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THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 29. No. 376. [Registered at the G.P.O. as a Newspaper.] DECEMBER 12, 1930 Every Friday. TWO PENCE.

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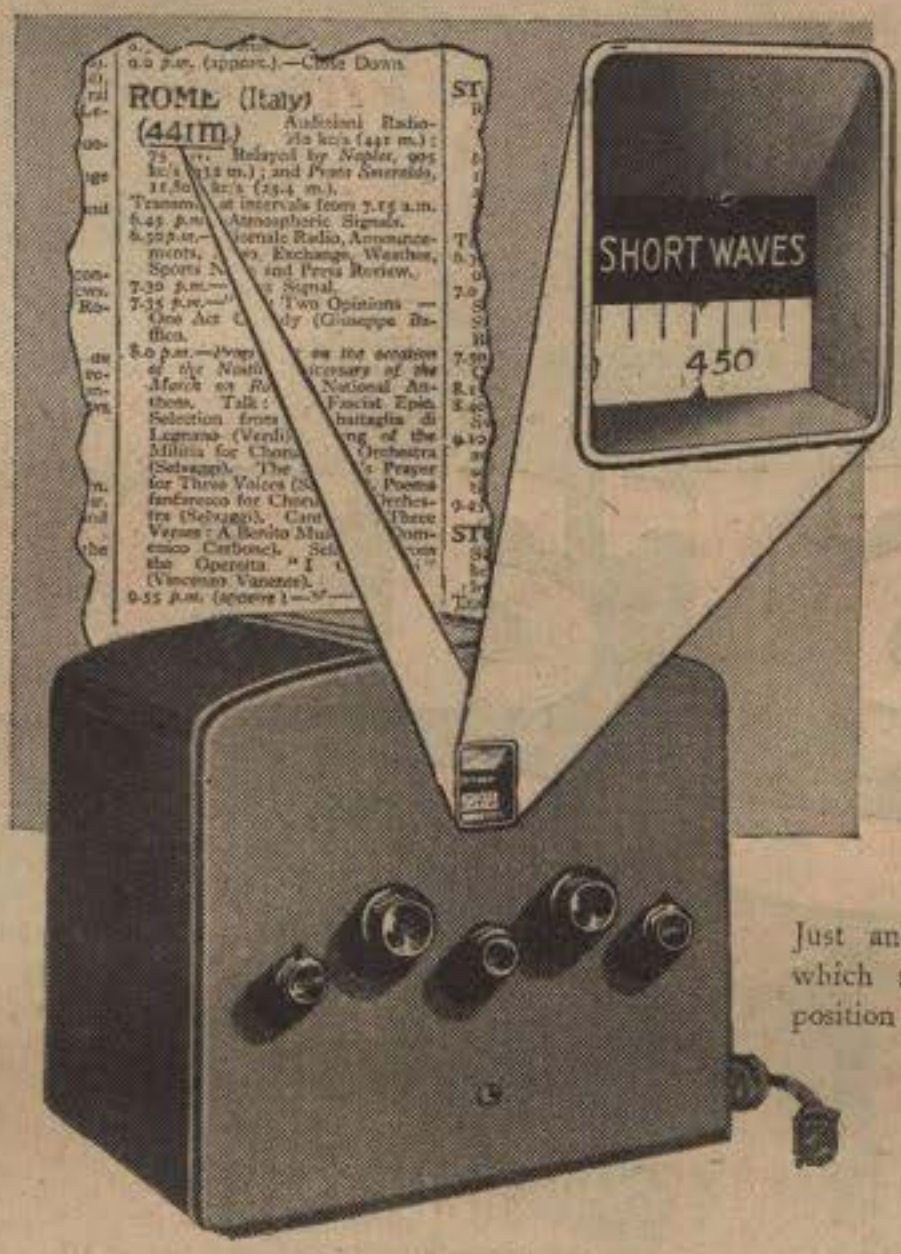

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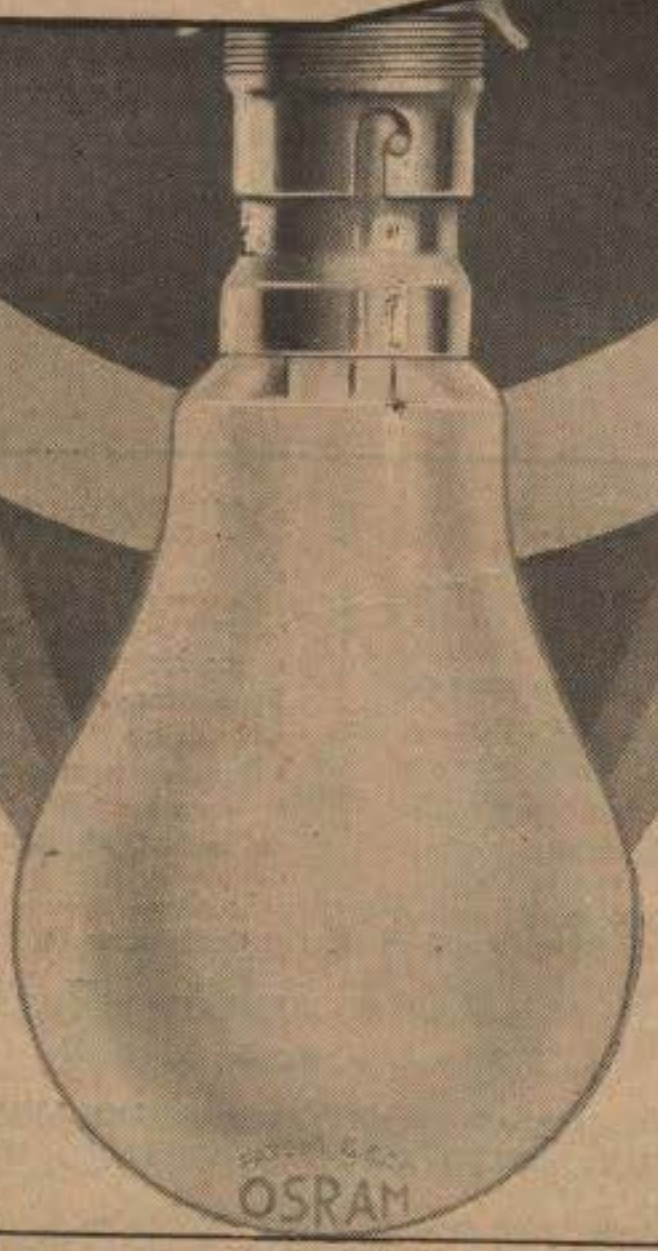

