALE

Music by ALFRED REYNOLDS

Conducted by the COMPOSER

4. RONALD FRANKAU

ENTERTAINER

5. MURIEL GEORGE and ERNEST BUTCHER
IN FOLK SONGS and DUETS

GERSHOM PARKINGTON and his ORCHESTRA

10.45-12.0 DANCE MUSIC

NOBLE SIDDLE, and his BAND, from CIRO'S CLUB

12.0-12.5 Experimental Transmission for the Radio Research Board

By the Fultograph Process



THE WEST FRONT OF THE ABBEY.
A drawing, by Karl Hagedorn, of the most familiar view of Westminster Abbey, from which Evensong will be relayed this afternoon.

7.25 'WHAT IS LIBERTY?'—IV

Professor ERNEST BAIKER, Litt.D., LL.D., Professor of Political Science, Cambridge University

7.45 THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

LINDA SEYMOUR (Contralto)

HENRY WENDON (Baritone)

BAND

March of the Knights of the Grail (Parsifal)
Wagner

THURSDAY

LONDON PROGRAMMES

December 4

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 **THE SHEPHERD'S BUSH PAVILION**
ORCHESTRA
Conducted by LOUIS LEVY
From THE SHEPHERD'S BUSH
PAVILION

1.15 **A Lunch Hour Concert**
Relayed from THE TOWN HALL,
BIRMINGHAM
(From Midland Regional)

2.0-3.0 **THE MIDLAND STUDIO**
ORCHESTRA
Directed by FRANK CASTELL
(From Midland Regional)

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'**
—IV
Dr. D. JORDAN LLOYD, D.S.C.:
'Food Preservation in the Future'

7.0 **MARIUS B. WINTER**
and his
DANCE ORCHESTRA

7.45 **Light Opera and Musical**
Comedy
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, Pirates of Penzance Sullivan
Two Items from A Princess of Kensington
German

QUARTET
'Four Jolly Sailors'
GEORGE BAKER, STANLEY RILEY, TOM PURVIS,
SAMUEL DYSON
FINALE TO ACT I
VIVIENNE CHATTERTON, DORIS OWENS, TOM
PURVIS, STANLEY RILEY, SAMUEL DYSON,
GEORGE BAKER and CHORUS
Waltz, Lilac Time Schubert, arr. Clutsam

8.45

'IF'

By LORD DUNSANY
The music specially composed by
Lady DENISON ROSS

Cast

John Beal ERNEST THESSIGER
Mary Beal GLADYS YOUNG
Liza OLIVE WALTER
Ali DINO GALVANI
Bill (Two railway porters) EDWIN ELLIS
Bert (Two railway porters) PHILIP WADE
The Man in the Corner
EDGAR B. SKERT
Miralda Clement
LILIAN HARRISON
Hafiz el Alcolahn... ERNEST MILTON
Daoud HAROLD RUTLAND
Archie Beal
Ben Hussein, Lord of the Pass
ANDREW CHURCHMAN
Omar, a singer... BERTRAM BINYON
The Shaik of the Bishareens
HECTOR ABBAS
Officer-at-Arms ERNEST DIGGS
Notables, Soldiers, Bishareens,
Dancers
HAROLD COLONNA, WILLIAM LUFF,
N. CAMPBELL FLETCHER
The Play produced by
LANCE SIEVEKING



ERNEST THESSIGER (left) plays John Beal, and ERNEST MILTON (right) Hafiz el Alcolahn, in Lord Dunsany's 'If,' which will be broadcast tonight at 8.45, and in the National programme tomorrow night.

THE POLICEMAN'S SERENADE

A Grand Little Opera
Words by A. P. HERBERT

Susan VIVIENNE CHATTERTON
Milkman TOM PURVIS
Burglar SAMUEL DYSON
Policeman GEORGE BAKER
Selection, Veronique Messenger

8.40

Regional News

10.15 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-12.0 **DANCE MUSIC**

NOBLE SISSLE and his BAND, from CIRO'S
CLUB

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

12.0 **EDWARD O'HENRY**
AT THE ORGAN OF TUSSAUD'S CINEMA

1.0-2.0 **A Concert**
VERA FLORENCE (Soprano)
GWYNNETH TROTTER (Violin)
DOROTHY CALLENDER (Pianoforte)

2.10-2.45 **FOR THE SCHOOLS**

3.0-3.45 **EVENSONG**
From WESTMINSTER ABBEY

4.5-4.25 **'THE MUSIC OF SOME GREAT**
COMPOSERS—XI
Mr. C. ARMSTRONG GIBBS

5.15 **THE CHILDREN'S HOUR**

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme
on page 619)

6.0 **V. C. CLINTON BADDELEY**
Reading from 'DAVID COPPERFIELD'
(Charles Dickens)

6.15 **'The First News'**
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 **'THE CINEMA'**
Mr. FRANCIS BIRRELL

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

7.45 **A Military Band Concert**
LINDA SEYMOUR (Contralto)
HENRY WENDON (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

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

9.15 New York Stock Market Report

9.20 Sir WILLIAM BEVERIDGE, K.C.B., Director
of the London School of Economics and
Political Science
'Trade within the Empire'

9.40-10.45 **Vaudeville**



"here's a fine gift for the kiddies" —
A BIG

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OF CHRISTMAS CRACKER FAME

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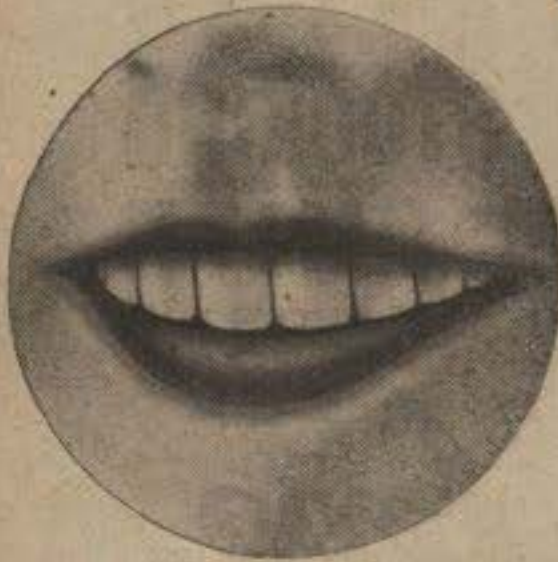
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No. 14

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THAT THEY
ARE NOW
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MILTON

THURSDAY 626 kc/s (479.2 m.) December 4 MIDLAND REGIONAL

12.0 *London Regional Programme*

1.15 **A Lunch Hour Concert**
Relayed from THE TOWN HALL, BIRMINGHAM
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by LESLIE HEWARD
Overture, The Merry Wives of Windsor *Niccolò*
Symphony in G Minor, K 550 *Mozart*
Two String Pieces:
Sæterjontens Sontag (Sunday)..... *Ole Bull*
Polka *Glazunov*
South African Patrol *Heward*

2.0-3.0 THE MIDLAND
STUDIO ORCHESTRA
Directed by FRANK
CANTELL
Overture, The Yellow
Princess *Saint-Saëns*
Fantasy, Don Pas-
quale
Donizetti, arr. Tavan
Waltz, Are-en-Ciel
(Rainbow)
Waldteufel
Two Shakespearean
Sketches... *O'Neill*
Selection, Sylvia
Delibes, arr. Tavan
Pizzicato *Drigo*
Suite, Le Roi s'amuse
(The King's Diver-
sions)..... *Delibes*

5.15 The Children's
Hour
'Uncle Septimus,'
another Adventure,
by L. B. POWELL
JACKO and TONY in
Duets
HAROLD PARKER and
his Xylophone

6.0 *London Regional
Programme*

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

6.40 'FOOD SUPPLY AND THE FUTURE'—IV
DR. D. JORDAN LLOYD, D.S.C.: 'Food Preserva-
tion in the Future'
(*London Regional Programme*)

7.0 MARIUS B. WINTER
and his
DANCE ORCHESTRA
(*London Regional Programme*)

7.30 **A Symphony Concert**
Relayed from THE TOWN HALL, BIRMINGHAM
THE CITY OF BIRMINGHAM
ORCHESTRA
Conducted by LESLIE HEWARD
ARTHUR DE GREEF (*Pianoforte*)

ORCHESTRA
Second Roumanian Rhapsody in D.... *Enesco*
Iberia (Images No. 2) *Debussy*
Symphony in C (Jupiter) *Mozart*
Allegro; Andante; Menuetto-Allegretto;
Allegro

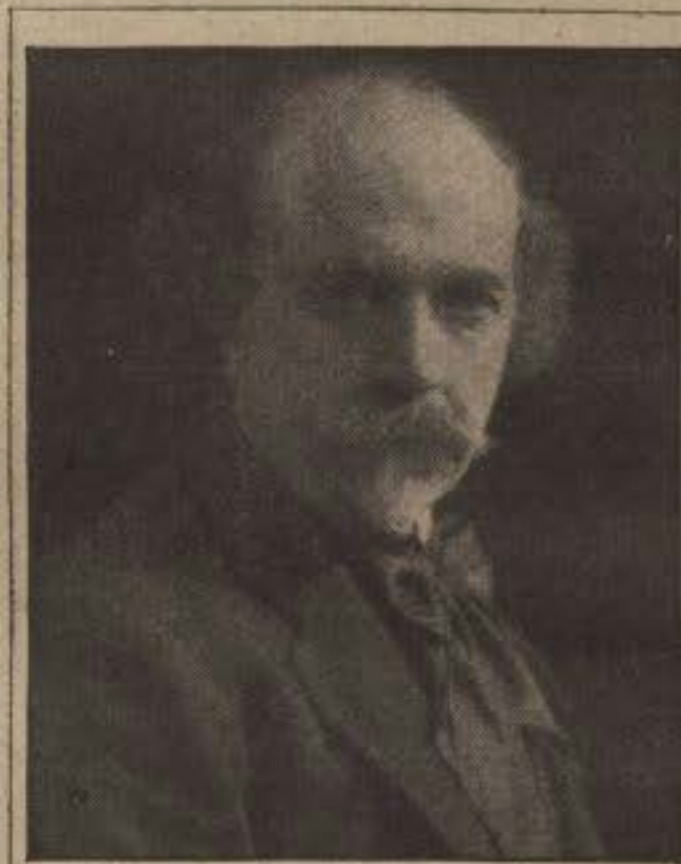
8.30 Midland News

8.35 J. D. KIRKPATRICK
Reading
(from the Studio)

'Over the Fireside
with Silent Friends'
(*Richard King*)