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THE RADIO TIMES

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SCIENCE: PLAYBOY OF THE WESTERN WORLD

Dr. L. P. Jacks, Principal of Manchester College, Oxford, and Editor of the HIBBERT JOURNAL, *gives the last 'Science and Religion' talk on Sunday next.*

THE broadcast talks on Science and Religion close this Sunday, leaving behind them more discussion than any pronouncements on the nature of the universe since first Einstein told us that Newton was wrong. They have filled us all with speculation; and men in railway carriages can be heard arguing whether or not the universe is hostile to life. It is all very stimulating, and does us a lot of good. But, in the midst of these speculations in which our earth is shrunk to an infinitesimal speck of dust, have any of us who have still to live on it noticed one significant fact—the curious reversal in the traditional *rôles* of the scientist and the priest?

Throughout the long reign of mechanically grounded thought, which culminated in the Victorian epoch, when Newton became the subconscious basis of all art and life, we had a certain definite idea of the scientist and the priest. The scientist, we said, deals with facts. We pictured him a clear, cool-thinking intellect armed with eyes and hands, weighing, measuring, testing, emerging from his laboratory at intervals to tell us useful facts about such things as the extraction of the by-products of coal and the composition of explosives of hitherto unsuspected power. He dealt with facts, and we adored him. He had the final say. He dug up skulls and proved that mankind was so many thousand years old. He made bigger and bigger telescopes and told us intimate details about the sun. It all fitted together like a jigsaw puzzle. Science mapped Truth, and made ends meet. On the safe ground of Science we escaped from all the bewilderments of life and conduct, art and politics, and were at rest.

It was far otherwise with the priest. We had all read our 'Golden Bough.' The essence of religion was mystery; the priest was a mystery-monger (we were usually rather hard on the priest) dealing in revelations, incantations, things beyond the ken of ordinary men. Science crystal-clear in the hard light of a winter's day; Religion wrapped in the smoking mists of Delphic grottoes, Italian churches, Eleusinian caves. That was our simple plan.

And now it has all gone wrong. When one heard that six famous scientists and six ministers of religion were to give this series of talks, one should have said, 'But why six scientists? One scientist should be enough to state the proven case of science against God. Surely, since Darwin's time . . . The priests may expound their mysteries, but science has said its final, its immutable say.' What really happened was that one said, 'Well, nobody's going to bother to listen to the religious speakers. We know all about them. But Jeans—and Eddington—now that will be worth hearing. I believe Jeans has formed some very striking theories since he spoke at Bristol—and Eddington has been dropping some very dark hints about Life. Yes, I must certainly listen to them.'

For whilst religion, outside the English-speaking races, has remained very much what it was—Jews, Catholics, Buddhists, Moslems, Shintoists, and the rest of mankind paying lamentably little attention to the march of Progress in other spheres—science is moving faster than it did at the time when we learnt to regard it as the exponent of immutable truths. Einstein began it all, of course, so far as the popular consciousness is concerned; but it is running away with even him. It took mankind some hundreds of years to discover that Ptolemy was wrong. It took them some hundreds of years to discover that Newton was wrong. It does not take them long now to find out that Einstein's theories must be considerably modified before they can be accepted and made to square with the latest facts revealed. The things that we were surest of are beginning to wobble. Eddington looks like bringing back chance into our cause-ridden universe, and nobody quite knows which way the atom will jump. We are being cured of our certainties in the physical world. So when a great scientist talks about the nature of the universe, we must listen, because what he says is sure to be interesting—and nobody knows what he will say.

If, therefore, Science is losing the claim that it once had to authority as the undeviating repository of unalterable fact, it has gained a newer and a greater charm. Fifty years ago, one visaged Science as a grim, unbending bigot in the assembly of the activities of the human mind. While History sparkled and glowed, while Theology burned with its now sombre, now transcendental flame, while Art soared and Poetry sang, Science watched them all erring, falling, rising again, and all the while Science never nodded, never changed. But now that picture has faded and another has taken its place. In that bright company we see one brighter than any there; wide-eyed and bounding, hurling worlds around him like an infant Titan at play, rending a cosmos for a moment's whim, forgetful one moment of what he has done the last: building and smashing, rearing cloud-topped palaces that totter to ruins as their topmost stone is placed: reckless and brilliant, stormy and alluring—Science, the only playboy of the Western World.

It dazzles us, this modern Science, with the madcap brilliance of the ideas that it throws out. It curves our space and snatches our universe from the plane of the ordinary man's imagining; it shows us the electron as a solar system and the solar system as an electron in the atom of space. It breaks down our ideas of size and scale and space and time. Childishly—Titanically—like an *enfant terrible* in the family of the human mind—it smashes religion and casts a veil over God. Then, childlike, it changes its mind. It has thought better of the electron; it is plucking the veil again from God; a few more experiments on Mount Wilson and maybe it will straighten out our cosmos again.

And all the time that Science is blinding us with new vistas down which we grope our painful way (only to find that by the time we reach the end the path has turned on itself and newer, different vistas still stretch before our gaze), all the time this Science is doing things that stagger our belief. It turns light into sound and sound into the pattern on a film. It charts and photographs stars that died a million years ago. It probes the mystery that we used to call the heavens, ranging far and farther till it has given us the nightmare dread that our own telescopes may be looking round the whispering gallery of space and at ourselves again. It baffles our senses and delves deeper into our faculties than we ourselves can go. It can feed us on coal tar and dress us in tin cans, and we suffer it gladly; only when it starts explaining some of us begin to withdraw. Why should we worship an eternally setting sun, when the new dawn is perpetually at hand? Why listen to the truth of today when the new truth will be revealed next month? Especially as both the truth of tomorrow and the truth of today are so abominably hard to understand. This Relativity has got too restless; this Science gives no more assurance to the mind. It is fascinating, awe-compelling, tantalizing: it appeals irresistibly to one's sense of the awful and the romantic—it is terrible fun. But if only it would go on saying the same thing until one had a chance to understand, and gain a little of comforting security of the good old days! We must certainly listen to the six scientists but it might not be a bad idea to listen also to the priests.

ANTHONY CONEYS.

'The Broadcasters'' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE

Emotional Paroxysms.

THE play chosen for broadcasting in Christmas week is usually of a 'popular' character. Last year we followed Rudolph Rassendyll through Ruritania; this year we are to hear a revival of *The Silver King*, the most famous of all Victorian melodramas.

'Stamping and rav ngs of puppets.'

The Silver King, which is the work of Henry Arthur Jones and Henry Herman, was first produced at the old Princess's Theatre in November, 1882, when the part of 'Wilfred Denver' was played by Wilson Barrett. The play made a fortune for its authors; Henry Arthur Jones gained enough from it to be able to settle down and write a play 'to please himself' (though, personally, we have never seen or read a play of his which could touch *The Silver King* as a perfect achievement in a certain department of drama). There will be many listeners who recall 'W. B.'s performance in the piece; still more who have seen the play in repertory; and, perhaps the largest number, those to whom *The Silver King* is merely an honourable name upon old playbills. The younger generation, brought up in the restrained and bloodless tradition of the contemporary drama, may look upon the stampings and ravings, soliloquies and asides of these haunted puppets as 'rather bad form'; they will not, however, deny the narrative power and emotional effectiveness of the play. Mr. Creswell, who is to produce *The Silver King*, plans to keep his cast to the Victorian style of acting. This sounds promising; 'art theatre' methods would fail wretchedly to do justice to this hectic masterpiece. The producer has also commissioned thematic music—the 'villain,' 'hero,' 'heroine' and 'faithful retainer' *motifs*. The question of incidental music and musical background to these soul-wrenching pieces is an important one; no opportunity for punching the audience below the emotional belt must be neglected. Sir Nigel Playfair's recent revival of *La Dame aux Camélias* was quite spoiled for us by the absence of the music which, traditionally, should have accompanied the transports of Armand and Marguerite. *The Silver King* will be broadcast on Boxing Day (Regional) and December 27 (National).

For Your Library List.

THE following books were reviewed by Michael Sadleir on November 27: 'The Fortunes of Richard Mahoney,' by Henry Handel Richardson (Heinemann); 'Certain People,' by Edith Wharton (Appleton); 'Northanger Abbey,' and 'Persuasion,' by Jane Austen (World's Classics—Oxford University Press); and 'The Eustace Diamonds,' by Anthony Trollope (World's Classics—Oxford University Press). Henry Handel Richardson is the author of 'Maurice Guest,' and has contributed several articles on musical subjects to *The Radio Times*.

The Foursome at Christmas.

THE 'Foursome,' affectionately known in the Press as the Ginger Group, are to sponsor a special vaudeville programme on Monday, December 22 (National), and Thursday, December 25 (Regional). Among their 'exhibits' will be Mabel Constanduros and Michael Hogan in a Buggins sketch and the Roosters in an army scena, entitled *Tommy's Christmas*. They also promise a high-speed tabloid version of *Dick Whittington*, suitably topicalized for broadcasting.

All about Party Organization.

ON the morning of Boxing Day (National) Miss Greta Wood is to tell us 'How to Organize a Children's Party.' In the days when we attended children's parties, there was, we are glad to say, practically no organization. All that was demanded of a host was a drugget in the drawing-room upon which to dance 'Sir Roger' to the piano accompaniment of an aunt, a dining-room table groaning with meringues, half-oranges filled with jelly and trifle mottled with 'hundreds and thousands,' a few dozen programmes complete with brittle pencil, and a Punch and Judy show in the library. The recollection of these Edwardian delights is precious to us. The process of dressing for those vanished parties was a long one; then a cab clattered across the gravel between the laurel bushes, our mamma bade us good-night and 'Be a credit to me, darlings!' and away we went. While the 'ladies' were removing their cloaks in some remote apartment, we and our brothers stood nervously buttoning our gloves in the strange hall. We were always immensely critical of the catering; a peep into the dining-room invariably preceded our procession upstairs (a party stood or fell by what the glimpse revealed —'Three kinds of jelly!' or 'No ices—what a swiz!'). Today, alas, children are very grand and grown-up and, when we hear of Party Organization (that is surely the term) we imagine Eurythmics on the drugget in the drawing-room, a dining-room table groaning with Vitamins, a Psycho-Analyst in the library, and such gay and heedless games as 'Here we go gathering Evidence of a Depression iin the Tin-Plate Industry' or 'I sent a Memorandum to my Love.'

Everyone's Christmas Number.