8.50 **Symphony
Concert**
(*Continued*)
ARTHUR DE GREEF
and Orchestra
Concerto in G Minor
Saint-Saëns
ORCHESTRA
Suite, Tsar Sultan
Rimsky-Korsakov

9.35 **Herman
Finck's Music**
THE MIDLAND
STUDIO
ORCHESTRA
Directed by FRANK
CANTELL
Suite, My Lady
Dragon-fly
Two Little Dances,
Minuet; Gavotte



ARTHUR DE GREEF
is the soloist in the Symphony Concert
given by the City of Birmingham Or-
chestra and relayed from the Town Hall
this evening at 7.30.

Veil Dance, Mystic Beauty
In the Shadows
Dance Suite, Decameron Nights

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

10.30-10.45 *London Regional Programme*

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December 4 CARDIFF THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 2.10 National Programme
 4.45 LIGHT MUSIC
 by
 BOBBY'S STRING ORCHESTRA
 Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
 5.15 THE CHILDREN'S HOUR
 SPIC AND SPAN
 KENNETH ELLIS (Bass)
 6.0 Mr. GEORGE EYRE EVANS: 'The Nelson
 Relics in Carmarthen Museum'
 (From Swansea)

6.15 National Programme
 6.35 Market Prices for Farmers
 6.40 National Programme
 7.45 A Welsh Variety Programme
 THE RAMBLY MALE VOICE CHOIR
 Conducted by W. M. WILLIAMS
 Captain Morgan's March } Welsh Airs, arr.
 Y Doryn Pur } W. M. Williams
 Night } Schubert
 Durby Kelly } Irish Air, arr. W. M. Williams

Ianto the Happy

or
 THE TALE OF A SHIRT
 An Eastern Extravaganza
 Book by J. HUGH NAGLE
 Lyrics by DOROTHY EAVES
 Music by MAI JONES
 Scene 1
 The Palace of the Rajah of Ping
 Scene 2
 The Jungle
 Scene 3
 Same as Scene 1

The Rajah of Ping DONALD DAVIES
 The Divan of Ping KENNETH ELLIS
 The Princess, his daughter ELSIE EAVES
 Ianto Evans, a ship's officer .. SIDNEY EVANS
 Slaves, attendants, courtiers, etc.

GWEN DAVIES (Contralto)
 Cobler du Bach } W. Hubert Davies
 Daow 'nghariad i' }
 Ton y Melinydd
 Ble'r wyt Ti yn Myned }
 (Welsh Folk Song Society) } Dr. J. Lloyd Williams
 Hiraeth }

TED HOPKINS (The Famous Welsh Humorist)
 Treorchy Fair

THE CHOIR
 Chinese March (Humorous) J. Otto
 I know a Maiden (Welsh
 Air) } arr. W. M. Williams
 Jericho (Negro Spiritual) }
 Swing Low }

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

2.10 National Programme
 5.15 West Regional Programme
 6.15 National Programme
 6.35 West Regional Programme
 6.40 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
 2.10 National Programme
 5.15 THE CHILDREN'S HOUR
 The Story of Sir Galahad and the Holy Grail—
 A Legend of King Arthur, told in Four Scenes by
 L. DU GARDE PEACH
 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
 1.0-2.0 National Programme
 2.10-12.0 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 Liverpool). Albert Batten (Tenor): Brown Eyes I love, Always as I close my Eyes, and Homeward to you (Eric Coates). Kathleen Chittendon (Pianoforte): Waltz in F and Prelude in D Flat (Chopin); Le Coucou (The Cuckoo) (Daquin). Joy Carter (Violin): Romance from Sonatas in A (Paul Juon); Melodie Tartare (Kosloff); Tango (Baldowski). Albert Batten: Sleepy old Street in a sleepy old Town (Mary Nightingale); Devotion (Haydn Wood); I go my way singing (Breville-Smith). Kathleen Chittendon: Country Gardens (arr. Grainger); Ballade in A Flat (Chopin); Golliwog's Cake Walk (Debussy). Joy Carter: Two Irish Folk Songs. The Foggy Dew and I'm the boy for bewitching them (Arthur Alexander); The Admiral's Galliard (Moffat). 2.10:—(Leeds only) National Programme. 4.30:—British Composers. The Northern Wireless Orchestra: Japanese Suite (Hoist)—Prelude and Cremona Dance, Dance of the Marionette, Interlude, Dance under the Cherry Tree, Final, Dance of the Wolves; Sea Sheen (Eric Foggy); Puck's Minuet (Herbert Howells); Three Elfin Dances (Waldo Warner)—Elves, Nymphs, Gnomes Suite, The Three Bears (Eric Coates). 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.45:—A Light Chamber Concert (From Liverpool). The McCullagh String Quartet—Isobel McCullagh, Gertrude Newsham, Helen Rawdon-Briggs, Mary McCullagh. The Liverpool Tudor Singers—Gladys Foster, Elisabeth Dyson, Hetty Rodgers, J. R. Abrahams, Stanley R. Maher. 9.0:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.



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For women with sensitive feet there is no shoe to equal KILTIE 123 for silken smoothness and flexibility of fitting.

COMFORT for BROAD FEET

Made in ladies' sizes and half-sizes



PRICE according to leather from 15/9

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PRICE according to leather from 10/6



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NONE GENUINE WITHOUT STAMP ON EVERY SOLE

free

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GOLDEN SHRED BRAND.

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December 5

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 'READING FOR FUN'—VII
Mrs. OLIVER STRACHEY: 'Books about Nature, Animals and Children'

12.0 A Sonata Recital
MARGOT MACGIBBON (*Violin*)
FREDERIC JACKSON (*Pianoforte*)
Sonata in A.....*Bach*
Andante; Allegro; Andante; Presto
Sonata No. 1.....*Debussy*
With easy movement; Slow; With vigour and animation

12.30 ORGAN RECITAL
by
J. EDGAR HUMPHREYS
Organist and Director of the Choir,
St. Mary-le-Bow, Cheapside
Relayed from
St. MARY-LE-BOW
DOROTHY ROBSON

1.30 A RECITAL OF GRAMOPHONE RECORDS
By CHRISTOPHER STONE

2.25 Interlude

2.30 FOR THE SCHOOLS
'Rural Science,' Mr. D. WARD CUTLER: 'Life in the Soil—VI, How Plant Food is Made'

2.55 Interlude

3.0 'PEOPLES AND LANDS OF THE BRITISH EMPIRE—XI, Australia': Mr. ERNEST YOUNG: 'Australian Animals'

3.20 Interlude

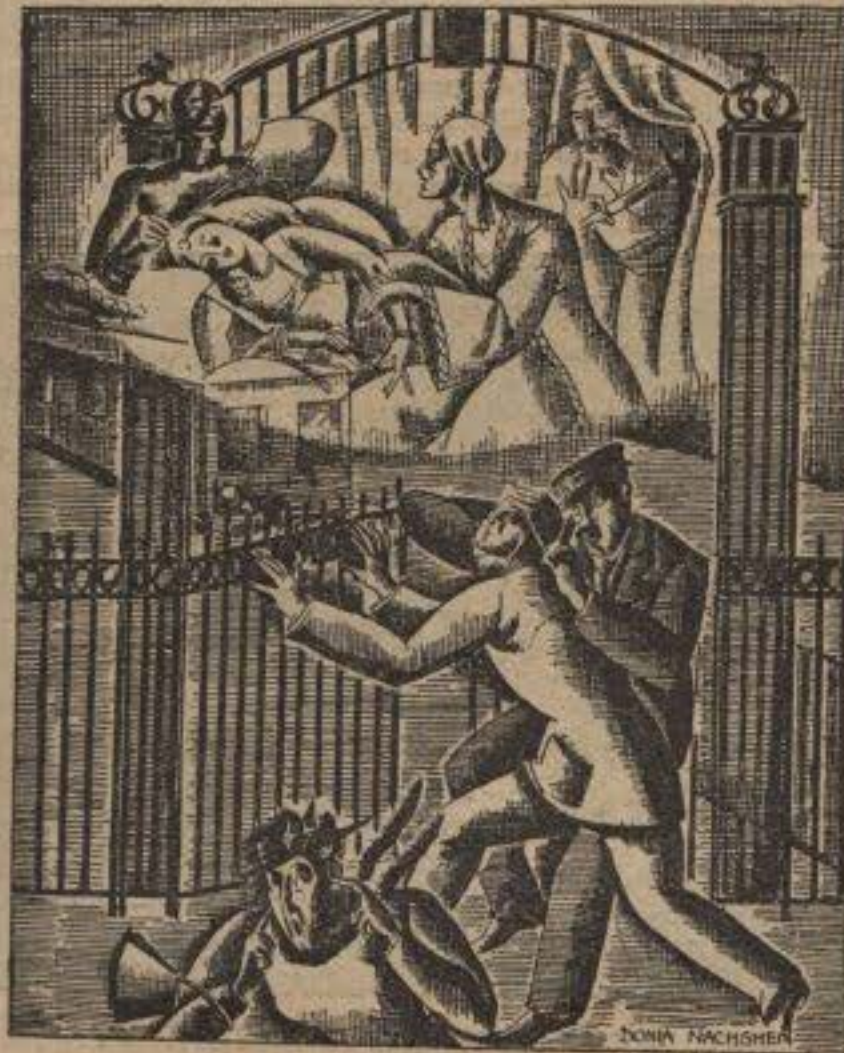
3.25 Mr. FRANK ROSCOE: Friday Afternoon Stories and Talks—XI