NEXT week's issue of *The Radio Times* will be, according to custom, the Christmas Number. More than a dozen popular writers have collaborated to make it the best Christmas magazine of them all. It will contain not only the complete Christmas programmes—which include pantomime, musical comedy, vaudeville, melodrama, ghost stories, etc.—but stories, articles, and verses by Compton Mackenzie, Algernon Blackwood, Gerald Bullett, A. G. MacDonnell, Harold Nicolson, D. B. Wyndham-Lewis, Richard Church, Winifred Holtby, Sacheverell Sitwell, W. Rooke-Ley, Harry Graham, and E. V. Knox. Prominent broadcasters will reply in 'Open Letters to Listeners' to our usual 'Open Letters to Broadcasters.' The issue includes an eight-page photogravure supplement containing large-size portraits of a number of the outstanding regular broadcasters of the year. The price will be sixpence

V. H.-H. Tells Us a Story.

ANNE THURSFIELD and the International String Quartet are broadcasting on Saturday evening, December 27 (Regional). The programme includes Victor Hely-Hutchinson's 'Three Fugal Fancies.' Mr. Hutchinson, a cup of tea in his hand, happened to stroll in just as we were writing these notes; so we badgered him for a story. 'You want to know how I came to write these "Fugal Fancies"?' he asked. 'Well, I'll tell you. On the evening of December 23, 1924, when I was in Cape Town, I went to a dance, from which I arrived home at half past two in the morning. Feeling pretty good, I wrote a fugue. In the morning, astonished to see how fine it was, I said I'd write another—and did. That was Christmas Eve. Next day, still more astonished to see how fine the second one was, I said I'd write a third—and did again. That was Christmas Day—which is my birthday. And there you are!'

Our Grand Christmas Panto.

THE B.B.C. Christmas Pantomime, *Red Riding Hood*, is to be broadcast on Christmas Eve (Regional) and Christmas Day (National). Ernest Longstaffe is author, producer and part-composer; the cast is to include Leonard Henry, Alma Vane, Horace Percival, and Heddle Nash. We, ourselves, are living at present in an atmosphere steeped in pantomime, for the B.B.C. Amateur Dramatic Society is rehearsing a locally flavoured production of *Dick Whittington*, and, when the day's work is done, a chance visit to the studios will as like as not reveal a bevy of flushed young ladies dancing the can-can or an exhausted gentleman in a cat-skin learning to wag his tail under the stern eye of an amateur producer. Christmas is already in the air—and pantomime is one of the established frivolities of the season. We recently attempted to explain the nature of a pantomime to an American friend. He pretended to understand, but it was obvious to us that an entertainment in which songs, dancing, and red-nosed humour combined to distort a fairy-tale lay beyond his imagination. Today all our pantomimes are based upon children's stories. This was not always so. The original English pantomime of the late eighteenth century was merely a musical melodrama through which darted the elfin

'Exhausted gentleman in a cat's skin.'

figures of Columbine, Harlequin, Clown, and Pantaloon (borrowed from the Italian *commedia dell' arte*). Gradually these figures were banished to the harlequinade; and we learn, with horror, that certain contemporary pantos have been staged without even this concession to tradition. The pantomime, in which Good sponsored by the Fairy, overcomes Evil, represented by the Demon, is a sort of modern morality play, into which topical jokes and heartless humour have been introduced as a concession to the audience.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

Musical Comedy Motives.

MUSICAL comedy is represented in next week's programmes by two substantial extracts from *The Love Race*, relayed from the Gaiety Theatre on Tuesday evening, December 23. *The Love Race* is a bright British show, as fruity and wholesome, after

'Raid on a gambling club'

certain American imports, as an Empire Marketing Board bun after a marsh mallow nut sundae. The author, Stanley Lupino, 'takes the lead.' If you agree with us that he is the funniest of contemporary comedians, you will enjoy this broadcast. Do not worry too much about the plot of *The Love Race*; it is about as epically half-witted as that of most contemporary pieces, the motives in which defy psycho-analysis. Still, we'll attempt a brief synopsis for the sake of those who are worrying whether they ought to allow the children to stay up. Mrs. Mostyne and Mr. Powley are rival motor manufacturers. Reggie Powley is engaged to marry Ida Mostyne, but turns up at Ida's birthday party with Rita Payne, who has all his clothes in her suit-case, while he has all hers in his (if you catch our meaning). No one can fathom who Rita is—though we know all about Reggie; he spent last night in a police station, following a raid on a gambling club. Oh, yes, and finally, if we remember rightly, there is a motor race in which two of the ladies take the place of their incapacitated *fiancés*—but by this time we were in such a state of bewilderment that we could only sit and gape at a situation which would have made Kraft-Ebbing green with envy. Anyway, as you have probably gathered, we consider *The Love Race* a great show.

When Great Meets Greater.

IN 1787, poor as he was, Beethoven somehow found the money to travel to Vienna. There he met Mozart, who was then thirty years old and at the peak of his powers. Beethoven was only seventeen. Beethoven was asked to play the piano to the idol of Vienna, but his improvisation was so clever that Mozart thought he was merely playing something carefully prepared, and said nothing more than a few cold words of praise. The aggrieved and expectant Beethoven thereupon asked Mozart for a theme and straight away sat down and embellished it so ingeniously that Mozart exclaimed to his friends, 'Keep an eye on this man—the world will hear of him some day.' Nothing more came of the visit, and Beethoven returned to Bonn. Nevertheless, one wonders, was he recalling that chilly meeting in Vienna, when, exactly ten years later, he wrote his *Variations* (Op. 66) on one of Mozart's tunes? These Variations, which are for 'cello and piano, will be played by Lauri and Dorothy Kennedy at the broadcast recital (Regional) on Monday night, December 22.

The Cornish Nativity Play.