3.40 Interlude

3.45 Concert to Schools—VI
THE SYBIL EATON QUARTET: SYBIL EATON (*1st violin*); PIERRE TAS (*2nd Violin*); RAYMOND JEREMY (*Viola*); ALLEN FORD (*Violoncello*); THE WIRELESS SINGERS

4.30 Light Music
MOSCHETTO and his ORCHESTRA
From the MAY FAIR HOTEL

5.15 The Children's Hour
Various songs by ESTHER COLEMAN 'OFF-SIDE'—the Story of an unusual Game of Football, written and told by Mr. 'X'
At approximately 5.30 p.m.: HERE AND THERE—No. VIII being a summary of the weeks' news by STEPHEN KING-HALL



'IF'

By LORD DUNSANY

JOHN BEAL..... Ernest Thesiger
MARY BEAL..... Gladys Young
LIZA Olive Walter
ALI..... Dino Galvani
BILL..... Edwin Ellis
BERT Philip Wade
THE MAN IN THE CORNER..... Edgar B. Skeet
MIRALDA CLEMENT..... Lilian Harrison
OFFICER-AT-ARMS Ernest Digges
DAOUD Harold Rutland
HAFIZ EL ALCOLAHN Ernest Milton
ARCHIE BEAL..... Lawrence Anderson
BEN HUSSEIN..... Andrew Churchman
SHEIK OF THE BISHAREENS..... Hector Abbas
OMAR Bertram Binyon
Notables, Soldiers, Bishareens: Harald Colonna, William Luff, N. Campbell Fletcher

The music specially composed by Lady Denison Ross.
Orchestra under the direction of Leslie Woodgate.

THE PLAY PRODUCED BY LANCE SIEVEKING.
NATIONAL PROGRAMME THIS EVENING AT 7.45.

6.0 Mr. CHARLES W. J. UNWIN: 'Topical Gardening Hints'

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
OLD ITALIAN SONGS
Sung by
MARY BONIN and JOHN THORNE

7.0-7.20 MUSIC CRITICISM
By Mr. ERNEST NEWMAN

7.25 'THE DARK CONTINENT'—X
Mr. G. S. F. TOMLINSON: 'Trustees of Empire'

7.45 'If'
By LORD DUNSANY
(See centre of page)

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

9.30 Shipping Forecast; New York Stock Market Report

9.35 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

9.50 An Orchestral Concert
ENID CRUICKSHANK (*Contralto*)
THE B.B.C. ORCHESTRA
Conducted by
STANFORD ROBINSON
Symphony*Haydn*
ENID CRUICKSHANK
Schlafendes Jesuskind (The sleeping Infant Jesus)... } *Hugo Wolf*
Neue Liebe (New Love)... }
Wie Melodien zieht es mir (Soft Melodies flow)... }
Immer leiser wird mein Schlummer (Ever fainter grows my Slumber) } *Brahms*
ORCHESTRA
Overture, Alfonso and Estrella
Entracte in B Flat } (*Rosamunde*)
Ballet Music in G } *Schubert*
ENID CRUICKSHANK
Queen Elizabeth's Sonnet *Hugh Deacon*
Ye Banks and Braes.... } *Edwin Pain*
When I am dead, my Dearest } *Anthony Collins*
Gavotte (Mignon)... } *Ambroise Thomas*
ORCHESTRA
Le Tombeau de Couperin..... } *Ravel*
Prelude; Forlane; Menuet; Rigaudon

11.0-12.0 DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE BAND
from GROSVENOR HOUSE

FRIDAY

LONDON PROGRAMMES

December 5

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

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 STUDENTS' SONGS
STUART ROBERTSON (Bass)
THE WIRELESS MALE VOICE CHORUS
Conducted by LESLIE WOODGATE
At the Piano,
VICTOR HELY-HUTCHINSON

The Pipe; The Mermaid; Passing by; The Good Rhein Wine; Vive l'amour; Ye Banks and Braes; A-hunting we will go; Drink, Puppy, drink; King Arthur; Funiculi, funicula

7.10 Vaudeville
I. TWO PAIRS
Claude Hulbert and Enid Trevor
Paul England and Pat Paterson

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

12.0 A Sonata Recital
MARGOT MACGIBBON (Violin)
FREDERIC JACKSON (Pianoforte)

12.30 Organ Recital
By J. EDGAR HUMPHREYS
Relayed from ST. MARY-LE-BOW
DOROTHY ROBSON (Soprano)

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 Mr. CHARLES W. J. UNWIN: 'Topical Gardening Hints'

6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 London Stock Exchange Report: Fat Stock Prices for Farmers

2. HALINA BRUCZOWNA Soprano
3. GILLIE POTTER
The Popular Comedian, introduced by 'THE FOURSOME'
who will also interfere every now and again
ORCHESTRA, Conducted by WALFORD HYDEN



'TWO PAIRS' IN VAUDEVILLE TONIGHT. Claude Hulbert (left), Enid Trevor, Paul England and Pat Paterson (right), one of the liveliest of vaudeville teams, take part in the programme this evening at 7.10. They broadcast on the National wavelength on Monday this week.

THE WEEKLY THEATRICAL CARTOON
MARIE TEMPEST
Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON

8.25 Regional News
8.30 'ELECTRICITY IN OUR BODIES'—IV
Mr. BRYAN H. C. MATTHEWS: 'The Nerve Telegrams'

9.0 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, The Magic Flute Mozart
WILLIAM BARRAND (Bass)
Tommy Lad Margetson
The Spanish Lady arr. Hughes
The Derby Ram Hurlstone
Tally Ho! Leoni

BAND
Fugue in G Minor
Bach, arr. Gerrard Williams
RUTH GOURLAY (Pianoforte)
Intermezzo in A Brahms
Ballad in G Minor
BAND
Intermezzo, Op. 9 Arensky
Slav Dance, No. 7 Dvorak
WILLIAM BARRAND
Off to Philadelphia Haynes
Out where the big Ships go
T. J. Hewitt
Rock'd in the Cradle of the Deep
Knight
BAND
In the Steppes of Central Asia
Borodin
(Note on page 592.)

RUTH GOURLAY
Study in C Minor, Op. 10.. }
Study in F, Op. 25 } Chopin
Study in C Minor, Op. 25.. }
BAND
Suite de Concert Raoul Pugno
Valse Lente; Pulchinelletta;
Farandole

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

10.30-12.0 DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE
12.0-12.30
Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 625.)

6.40 The Foundations of Music
7.0-7.20 MUSIC CRITICISM
By Mr. ERNEST NEWMAN
7.25 'THE DARK CONTINENT'—X
Mr. G. S. F. TOMLINSON: 'Trustees of Empire'
7.45 'If'
By Lord DUNSANY
9.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
9.30 New York Stock Market Report
9.35 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON
9.50-11.0 An Orchestral Concert
ENID CRUICKSHANK (Contralto)
THE B.B.C. ORCHESTRA
Conducted by STANFORD ROBINSON

Symphony Haydn
ENID CRUICKSHANK
Schlafendes Jesuskind (The sleeping Infant Jesus) Hugo Wolf
Neue Liebe (New Love)
Wie Melodien zieht es mir (Soft Melodies flow) Brahms
Immer leiser wird mein schlummer (Ever fainter grows my slumber)
ORCHESTRA
Overture, Alfonso and Estrella
Entracte in B Flat (Rosamunde) Schubert
Ballet Music in G
ENID CRUICKSHANK
Queen Elizabeth's Sonnet Hugh Deacon
Ye Banks and Braes Edwin Pain
When I am dead, my Dearest... Anthony Collins
Gavotte (Mignon) Ambroise Thomas
ORCHESTRA
Le Tombeau de Couperin Ravel
Prelude; Forlane; Menuet; Rigaudon

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

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Plus X
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FRIDAY

626 kc/s (479.2 m.)

December 5

MIDLAND REGIONAL

12.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
Selection, A Waltz Dream.....Strauss
The Londonderry Air....arr. O'Connor Morris
Waltz, Bacchanale
Zulueta

FRANK PHILLIPS (Baritone)

The devout Lover
Maude Valerie White
Songs my Mother taught me.....Dvorak
Noon Hush Graham Peel
Money O!.....Head

ORCHESTRA
Suite Mélodique...Friml
Pas de Fleurs (Flower Dance).....Delibes

FRANK PHILLIPS
A Voice by the Cedar Tree.....Somervell
When I came forth this Morn.....Head
The little Admiral
Stanford

ORCHESTRA
Suite, From the Countryside.....Eric Coates

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
'A Holiday in Burma,' a Talk, by ROBERT MARTYN

Songs by FRANK PHILLIPS (Baritone)
Dance Music by PHILIP BROWN'S DOMINOES DANCE BAND
'More about Organs and their History,' by E. W. ANDERSON



FRANK PHILLIPS (baritone) sings during the midday concert from the Midland Studio.