ON Monday, December 22, the Christmas Nativity Play will be relayed for the fourth successive year from the church of St. Hilary, near Marazion. The play is the work of the Rev. Bernard Walke, vicar of St. Hilary; it is acted every Christmas by Cornish villagers, not as a dramatic performance but as an act of worship. The whole of the tiny congregation takes part, moving from one end of the church to the other as the action of the play requires. The St. Hilary Nativity Play has become a regular feature of the Christmas week programmes. The first broadcast happened almost by chance; a member of the staff at Savoy Hill, hearing from friends of the unique quality of this yearly service, included it in the programmes without ever having been able to hear it. From the first year it has been an outstanding success, for it possesses the same qualities of sincerity which distinguished the programme, *The Western Land*, recently broadcast by four Cornishmen from the same village. It is not to be wondered that St. Hilary has a magic effect upon the microphone—an effect communicable along the hundreds of miles of telephone line which join the village to London—for it is a strange place, one of the smallest villages in England set on a wild, wind-beaten coast where remoteness from the sophisticated world and the necessity of working desperately to win a living have bred a simple and poetically-minded race of men.

The 'Tinners' of St. Hilary.

FATHER WALKE is the genius of St. Hilary. He has not only identified himself with its life as the close friend of every man and woman in the village—but he conducts there a home for unruly children of the London slums. The children are housed in a one-time inn known as 'The Tinners' Arms' ('tinner' being the Cornish term for a tin-miner). They are known locally as the Tinners. They come, potential ruffians, from wretched homes and, after a year in the bleakly beautiful country of Cornwall, return to London as healthy, normal citizens. After the first broadcast of the play, mention was made of this home, and listeners who had enjoyed the play sent Father Walke more than a thousand pounds towards its upkeep. It is possible that the same mention will not be accorded this year, for, in view of the number of causes worthy of listeners' generosity, the rules governing broadcast appeals have to be closely observed. Nevertheless, listeners to the relay on the 22nd might recall this unusual cause and, moved by the spirit of Christmas as expressed in those rich Cornish voices, send a donation to the Rev. Bernard Walke, St. Hilary, Marazion.

New Gramophone Records.

LEILA BEN SEDIRA, soprano, in the *Bell Song* from *Lakmé* (Parlo. E11074), Winnie Melville and Derek Oldham, in *One mad kiss* (H.M.V. B3646), Harold Williams and the B.B.C. male chorus in *Villikins and his Dinah* (Col. DB308) were among the singers in Mr. Christopher Stone's programme on December 5, which began with the Pastoral Symphony from Handel's *Messiah* (H.M.V. C2071), played by the L. S. O.; and among the lighter records was Lew White, cinema organ, in *The Whistler and his Dog* (Brunswick 1002).

A Romantic from France.

CHAUSSON is a French composer of whom, apart from his famous *Poème* for violin, his *Quartet*, and an occasional song, we hear very little these days. Yet when he died, in 1899, as the result of a bicycling accident, a noted critic wrote of his death that it was one of the two 'gravest losses that French music has suffered in our time.' César Franck, moreover, had counted him among his most cherished pupils. He was a choice and scrupulous soul, and his music, despite the obvious influence of the organist of Ste. Clotilde, reflects him perfectly. It is eminently romantic. Chausson's only symphony (in B flat) will be played at the ninth Sunday Orchestral Concert (Regional) under the conductorship of Percy Pitt. The programme also includes the conductor's own 'English Rhapsody.' At this concert Alma Borodine, of the Théâtre Royal de la Monnaie, Brussels, is the soloist.

Riddle of the Ether.

WE are sorry to have to keep on about Amos 'n Andy, the 'stars' of American radio, who are to be relayed from Chicago on New Year's Eve—but Amos 'n Andy simply will *not* let us alone. Every day we hear something more fantastic about them, their public, their incomes, and so on. For instance, their appearance on the radio is advertised in New York by the largest electric sign in the world, which for size and brilliance, we hear, would make Mr. Cochran's present set-piece look like a glow-worm. Their fan-mail arrives in cart-loads. When the time of their programme was altered to an hour later, the broadcasting company received more than a quarter of a million letters of protest from indignant parents who complained that the children would not go to bed until they had heard Amos 'n Andy. Their income for this year will amount to $250,000 (£50,000). When they appear at the Palace, Broadway's leading music-hall, they 'pull down' £1,300 a week. They can both bark like a dog when required. When Amos 'n Andy were recently making a picture at Hollywood, all work was stopped in the studio for fifteen minutes twice a day while they broadcast. They have been 'signed up' by a toothpaste

'Both can bark like a dog'

organization (you will notice that we are carefully not saying *which*) to make America dentifrice-conscious. The strangest part of the success of the ex-bricklayer and the former tobacco salesman is that it has been achieved by a daily dialogue based upon the adventures of two imaginary negroes. We must all listen on the 31st, then we may understand the electric sign, the fan-mail, the fifty thousand a year

'The Broadcasters.'

THE RADIO TIMES
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NATION SHALL SPEAK PEACE UNTO NATION

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THE announcement in a previous page of the arrangements for holiday broadcasting seems to bring Christmas suddenly very close. Christmas week is the high-water mark of popular interest in broadcasting. The majority of listeners spend the season at home; families are gathered together, new wireless sets mysteriously appear, there is time and to spare to sit round the fire, listening with a leisure which is not always possible in the workaday weeks of the year. The knowledge that, during this week, it has its largest audience to please, guides the B.B.C. in the compilation of the Christmas programmes—Christmas services, ghost stories to raise the hair, pantomime, musical comedy from the theatre, melodrama and vaudeville to rouse tears and laughter, music for a quieter hour, a seasonable word from the year's most popular talkers. Christmas is still, happily, synonymous with the home and broadcasting with entertainment in the home. Throughout next week, Savoy Hill, unlike the shuttered offices around it, will be humming with light and activity; the Christmas spirit will be abroad in the studios, and those who surrender their holiday to work for the programmes will be happy in the knowledge that they are bringing pleasure to the largest audience of the year. Christmas is a festival in which the folly of a world turned magically young is mingled with the deeper emotions of fellowship. As such, it must never be allowed to fall into neglect. To the perpetuation of Christmas and the Christmas spirit Broadcasting lends all the powers at its command.