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
Two-step, The Nigger's Birthday; Gavotte, The Way to the Heart
Lincke
Mazurka, The Gipsy
Ganne
Tango, El Saludo Aneliffe
Minuet.....Boccherini
Waltz, Venus on Earth
Lincke

7.10 London Regional Programme

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

SAMUEL PEPYS, Listener,
By R. M. FREEMAN

Nov. 8.—Ringing the foan this morning, I thereto to answer it, and is a man's voice asking for Mrs. Pepys. Soe to enquire his name, which is, he says, Blimson. Whereat recalling him for the poppin'ay painter fellow we met at Wix's and propos'd my wife's sitting to him, I was minded to tell him she is gone out. But she herself coming along on the instant prevented this, and naught for it but to let her speak with him. Which she did, I retreating to my study, yet left the door a chink open, so as not to lose what my wife said, being, first, 'Good morning, Mr. Blimson.' Then 'Yes—oh! yes!'; next 'Wednesday, 11 in the forenoon, did you say?' After that, 'Delighted'; then 'Bye-bye,' and hangs up. This, I confess, did vex me to the blood, her making assignaciouns with the oylly beast over my head; but, with her woman's impudence, she carried it off in the coolest possible manner, acquainting me of Blimson's now getting to work on The Queene's Mary' and she is to give him her 1st sitting for Mary Bethune come Wednesday at 11. To that I was almost saying 'I'd be damned if she sh'd, but tempered myself sufficiently to interpose an appointment of mine for Wednesday's forenoon (invented extempore, God forgive me!) that w'd wash the Blimson business out. Whereupon all she did was to brush mine appointment aside with the calmest unconcern, upon a consideracioun that not I but she was to be the sitter. And when, putting the

case soe as she c'd no longer feign to misinterpret me, I forbade her goe to Blimson's save under my protective wing, 'Oh, Tommy-rot!' cries the impudent baggage, and, with that, away. The 1st time of my wife's ever tommy-rotting me to my nose and did leave me speechless. What wives be coming to in the present ill-disciplined age, God knows. However, by these means or those, I will set a stopper on her cavaortings with the woman-fancying reptile, and soe resolved.

Nov. 9 (Lord's Day).—Hearing a warning broadcast, on the Wireless, of danger to riparian dwellers by abnormal flood-tides in The River, I to the embanquement n. Fox Hall and found the water risen to within ab' 2 feet of the parapet. Which made me sad for the poor folks hereabout lest the floods burst through into their homes. Yet so full of jealous trouble was I ab' my wife and Blimson that I was less troubled by the threatened sufferings of these poor people than I sh'd otherwise have been. In the bus going home and sitting on the lateral seat by the door, opposite me sat the prettiest wench I have seen this great while, making so fair a picture that I c'd hardly keep my eyes off her. Presently, as luck w'd have it, she lighted where I did and before me into our street, where I saw her goe into No. 16. Which set me wondering whether she be onelie a chance visiteur, or a denizen and I may find some occasioun of bringing myself acquainted with her.

December 5 **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
 'THE ANIMALS ENTERTAIN'
 by
 DOROTHY CHAMPION
 LILIAN KEYES (Soprano)
 6.0 'OLD WESTON'—IV
 Mrs. DOROTHY HOWARD ROWLANDS: 'The Gay
 Watering Place'

6.0 National Programme
 9.30 West Regional News
 9.35-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

6.15 National Programme
 9.30 West Regional News

9.50-11.0
A Musical Comedy Programme

N.O.W. LIGHT ORCHESTRA
 (Leader, LOUIS LEVIUS)
 Conducted by REGINALD REDMAN
 Selection, Rose Marie
Prini

LILIAN KEYES (Soprano) and Orchestra

Under the Deodar (A Country Girl) Monckton
 The Language of Flowers (The Toreador) Monckton

THE ORCHESTRA
 Fox-trot, Hallelujah (Hit the Deck)

Youmans
 Waltz, Memory Lane (Yoicks) Hirsch

BERNARD ROSS (Baritone) and Orchestra

A Bachelor Gay (The Maid of the Mountains) Tate
 The Bachelor Ship (The Marriage Market) *Jacobi*

THE ORCHESTRA
 Selection, Chu Chin Chow Norton

LILIAN KEYES, BERNARD ROSS, and Orchestra
 Duets, Love Nest (Mary) Hirsch
 Lightly, Lightly (Monsieur Beaucaire) *Messager*

THE ORCHESTRA
 Selection, A Princess of Kensington .. German

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 12.0 National Programme
 5.15 West Regional Programme



LILIAN KEYES (soprano) takes part in the Musical Comedy programme from Cardiff tonight at 9.50.

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR
 MURMURS

Caused by 'The Story of the Melancholy Mermaid' (B. de R. Sleigh)

6.0 National Programme

9.30 Local News

9.35-11.0 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. 4.30:—The Northern Wireless Orchestra: Overture, Pique Dame (Queen of Spades) (Supp.); Waltz, The Grenadiers (Waldteufel); Egyptian Ballet (Liszt); Two Hungarian Dances (Brahms). 5.15:—The Children's Hour. 6.0:—Miss Dorothy Morten: 'Christmas Gifts from the Kitchen.' 6.15:—National Programme. 9.30:—North of England News. 9.35:—National Programme. 9.50-11.0:—Review of Revues. Marjorie Farnham, Clinton Shepherd, Bert Copley, The Revue Chorus, Supported by The Northern Wireless Orchestra. Leader, John Bridge. Conducted by T. H. Morrison.

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Whether you are considering the purchase of a car or not, we invite you to call at your nearest Ford dealer's and see if he cannot show you some things about the New Ford which you did not know before.

Note the everlasting brightness of stainless steel and the beauty of modern pyroxylin colours. Investigate the Ford's upholstery, for quality and beautiful appearance. Note the car's acceleration and see what four large fully enclosed brakes can really do. Test the comfort and safety of a low centre of gravity, large tyres, four hydraulic shock absorbers, superb springs. Learn about the harmony of appearance and performance in the New Ford.

FRIDAY December 5
 626 kc/s (479.2 m.)

MIDLAND REGIONAL

LISTENERS

are invited to participate in the following programme any day, including Sunday.

10.0 Arrive at Edgware Station
 10.5 Cordial Reception at the George Hill Estate; Inspection of Houses and Modern Devices
 10.20 Ambition realized; Deposit paid; Our home secured
 Finale

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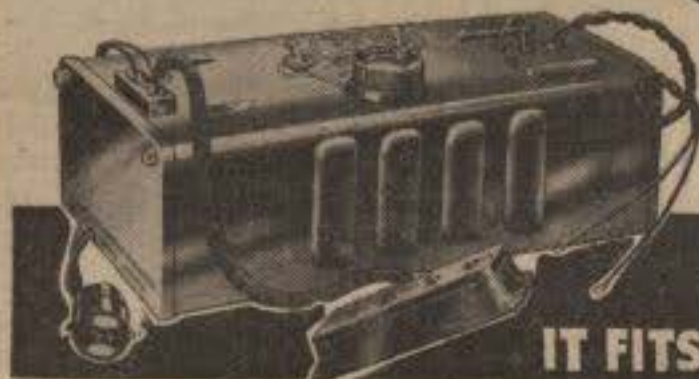
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21st Nov. 1930.

Dear Sirs,
We have pleasure in stating that we have tested the combined A.C. and D.C. "Regentone" Portable Eliminators in our Super Range Portable Four Receivers and Transportable Four Receivers.
In each instance the results obtained were entirely satisfactory, and we are regularly recommending these Units to those of our customers who are desirous of working the above mentioned receivers from the Mains.
Yours faithfully,
For & on behalf of
L. MICHAEL LIMITED,
Managing Director.

Wireless Magazine
58-61, FETTER LANE,
LONDON, E.C.4.
Nov 30th, 1930.

The Regentone Radio Supply Co.,
21, Bartlett's Buildings,
HOLBORN CIRCUS, E.C.4.

Dear Sirs,
In connection with our test of the Regentone combined A.C. and D.C. Spikax charger, you will be interested to know that it gave perfectly satisfactory results with several commercial portable including the following models: Microphone model 55; McMichael Super-range Four; the portable; and the Selector Super.
In every case we were well satisfied, and as each of these portables is distinctive in design we must conclude that the Regentone unit has an almost universal application.
Details of our measurements will be in the August issue of WIRELESS MAGAZINE.
Yours faithfully,
G. Smith

Leading British Set Manufacturers recommend Regentone Combined Units for these reasons:

- "There is no mains unit safer or more silent in operation than Regentone.
 - "Regentone Mains Units are so effectively screened that they can be used inside Portable Receivers without any trace of mains hum.
 - "Regentone Mains Units incorporate the "Regentstat"—the only totally wire-wound radio resistance capable of carrying current and with values as high as 180,000 ohms.
 - "An exclusive Regentone feature is the special plug and socket arrangement connecting externally the mains leads to the unit. This allows any length of flex to be fitted in place of the standard length supplied, with no dangerous connections.
- Only Regentone supply a D.C. Combined Unit.

A.C. COMBINED UNIT (illustrated) (H.T. with L.T. Charger), Model W5, £5:17:6

D.C. COMBINED UNIT (H.T. with L.T. Charger), £3:19:6



These two letters—one from a famous set maker, and one from the Wireless Press—are reproduced from our new Art Booklet—"The Simple Way to All-Electric Radio."
SEND FOR YOUR FREE COPY—it contains much valuable information about all-electric radio.

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December 6

DAVENTRY

SATURDAY

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 'HOBBIES AND HANDICRAFTS' XI

Miss ANN MACBETH: 'Decorative Household Hangings'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT

From THE COMMODORE THEATRE, HAMMERSMITH

Overture, Masaniello... *Auber*
Song Waltz, Old Virginia Moon *Berner*

Spanish Capriccio *Rimsky-Korsakov*

Fox-trot Ballad, I remember you from Somewhere *E. Leslie*

Potpourri, Liszt's Works *arr. Joseph Muscant*

Fox-trot Ballad, Wasn't it nice? *J. Young*

Fantasy, The Three Bears *Eric Coates*

Paraphrase, Evolution of Dixie *Roberts*

1.30 Children's Concert

Relayed from THE TOWN HALL, BIRMINGHAM

3.45 THE LUTON RED CROSS BAND

Conducted by E. S. CARTER

WINIFRED FISHER (*Soprano*)

JOSEPH FARRINGTON (*Bass*)

BAND

Overture, Pique Dame (Queen of Spades) *Suppe*

JOSEPH FARRINGTON

I would I were a King *Sullivan*

I will not grieve *Schumann*

BAND

Selection, The Pirates of Penzance *Sullivan*

WINIFRED FISHER

The Bonny Cud *Maudie Valerie White*

The Dandelion *Dunhill*

The Fortune Hunter *Willeby*

BAND

Suite, The Fairy Ballet *Nelson Harry*

JOSEPH FARRINGTON

Sheep *Alec Rowley*

The Hedge of Briar *Bantock*

BAND

Intermezzo, The Parade of the Tin Soldiers *Jessel*

Euphonium Solo, Love's old sweet Song *Molloy*

(R. MUNRO)

WINIFRED FISHER

Down by the Salley Gardens *arr. Herbert Hughes*

I know where I'm going *Hughes*

The Ballynure Ballad *Hughes*

BAND

Waltz, The Blue Danube *Johann Strauss*

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Overture, Light Cavalry *Suppe*

Valse Tristo *Sibelius*

Musical Moment *Schubert*

The Call of the Angelus *Walton*

Military March *Schubert*

5.15 The Children's Hour

THE STORY OF SIR GALAHAD AND THE HOLY GRAIL

ORCHESTRA

Symphony No. 94 in G (The Surprise)... *Haydn*

ARTHUR BENJAMIN

Three Preludes (Op. 32) *Rachmaninov*

G Sharp Minor; G Major; E Major

ORCHESTRA

Siegfried's Journey to the Rhino *Wagner*

8.50 Message by the Rev. P. B. CLAYTON, M.C.

Founder Padre of Toc H

On the Occasion of

THE WORLD CHAIN OF LIGHT AT THE TOC H BIRTHDAY FESTIVAL

Relayed from the Royal Albert Hall

This Address completes the ceremony of the World Chain of Light, which starts with the Toc H Lamp at Talbot House, Poperinghe, being lit at 9 p.m. on Friday, December 5. On the same day, at 9 p.m. by their own time, all Toc H units west of Greenwich in England, West Africa, Canada, U.S.A., South America, will similarly light their lamps. On Saturday, December 6, at 9 p.m. by their own time, all units east of Greenwich, New Zealand, Australia, Malay, India, East and South Africa, Rhodesia, Egypt, Malta, Belgium and Germany will also light their lamps—the last lamp being lit at 9 p.m. in the Albert Hall.



ADRIAN BOULT (left) conducts the B.B.C. Orchestra in a concert from the studio this evening at 7.30, in which ARTHUR BENJAMIN (centre) is the pianist. The Rev. P. B. CLAYTON (right) gives the message in the Toc H Birthday Festival at the Albert Hall tonight.

A Legend of King Arthur
Told by L. DU GARDE PEACH
With Incidental Music played by THE OLOF SEXTET

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

OLD ITALIAN SONGS

Sung by

MARY BONIN and JOHN THORNE

7.0 Topical Talk

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

7.30 THE B.B.C. ORCHESTRA

Conductor, ADRIAN BOULT

ARTHUR BENJAMIN (*Pianoforte*)

ORCHESTRA

Overture, Rosamunde *Schubert*

ARTHUR BENJAMIN and Orchestra

Concertino *Benjamin*

(Note on page 592)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast

9.20 'THE EDGES OF THE WORLD'—XIV

Lieut.-Col. H. ST. CLAIR SMALLWOOD: 'Mongolia'

9.35 'Contrasts'

Cast

KATE WINTER, HUBERT EISDELL, ANDREW CHURCHMAN, PHILIP WADE, BILLY SCOTT COMBER, GEORGE F. ALLISON

At the two pianos

HARRY S. PEPPER and DORIS ARNOLD

THE GERSHOM PARKINGTON QUINTET

Produced by GORDON McCONNEL

10.35-12.0 DANCE MUSIC

AMROSE'S BAND from THE MAY FAIR HOTEL

SATURDAY

LONDON PROGRAMMES

December 6

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15-11.0 National Programme

1.0-2.0 National Programme

2.30 A Children's Concert

Relayed from THE TOWN HALL, BIRMINGHAM
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by LESLIE HEWARD

With explanatory remarks by
Dr. DOROTHY WAUCHOPE STEWART

Overture, The Magic FluteMozart
Prelude Järnefelt
Finale, Symphony in C (Jupiter)...Mozart
Kamarinskaya (A Russian Wedding)
.....Glinka
Fugue à la Gigue Bach, arr. Holst
Marching Song.....Holst
Overture, The Bartered Bride...Smetana

3.45 National Programme

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

6.15 WEATHER FORECAST, FIRST GENERAL
NEWS BULLETIN; Football Results

6.40 London Sports Bulletin

6.45 REGINALD KING'S
ORCHESTRA

DOROTHY BENNETT (Soprano)

ORCHESTRA
Folk Tune and Fiddle Dance.....Fletcher
DOROTHY BENNETT
Ave MariaBach, arr. Gounod
Come, sweet Morning....Old French, arr. A. L.
ORCHESTRA
Goodbye to all that
.....Pepper, transcribed Reginald King
Who cares? Hackforth, transcribed Reginald King
DOROTHY BENNETT
As I went a-roaming.....Brahms
SomeoneBesly
Sea Rapture (An Impression).....Eric Coates
ORCHESTRA
Valse des Fleurs (Flower waltz)....Tchaikovsky

7.25 'Little Miss Make-Believe'

(From Midland Regional)

A Radio Musical Comedy

Book and additional Lyrics by CHARLES
BREWER

Music by various Composers

Interpolated Sketch by FRED ROME

Characters :

Lady Sarah Wandsworth
Sally Wandsworth (her Daughter)
Jack Middleton (a Singer)



Clapham and Dwyer take part in *Little Miss Make-Believe*, the radio musical comedy that will be broadcast in the Midland and London Regional programmes this evening at 7.25.

The Cast includes :

WYNNE AJELLO
GEORGE PIZZEY

GWEN ALBAN
EDGAR LANE
and
CLAPHAM and DWYER

Supported by

THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CASTELL
JACK VENABLES at the Piano
THE MIDLAND STUDIO CHORUS

Production by CHARLES BREWER

8.25 Regional News

8.30 'THE SPIRIT OF ADVENTURE'
—X

9.0 Chamber Music

CLAIRE CROIZA (Soprano)

THE KUTCHER STRING QUARTET
SAMUEL KUTCHER (Violin); PIERRE TAS
(Violin); RAYMOND JEREMY (Viola);
DOUGLAS CAMERON (Violoncello)
KATHLEEN LONG (Pianoforte)

QUARTET

Quartet in G, (Op. 18, No. 2)...Beethoven
Allegro; Adagio, Allegro, Adagio;
Scherzo; Allegro; Allegro quasi
presto

CLAIRE CROIZA

Lamento
Au bord de l'eau
Serenade toscane
Mandoline.....
Soir
} Quartet

QUARTET and KATHLEEN LONG
Quintet in F, for Strings and Pianoforte (Op. 33)
.....H. Waldo Warner
Maestoso; Lento, Scherzo, Lento

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

5.15 The Children's Hour

6.0 Interlude

6.15 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 Topical Talk

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

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme
on page 631).

7.30 An Orchestral Concert

ARTHUR BENJAMIN (Pianoforte)
THE B.B.C. ORCHESTRA
Conductor, ADRIAN BOULT

8.50 Toc H Message

By The Rev. P. B. CLAYTON
Relayed from THE ALBERT HALL

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.20 'The Edges of the World'—XIV
Lieut.-Col. H. ST. CLAIR SMALLWOOD: 'Mon-
golia'

9.35-10.35 'Contrasts'

Devised and Arranged
by
DEREK McCULLOCH

Cast :

KATE WINTER, HUBERT EISENELL, ANDREW
CHURCHMAN, PHILIP WADE, BILLY SCOTT COM-
BER, GEORGE E. ALLISON

At the two pianos :

HARRY S. PEPPER and DORIS ARNOLD
THE GERSHOM PARKINGTON QUINTET
Produced by GORDON McCONNEL



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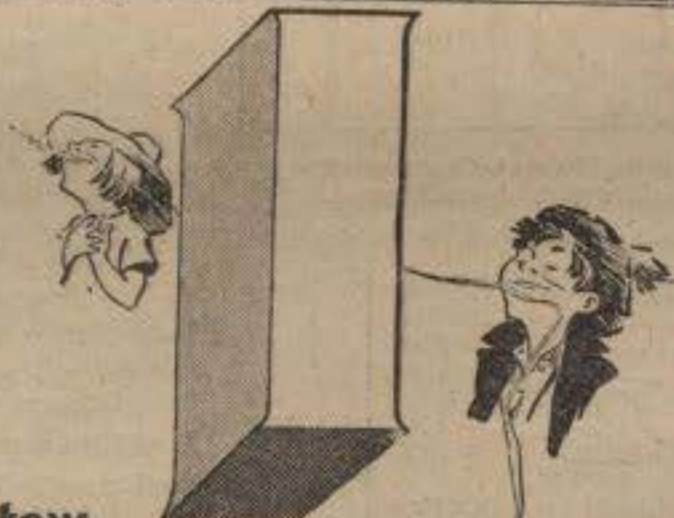
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COLGATE LATHER (highly magnified) showing how small bubbles bring quantities of water right down to the base of each whisker.