* * *

CERTAIN statistics were recently collected, in a group of adjacent villages, concerning broadcast talks. Among the many things revealed is the predominance of interest in those speakers who contrive most easily to communicate their personality over the microphone. A more general consensus of opinion would almost certainly reveal the same predominating interest; the thousands of letters that pour into Savoy Hill reveal it, and so does general observation. There are certain speakers who somehow win the right of entry into our homes as surely as if they were our friends; each week we anticipate the pleasure of their broadcast, and would rather put off an engagement than miss them. It is the task of the B.B.C. to discover such speakers—they are not readily to be found. American journalism, anxious to find some catchword recipe for its devotees, invented 'the human note'; but it is the limitation of the written word that the human note remains obstinately outside its compass. Simulation is the best the written word can achieve. Now broadcasting, which we have before now referred to in these pages as the journalism of tomorrow, has no need for simulation in this matter: it can bring 'the human note' intact into our homes. Herein, however, lies a grave danger—the danger of sentimentality. It is the acknowledged merit of British broadcasting that it has maintained, in face of all appeals, a standard of dignity. We believe that anything less would, in the end, pall. In its task to discover speakers, therefore, the B.B.C. has to bear in mind both the strength and the weakness of the human note. Whilst we all delight in the voice which, by the power of personality, can blow a breath of life into the dry bones of a broadcast speech, we do not wish our loudspeakers to make us blush.

THE WORLD WE LISTEN IN

The Great Gap

It is time, I think, that the attention of the 'ordinary listener' was drawn—carefully, tactfully and persuasively drawn—to the condition of his receiving set. Do you realize, I wonder, what an enormous gap still exists between the quality of what is transmitted from Savoy Hill and the quality of what is received in Clapham or Salford, or Moreton-in-Marsh or, for the matter of that, Mayfair? Of every million people who are paying the licence for a receiving set, what proportion hears anything like what is being sent out into the ether? I would not risk a guess, but the proportion must be very, very small—a fractional percentage. There is a lot of really foolish stuff written about the B.B.C. getting more money and giving the public a 'really good service'—as though it were a matter of agreement that the programme standards might be much higher if there was more money to spend on them. That is absolute nonsense. The programme service of the B.B.C. is superb in its quality; far more rehearsing and polishing go to many a small item in its twelve-hour programmes than to many an important concert given in the public halls. No; it is the listener who must bring up his standard to that of the broadcaster; it is he who must bestir himself and provide a 'really good listening service'; and it is time that he was told so.

A Caricature

I have a listening set which gives me superb quality. I know exactly what listening to broadcasting can be at its best; but when I go into other people's houses I am more often than not horrified by the quality of reception that I hear; in fact, if broadcasting sounded anything like what is heard by hundreds and thousands of listeners, I myself would have nothing whatever to do with it. The nasal quacking which proceeds from too many loud speakers is the remotest caricature of both speech and music; and almost anyone with uncorrupted ears, on hearing it for the first time, would marvel that people should take the faintest interest in broadcasting. But the ear gets corrupted quickly and begins to accept the sounds that it hears as representing something else—translates them, so to speak, into speech and music.

Obsolete Receivers

Now there is a curious anomaly. It is not that extremely fine receiving instruments are not available in this country at small expense. On the contrary, I am told that the wireless industry in this country has come to the very top in international competition; that it is not only one of the rare industries that flourishes financially, but that not one but a dozen makes of British wireless receiver are, in value and *excellence* of quality, unrivalled elsewhere. What, then, is the trouble? I think it occurred when the simple crystal set, which, although small in range and not always powerful in volume, was always pure in quality, began to give place to valve sets, crudely designed for the purpose of getting loud-speaker volume; also, when people began to demand selective receivers so that they could engage in the game of hunting about the ether and 'getting Rome' by twisting a knob. Captain Eckersley has laid it down that there is no such thing as absolute programme quality to be obtained at a greater distance from a transmitter than 100 miles. Whether that still holds good I do not know; but we do know that the more selective power any given receiver has, the less perfect must be the quality of its reproduction. This is not a matter of opinion, but of technical fact, for which I have the very best authority. Hundreds of thousands of people purchased these crude early receivers; and since that time the whole design of such things has developed by leaps and bounds, and the three elements which determine quality—valves, transformers and loud speakers—have been developed out of all likeness to their crude beginnings.

Scrap that Set

Some years ago it was true to say that wireless transmission far outstripped reception. But the manufacturers have done a great deal to change that. It is not now the manufacturer but the public that is being left behind. Well within the sum of £20 it is possible to buy a receiving apparatus which will give you clear, truthful and beautiful quality on a loud speaker; but, unfortunately, a vast proportion of the listeners in this country are still using crude and ill-designed valve sets which they purchased some years ago and which, for various reasons, they are not willing to scrap. For one thing, there is nothing so worthless as old wireless junk. I would give this advice to every listener who is afflicted by the horrible performance of some ancient apparatus of this kind. Take advice as to what would be a suitable set for your locality and your means, and insist on a trial installation; there will be no difficulty about that. If you are not immediately convinced that what you are at present hearing has only a very slight resemblance to what is really happening in the broadcasting studio, then don't buy the new set. If you are so convinced, take your courage in both hands and make a Christmas present of a real receiving set to your fellow-sufferers in the household. Long before you have paid the last instalment you will have received the blessings of your family, and the pangs of your guilty financial conscience will be appeased.