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SATURDAY

December 6

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MIDLAND REGIONAL



another
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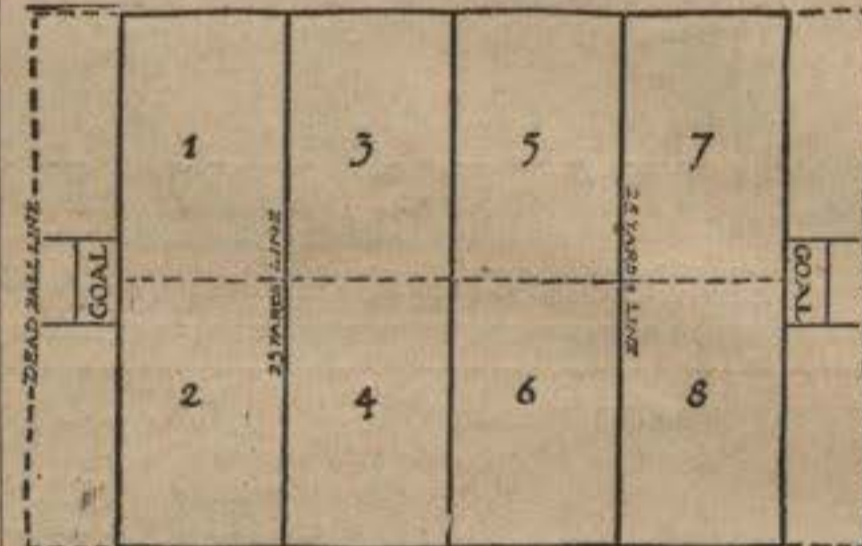
CERES HATS

OBTAINABLE AT ALL GOOD HATTERS

2.25 **COVENTRY v. CARDIFF**
A Running Commentary on the above Rugby Football Match
will be relayed from THE COVENTRY R.F.C. GROUND
Commentator, Capt. H. B. T. WAKELAM

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
Overture, Light Cavalry *Suppl*



Use this plan to follow Captain WAKELAM's commentary on the Coventry v. Cardiff match this afternoon.

- Valse Triste Sibelius
- Moment Musical Schubert
- The Call of the Angelus Walton
- Military March Schubert

5.15 **THE CHILDREN'S HOUR**
'A Peek of Picardy Pickles,' by FRANCES PEARMAN
MARJORIE PALMER (*Soprano*) and ETHEL WILLIAMS (*Contralto*) in Duets
CHARLES WOODFORD (*Violoncello*)
'The World around us,' 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 **'Come, Pipe a Song'**
THE MIDLAND STUDIO CHORUS
Directed by NIGEL DALLAWAY

7.25 **'Little Miss Make-Believe'**
A Radio Musical Comedy
Book and additional Lyrics by CHARLES BREWER
Music by various Composers
Interpolated Sketch by FRED ROME
Characters
Lady Sarah Wandsworth
Sally Wandsworth (her Daughter)
Jack Middleton (a Singer)
Jonah Murgatroyd (of Rochdale)
Messrs. Clapham and Dwyer (Private Inquiry Agents)
A Butler—A Servant—An Announcer
A Running Commentator—Guests at Wandsworth Towers

Synopsis of Scenery

- Act I
The Garden at Wandsworth Towers
- Act II
Scene 1—The Ballroom at Wandsworth Towers
Scene 2—A Broadcasting Studio
Scene 3—Sally's Boudoir
- Act III
Scene 1—Croydon Aerodrome
Scene 2—Croydon Aerodrome (five days later)

The Cast includes

- WYNNE AJELLO
- GEORGE PIZZKEY
- GWEN ALBAN
- EDGAR LANE

and CLAPHAM and DWYER

Supported by
THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
JACK VENABLES (*At the Piano*)
THE MIDLAND STUDIO CHORUS
Production by CHARLES BREWER

8.25 **Midland News**

8.30 **London Regional Programme**

9.0 **William Turner's Annual Concert**

Relayed from THE ALBERT HALL, NOTTINGHAM
FLORA WOODMAN (*Soprano*)
LEONARD GOWINGS (*Tenor*)
STUART ROBERTSON (*Bass*)
JOSEPH HITCHENOR (*Violin*)
WILLIAM TURNER'S LADIES' CHOIR
THE NOTTINGHAM PHILHARMONIC SOCIETY

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

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

December 6 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 A Popular Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Selection, Merrie England *German*
Slow Movement and Finale (Symphony, From
the New World) *Dvorak*
Tono-Poem, Finlandia *Sibelius*

2.25 COVENTRY v. CARDIFF
A RUNNING COMMENTARY
ON
THE RUGBY FOOTBALL MATCH
(From Midland Regional)

4.0 *National Programme*

4.45 DANCE MUSIC
THE GRAND SPA HOTEL NEW DANCE ORCHESTRA
Relayed from THE GRAND SPA HOTEL,
CLIFTON, BRISTOL

5.15 *National Programme*

6.0 Mr. A. S. BURGE: An Eye-Witness Account of
the Welsh International Trial Match at Swansea

6.15 *National Programme*

8.40 Regional Sports Bulletin

6.45 *National Programme*

7.0 'WALES TODAY AND TOMORROW—V'
Professor J. SAUNDERS LEWIS: 'The National
Standpoint'

7.20 *National Programme*

7.30 DANCE MUSIC
THE GRAND SPA HOTEL NEW DANCE ORCHESTRA
Relayed from THE GRAND SPA HOTEL,
CLIFTON, BRISTOL

7.45 A Concert
Relayed from THE ASSEMBLY ROOM,
CITY HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
(Conducted by WARWICK BRAITHWAITE
Overture, William Tell *Boissini*
ELSIE OWEN (*Violin*) and Orchestra
Concerto in A *Mozart*
Allegro; Allegro; Tempo di Menuetto

THE ORCHESTRA
Nocturne *Mendelssohn*
F. H. CLEMENTS (*Clarinet*) and Orchestra
Concerto in A *Mozart*

THE ORCHESTRA
Spanish Capriccio *Rimsky-Korsakov*

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*

12.0-12.45 *West Regional Programme*

2.30 *National Programme*

5.15 *West Regional Programme*

6.0 *National Programme*

6.40 West Regional Sports Bulletin

6.45 *National Programme*

7.0 *West Regional Programme*

7.20 *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 GRAMOPHONE RECITAL
AN OPERATIO PROGRAMME

2.30 *National Programme*

5.15 THE CHILDREN'S HOUR
ST. NICHOLAS DAY
Gifts of Songs and Stories scattered by the Ether

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*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.0-2.0 *National Programme*

2.30-12.0 *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. Mona Greenwood (Soprano); Joseph Alker (Pianoforte). Albert Stafford (Bass-Baritone). 2.30:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. W. P. Crozier: 'How the North Moves.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—The Leeds Symphony Concert, relayed from The Town Hall, Leeds (From Leeds). The Leeds Symphony Orchestra, conducted by Julius Harrison: Overture, Le Roi d'Ys (The King of Ys) (Lalo); Hungarian Concerto (Joachim) (Violin, Jelly D'Aranyi); Symphony in D (Haydn) (Mozart); Summer Night on the River (Debuss). 8.50:—National Programme. 9.15:—North of England News. 9.20-12.0:—National Programme.

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A CHEERY ENTERTAINMENT

'Ragtime' Party at the Birmingham Studios—Pianoforte Concerto with Organ from Nottingham—City of Birmingham Orchestra to broadcast from Cheltenham—An Evening of Opera—Music by British Composers.

MIDLAND NOTES BY 'MERCIAN'

'Any Rags?'

ANOTHER 'Ragtime' Party takes place at the Birmingham Studios on Thursday, December 11. Charles Brewer is host, as usual, and he has provided a feast of music that will set a thousand feet drumming, for who can resist the tune of *The Ragtime Goblin Man* or the *Hunting Rag* played on a couple of pianos? Edgar Lane, who knows a thing or two about microphone imitations, has promised to show how Wilkie Bard sang *You've got to sing in Ragtime*. Some duets by Jean Harley and her partner are sure to be good fun. The cheery pair have been 'syncopating' together for years, first with Ernest Crampton's 'Cigarettes' and then with a party called 'The Vagabonds.' Miss Harley began life as a 'serious' singer, studying at the Marchesi School and appearing at London concerts, but, fortunately for Midland listeners, she soon turned her attention to the jolly side of broadcasting, and here she is with George Barker on December 11, ready for any old rag!

'The Dominoes.'

THIS 'Rag' would be incomplete without Philip Brown's Dominoes Band. Who would believe, hearing them smack out their syncopations, that a few years ago there were only two Dominoes—a piano and a drum—the rest were blanks! But what dance band is complete without a saxophone? So a saxophone was added, and later a guitar joined the party to give the right touch of romance. The Dominoes are jolly fellows in front of the microphone, and 'let themselves go' more than most bands, because they all play from memory and do not bother with music scores. On this occasion they will play some of the liveliest dance tunes.

A 'Real Good Sing-song.'

MIDLAND listeners are to have a feast of opera on Tuesday, December 9, when three old members of the Birmingham Grand Opera Society gather round the microphone for a 'real good sing.' The City Orchestra leads off with *The Barber of Bagdad* Overture, and then follows a list of familiar airs—love duets, tales of death, unrequited passion, and all the rest of the paraphernalia. Mabel Cliffe will be heard in an aria from *La Gioconda*, an opera in which she won a great success last year. The name of the heroine (it means literally 'the joyful one') lends a grim irony to the tragic fate which overtakes her, and indeed almost everyone else, in the opera. The story is so rich in horror and dark deeds that we are relieved to remember how long ago it happened—in the dark days of the Inquisition. Charles Gellion and Oswald Rogers are to give some well-known duets. Leslie Heward, who conducts, will bring his B.N.O.C. experience to the programme. No opera lover need be reminded of the work he did for that company, though its members knew, better than audiences did, how much of their success they owed to him.

A British Programme.

ON Wednesday, December 10, Midland listeners will hear a programme of music written by British composers in their lighter moments. Nothing long or difficult will mar the friendliness of the hour. Four old English dances by Frederic Cowen—the first of two sets of dances which he wrote in this manner—to put us in the right mood, and two little orchestral pieces by Edward Elgar to show how fanciful the great composer can be when not writing oratorios. Some songs from *Tom Jones*—a typically English work by Edward German—sung by Harold Howes, and a group of lyrics, sung by Mary Pollock, will give listeners a taste of modern British composers' art in song-writing. The programme finishes on a happy note with Percy Grainger's *Mock Morris*.

In the Children's Hour.

EVERYBODY who loves dragons should listen to the Children's Hour on Thursday, December 11, when *By Royal Appointment*, a play by Mary Richards, is to be broadcast. Miss Richards, who has a good deal of stage experience, recently took the part of Titania in a performance of *Midsummer Night's Dream* at Citizen House, Bath. Her little play has all the unreality of the Shakespeare fairy-tale; a dragon who eats onions is the leading character, and the whole plot works around him, though he never says a word for himself. You must wait until December 11 to hear about the rest of the characters.



HARLEY AND BARKER,

the well-known syncopators, will be in the new 'Any Rags?' programme on Thursday, December 11.



MABEL CLIFFE

sings in the opera programme to be broadcast on Tuesday, December 9.

A MacDowell Concerto.

WHEN Stanley Kaye plays MacDowell's *Pianoforte Concerto in D Minor* at Nottingham on Sunday, December 7, the Albert Hall organ, with Bernard Johnson at the keyboard, will take the place of an orchestra. The performance will lose much, of course, from the absence of an orchestra, but listeners will at least have a chance of hearing the American composer's music. Edward MacDowell was an amazing mixture. He was born of a Scots-Irish Quaker family who emigrated to America in the middle of the eighteenth century, and his early teachers were in turn a South American, a Cuban, and a native of Venezuela. In his teens he studied at the Paris Conservatoire, and three years later went to Germany to study with the famous Louis Ehlert. Later he joined the staff of the Conservatorium at Darmstadt, and afterwards came under the influence of Raff, who was one of the leading figures in the world of music. When he returned to America with a bundle of manuscripts under his arm he was hailed as a hero. His pieces, which smacked of the German forests, were something new in American music.

From Cheltenham Town Hall.

A GREAT symphony, which was written within a fortnight, is to be played by the City of Birmingham Orchestra and broadcast from Cheltenham Town Hall on Monday, December 8. The *Jupiter* is one of Mozart's last three symphonies, all of which he wrote in six weeks, a feat the more astonishing when one notes the fertility of ideas, the freshness and beauty of workmanship, for the *Jupiter* sounds as if months had been spent on polishing its lovely phrases. The work is an old favourite with the City Orchestra, and a good performance may be expected. As a contrast, Mr. Leslie Heward has promised a taste of Wagner in the 'Prelude and Love Death' from *Tristan and Isolde*, with the Berlioz *Hungarian March* to give a stirring finish to the programme. The March was composed in one night, so the story goes, for a concert in Budapest, and, on the advice of a local amateur, Berlioz based it on a real Hungarian tune. It scored such a success that he immediately determined to include it in his *Faust* music; a whole new episode of his own invention had to be added to the story to make that possible.

LOG OF THE 'GREAT WESTERN'

Talk on an Interesting Document discovered in a Rubbish Heap—'The Kingdom' at Cardiff—Plight of Welsh University Students—Concerts from Bristol and Port Talbot—A Weston-super-Mare Service.

'STEEP HOLM' WRITES ON FUTURE PROGRAMMES

A Service from Weston-super-Mare.

THE Moorland Road Congregational Church, Weston-super-Mare, from where a religious service will be relayed on Sunday, December 7, at 8 p.m., was opened in July, 1926, and is situated in a residential district near Clarence Park. The preacher at the broadcast service will be the Minister, the Rev. D. R. Jones, who this year is President of the Free Church Council of Weston-super-Mare and district.

Geoffrey of Monmouth.

PROFESSOR MARY WILLIAMS, of the University College, Swansea, is giving a talk, entitled 'Geoffrey Arthur, or Geoffrey of Monmouth,' for West Regional listeners, on Thursday, December 11, at 6 p.m. Geoffrey of Monmouth, according to the Professor, was one of those interesting personalities who did much for the land of their adoption. The son of a Breton follower of one of the Norman lords to whom lands on the Welsh border were given by William the Conqueror, he was impressed by the beauty and romance of many of our legends. His book, 'History of the Kings of Britain,' first appeared (in Latin) about 1135. Twenty years later a translation into French was made by a Jerseyman called Wace, and dedicated to Queen Eleanor of England, wife of Henry II. There is not the smallest doubt that Geoffrey's History wielded immense influence.

The Log of the 'Great Western.'

THE Log of the 'Great Western' is the title of Mr. A. G. Powell's talk arranged for Saturday, December 13, at 7 p.m. In 1836 the British Association held a meeting in Bristol, and, as the inhabitants were contemplating building the Great Western, the vessel was discussed in the mechanical section, presided over by the elder Brunel. The idea of a voyage across the Atlantic, under steam, was scoffed at by these learned scientists, and the famous Dr. Lardner described the project as 'no more practicable than a voyage to the moon.' Bristol's reply to this criticism was the arrival in New York on July 19, 1837, of the steamship Great Western with seven passengers. She made the voyage in fifteen days, ten hours, and thus created a new era in trans-Atlantic trade.

Found in a Heap of Rubbish.

NO event in shipping industry had created more widespread interest, and when the Great Western left New York for the return voyage with sixty-six passengers, her departure was witnessed by 100,000 people. It is a strange coincidence that this year, when the British Association again met in Bristol, a log of the Great Western was discovered among a heap of rubbish in one of the Corporation departments. Mr. A. G. Powell, who in early life had practical seafaring experience, has found the history of Bristol ships a fascinating study.

The Cardiff Musical Society.

THE KINGDOM, by Sir Edward Elgar, will be performed at the first of this season's concerts of the Cardiff Musical Society, which takes place in the Park Hall, Cardiff, on Sunday, December 7, and arrangements have been made to relay the programme between 9.5 and 10 p.m. This is the forty-third season of the Society, and the third year in which the National Orchestra of Wales takes part in the concerts.

International Student Service.

A TALK on the Students' Self-Help Movement will be given by Miss Kitty Lewis, Welsh secretary of the International Student Service, on Friday, December 12, at 6 p.m. The Movement was started more than ten years ago, its early history being bound up with the work of Ruth Rouse and Eleanora Iredale, who, finding illness, starvation, and death amongst the students of Vienna, appealed for assistance through the World's Student Christian Federation. Their appeal found response in all countries. It is now the turn of Welsh students to ask for help. The University of Wales is in a very real sense a people's university, and a large percentage of its students have always come from among the miners, quarrymen, and farm labourers, who are naturally affected by the industrial depression.



ROYAL OAK COLLEGE LIBRARY, LEIDEN

GEOFFREY OF MONMOUTH.

A page from one of the earliest MSS. of Geoffrey of Monmouth's work.

Bristol Music.