Reginald Foresythe

GLITTER OF MUSIC REMEMBERED FROM YOUTH

Sacheverell Sitwell adds a musical footnote to his famous book 'All Summer in a Day'

THE 'Casse-Noisette' of Tchaikovsky was the first good music I remember hearing. It was a memorable day, made more so still by the fact that it was my first ride in a motor-car and my first visit to Monte Carlo. As well as that it was Christmas Day, and I can say with truth that I have never had so many things given me since. Those three discoveries have endured a quarter of a century; it is only Christmas Day that has begun to pall.

The year must have been 1904. My family had taken a villa at San Remo and we went over to Monte Carlo for lunch. After that, perhaps my parents may have adjourned to the casino, but at any rate, I found myself alone with my nurse in the concert hall, listening to 'Casse-Noisette.' I had never heard anything so beautiful, and remained absolutely spellbound. I think many other people must have shared my experience over 'Casse-Noisette.' Somehow it is always the first piece of music, and, somehow, it stays till last. It outlives so many other more serious, more important things.

I had never been abroad before. The new kinds of flowers, the oranges, the lemons, the palm-trees, the heliotrope, the jasmine, all these things seemed to be interpreted by this music. They explained themselves through this medium, but in terms of the theatre, as though their brightness and novelty were not enough and needed to be still more enhanced. Its effect upon me was as if all my senses were suddenly magnified; sight, smell, touch, hearing, all these things were given a hundred times their former scope. The 'Valse des Fleurs' was the apotheosis, and its strains rang in my ears for months to come, to be recaptured in the middle of the night, or in some half-conscious moment, and then nearly lost again to my despair.

As a matter of fact, San Remo had been a favourite place with Tchaikovsky. Many Russians lived here in the winter months, and he says in his letters how happy he was staying there and walking among the hills. The greater part of his Fourth Symphony was written at San Remo. He must surely have been thinking of it when he wrote 'Casse-Noisette,' but its notes of sparkle and brilliance have something of the frost in them as well, as though he was composing in Russia and thinking of Italy.

My next memories are of Tchaikovsky again. My grandmother lived in a house that was overgrown with wistaria and Banksia roses. There was a room called the 'Indian' room. It was full of carved figures from Burmah and tablecloths spangled with little bits of mirror. It smelt of sandal-wood. In one corner stood a

pianola, and this furnished me with the combined delights of bicycling and music. There were many beautiful things in the repertory, the waltz-song from Gounod's *Romeo and Juliet*, for instance; but the real treat was Tchaikovsky's 'La Belle au bois dormant.' This was magical and intoxicating and again it had the same atmosphere of luxury and hopelessness, of impossible loves and incredible climes—or, in shorter words, of the theatre.

Soon after this Fred Dawson, the pianist, used to come over and see us at our home in Derbyshire. This artist has lately been broadcasting some Chopin recitals, so that thousands of people will have enjoyed his playing and numbers of them will agree with me that he is the only English pianist. He was magnificent in those days, and I shall never forget the experience of listening to him. My sister had considerable talent, and he used to give her advice. She played Schumann and Brahms well, and Debussy still better. He was more in her sphere of ideas.

Of course, school began soon, and took one away from everything interesting or nice in any way for nine months of each year. Who are our young statesmen, generals, poets, painters, musicians? Echo answers 'Who?'; and the reason is these nine months of every year at school, having the nonsense hammered out of them, and being made just like everyone else. The 'team-spirit' has been carried so far that there is no leadership left.

Evidently I hated school, and in this article on pleasant memories I must have no more business with it.

Instead, we will talk of the things that were more worth while waiting for in those days, a new gramophone record by Paderewski, for instance. These came out but rarely, were single-sided, and cost, I think, as much as 12s. 6d. This was a great sum, but they were cheap at the price, for the pleasure they gave. They formed the nucleus of an extensive gramophone library, continued up to this day, and making one of the solaces of life, for hardly a day passes that I do not bless the name of Thomas Edison. He is one of the benefactors of mankind, as important in his way as Gutenberg, the first printer.

It was impossible for me to go to the two seasons of Russian opera given in London just before the War, and so, for my knowledge of that, too, I had to depend on the gramophone and its occasional records from *Boris* and *Prince Igor*. In this way Sir Thomas Beecham became a fixed star for me. He put on the most beautifully produced *Figaro* I have ever seen, and I remember certain concerts of his at Queen's Hall. One particularly, a night of fog, when he conducted Tchaikovsky's 'Francesca da Rimini.' Queen's Hall was full of the fog, one of the old black variety, it must have been, and Sir Thomas was hardly visible, fighting in an absolute maelstrom of ordered noise. This was a superb performance. It was a Philharmonic concert, and soon after he gave the same composer's *Romeo and Juliet*, another unforgettable evening. These two pieces of music were a wonderful revelation.

As soon as the War ended all those long-lost pleasures came back again. Diaghilev and his company made their reappearance even before that. One of the great years was 1920. The *Boutique Fantasque* was produced, and also the Spanish ballet of De Falla. Picasso and Derain, the greatest painters of our time, were in London all that summer, at work upon scenery and costumes. I remember Picasso in carpet-slippers, painting the curtain for the 'Tricorne,' on the floor, in the way Japanese artists do. The curtain showed a bull-fight in Seville, and, while I waited, Picasso signed his name across a bottle of wine that stood on the floor, or rather lay there and appeared to stand. The music for the *Boutique Fantasque* was cleverly put together from little pieces written by Rossini in albums or on menus. Such crumbs have hardly ever fallen from the table of any other genius, and they prove his extraordinary fertility of imagination. This ballet, and that by De Falla, were surely the best things of the last ten years of Diaghilev's activities.

Just about that time Paderewski returned to the concert platform and gave a couple of recitals in London. It is an excitement to see

(*Continued on page* 746.)