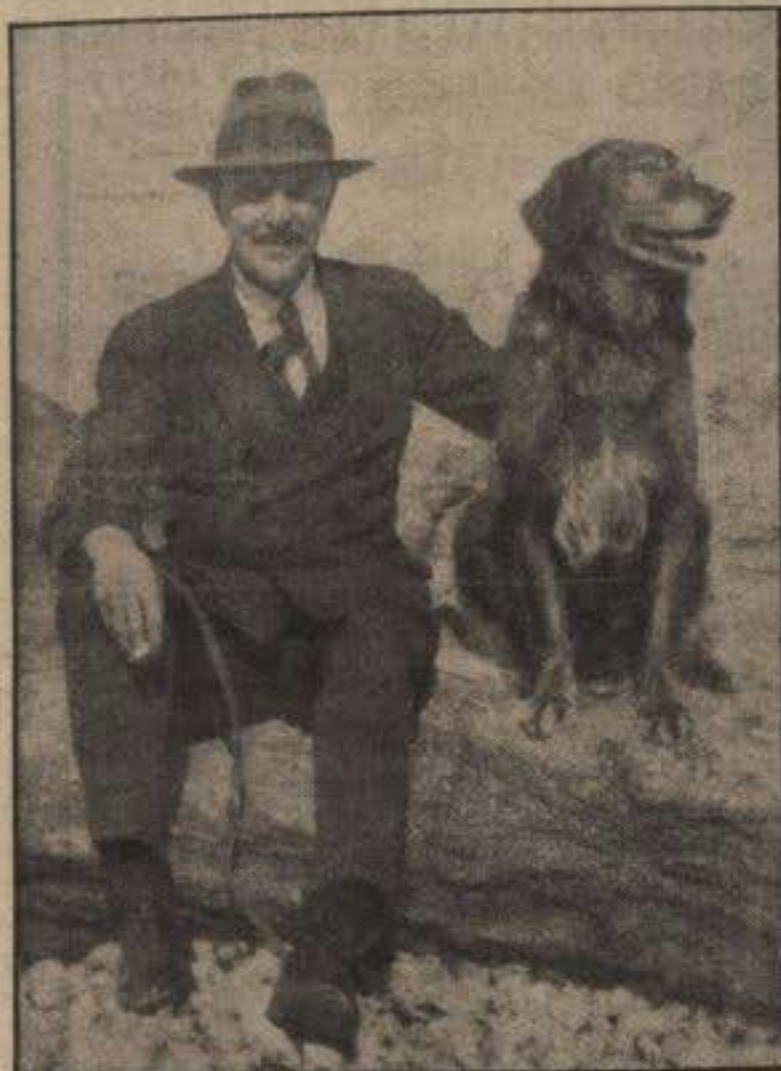
LISTENERS who heard the City of Bristol Police Band during Bristol Radio Week will welcome its broadcast from the studio on Saturday, December 13, at 7.30 p.m. Its director of music is Captain F. W. Wood, late Director of Music to the Scots Guards. This concert will be followed at 8.15 p.m. by a Christmas programme given by the University of Bristol Madrigal Singers, and relayed from the Physics Lecture Theatre, Royal Fort, Bristol.

The Afan Glee Society.

A CONCERT by the Afan Glee Society, relayed from Peniel Baptist Chapel, Cwmavon, Port Talbot, will be heard by West Regional listeners on Thursday, December 11, at 7.45 p.m., the solo artists being May Huxley (soprano) and Dennis Noble (baritone). The Mayor of Port Talbot (Mr. W. R. Thomas) will preside. The Afan Glee Choir was founded in 1919 by the late Afan Thomas, and consists of colliers and tinsplate workers. Afan Thomas devoted his life to music, and the songs to be sung in this programme are from his unpublished compositions. The conductor is Mr. T. J. Roblin, who assists the Glee Society to perpetuate the memory of its founder.

National Orchestra of Wales.

A LIGHT orchestral programme to be given in the studio on Monday, December 8, from 9.35 to 11.0 p.m., will include songs by Gwladys Naish (soprano). There is an afternoon concert, also in the studio, on Tuesday, December 9, at 4.25 p.m. The midday concert on Wednesday, December 10, at 1.15 p.m., will be relayed from the Exchange, Cardiff. These Wednesday concerts are now given on alternate weeks from the Exchange and the National Museum. The usual concert from the Museum, at 1.15 p.m. on Monday, December 8, will be relayed on the National wavelength; and the Popular Concert from the Museum on Saturday, December 13, will be broadcast to West Regional listeners at noon. A Light Orchestral Concert in the studio on Saturday, December 13, at 3.30 p.m., will be broadcast to National listeners.



AN INFORMAL PORTRAIT

of Mr. A. G. Powell, who will give a talk on 'The Log of the Great Western' on Saturday, December 13.



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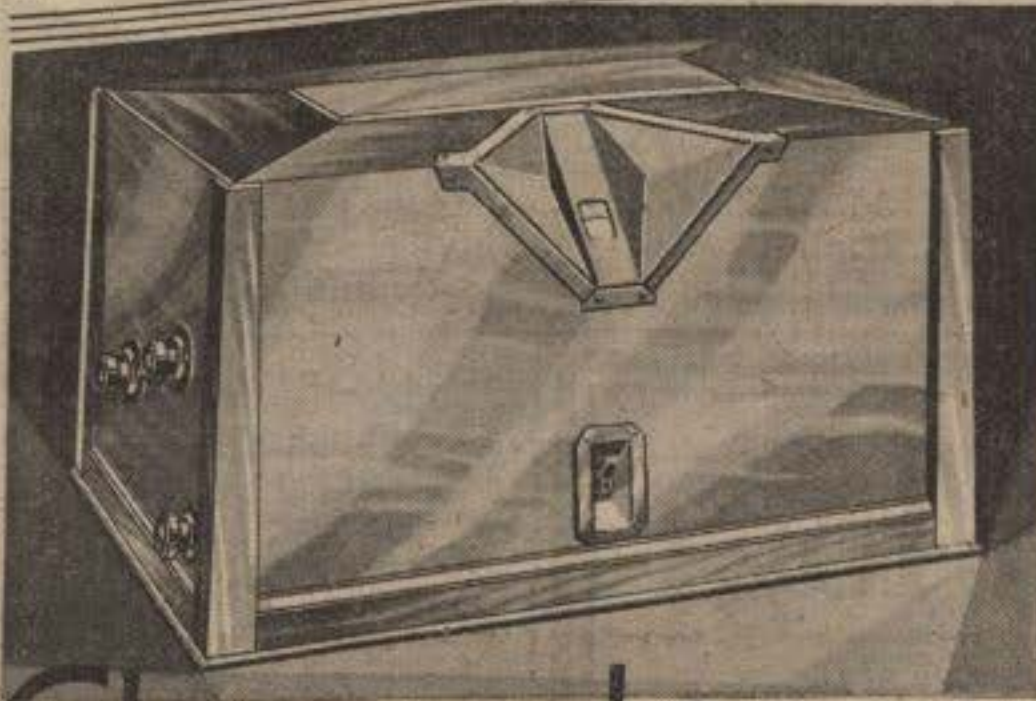
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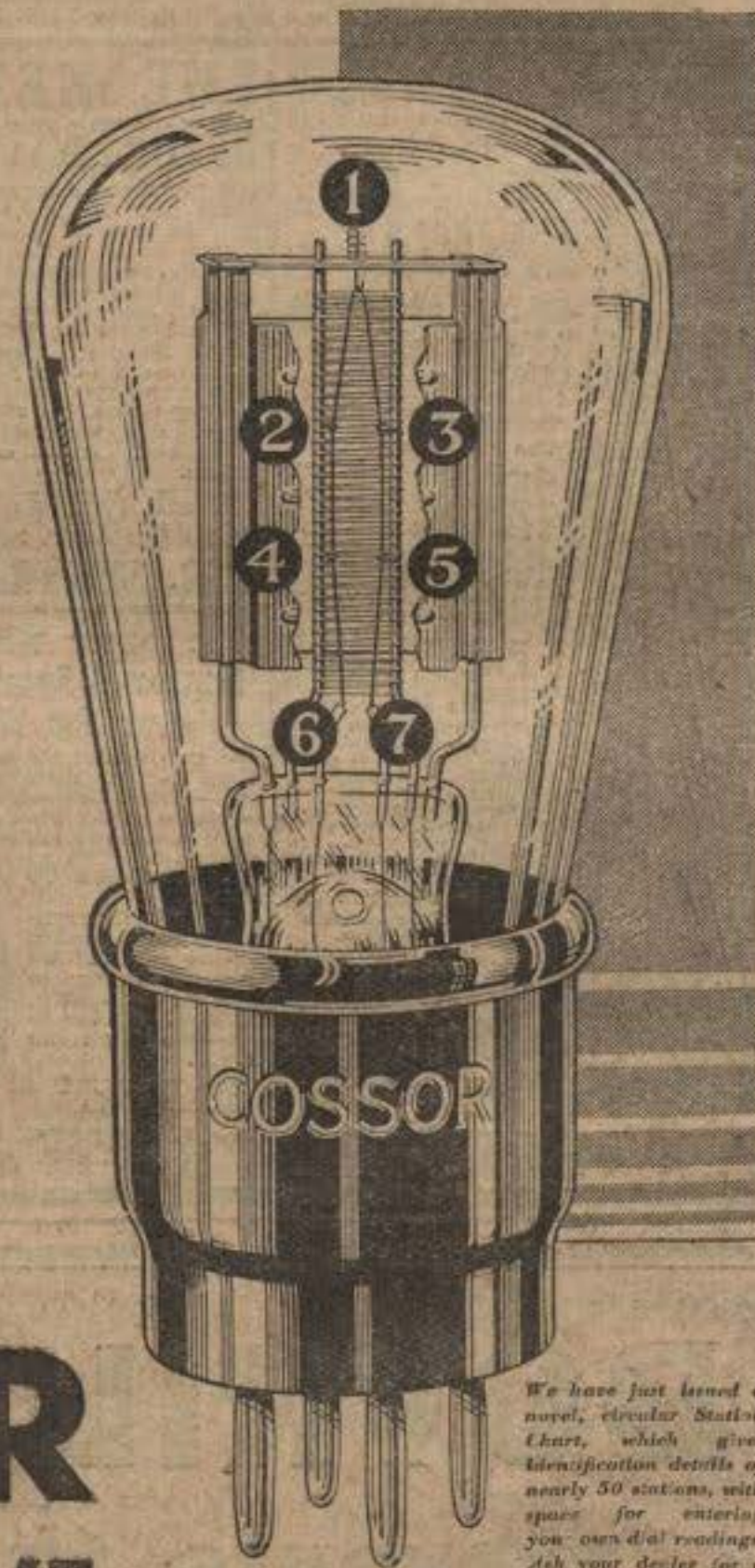
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