SAVE, OH SAVE US FROM A PERFECT WORLD!

THE other day Mr. Ernest Newman said: 'No one who is not first-rate in his line should be allowed to perform in public.' And when I heard him say that, I had a vision of a silence suddenly falling upon the world, and of a multitude of earnest and well-meaning ladies and gentlemen looking round for their hats and preparing to depart.

It is only fair to say that Mr. Newman was thinking of music, and chiefly of the composers of music. Apparently when a man composes a piece of music he means something; and the greater the composer the more profound his meaning. Beethoven's *Ninth Symphony* means more than *The Blue Bells of Scotland*, and is therefore more difficult to interpret. So that while Miss Tiddly-um-tum may play *The Blue Bells*—as, indeed, often happens in the flat through the wall—and get all out of it that was ever in it, only musicians who are themselves artists of the first order can successfully render the *Ninth*. Mr. Newman did not wish to have Beethoven murdered, in public at any rate, so he said, 'No one who is not first-rate,' etc., etc. Under the spell of the microphone and the magic of his own enthusiasm, the sword which he brandished in defence of the great was turned into a broom wherewith he swept all second-rate performers off the face of the earth—or at least off the platform, which is pretty much the same thing.

Neither do I wish to have Beethoven murdered. I do not even wish to have *The Blue Bells of Scotland* murdered. Oddly enough, unlike Mr. Newman, I never really quite know (except in the more brutal cases of assault and battery) when Beethoven is being murdered. On the other hand, I know agonizingly well when *The Blue Bells* is being murdered. There is a perfect little fiend of a girl with a straw-coloured plait and adenoids next door . . . ! So that the sum total of human distress at the disembowelling of Beethoven would be less than at the mangling of *The Blue Bells*—for Mr. Newman will not mind my saying that there are more like me in the world than like him!

I confess that a world in which only first-rate works were performed by first-rate men would pall on me. Not that I do not enjoy them. I enjoy them occasionally. I think it may be because I hear them occasionally that I enjoy them. As I enjoy *pâté-de-fois gras* when it comes my way, but should not like it every morning instead of breakfast. Or as I enjoy champagne more rarely still, but am glad that it is draught beer with my usual bread and cheese. Or as I have enjoyed seeing Bobby Jones play golf once or twice, but am glad that for my ordinary week-end game I go round with my friend Colonel Hitandmiss.

I admit that first-rate works should be interpreted by first-rate performers. I prefer Beethoven as rendered by the Symphony Orchestra than as perpetrated by the village band. I would rather hear Henry Ainley read 'To be or not to be' than our local curate; I think he would get more out of it, give me more. *Nymphs and Shepherds* is, I agree, a different thing when sung by Miriam Licette from what it is when warbled by the leading soprano,

herself a shepherdess of sorts, of the church choir. If the Creation is to be depicted in music, let Handel do it; or in paint, let Michael Angelo do it. Or if drunkenness, that amazing experiment of the human spirit, is to be interpreted in terms of gait and gesture, let Leslie Henson do it; he would get deeper into the soul of the matter than, let us say, Dean Inge.

So far I agree with Mr. Newman. But supposing his broom had power equal to the authority with which he wields it, and we were shut up to these first-rate works and first-rate performers? Supposing that only the great works of great artists were allowed to be seen in public, what would become—I will not say of the Academy and the London Season—but of those bright experimental little shows in and about Bond Street or the Boul' Miche? Supposing that only the great works of great writers were allowed to see the light of day, and those exciting book-shelves in Bumpus's window perforce took on tomorrow the vacant appearance of the gums of an octogenarian? Supposing that every time we went to the theatre we were compelled to see Gerald du Maurier getting out of a scrape, or Owen Nares falling in love, or Sybil Thorndike yielding up her soul to God? Or how would Mr. Newman himself like it if, after his broom-sweeping, he woke up to find himself sitting in a golden chair before a crystal microphone with nothing but first-rate works and first-rate performers to criticize and himself the only critic left to do it?

I sometimes wonder if we may not be apt to over-rate the first-raters and under-rate the second-raters. It depends, of course, upon the standard. If the standard is objective, then the last word is with Mr. Newman, for he knows and can measure; and Beethoven, like Everest and Aldebaran, is assigned to the first magnitude. If, however, the standard is subjective; if 'music is what arises in us when we are reminded by the instruments'; and if, therefore, I must deem any work to be first-rate which fills my cup to the brim with the feeling of life, then it may well happen that 'many that are last shall be first.'

A little while ago the experiment was tried of giving a vaudeville programme consisting entirely of gramophone records of first-rate artists. It seemed to sound the knell of many of those who provide for our entertainment from the studio, for they are not all on the records. More earnest ladies and gentlemen looking round for their hats. Upon one listener at least the effect of that programme of perfections, in spite of bright moments, was rather depressing, as of a surfeit of rich cake. Does Mr. Newman realize that, unless he puts his besom away, he is the forerunner of a world which will be a kingdom of gramophones, with a fox terrier on the throne? A world in which, since we cannot all get into the Queen's Hall or the Big Tree Wharf Studio, or wherever else these perfections may normally be heard, there will be nothing but the records of first-rate symphonies, first-rate arias, first-rate recitations, first-rate sermons, first-rate (though ancient) jokes.

There may be a kink in me, but, when I examine my likings, I find that it is often the second-rate things, even in the big men, that I like best, because it is at that point they come closer to me and touch me more deeply. There is, for instance, a sonata by Mozart which Salzburg did not play, might possibly have been unhappy or almost ashamed in playing, which nevertheless focuses my love of Mozart. When I take down my copy of Browning from the shelf, the book does not fall open of itself at 'Paracelsus.' The ravishing point of my love for the Venus in the Tribune at the Uffizi is the very unclassical dimple on her chin. And I am still waiting for the day when Mr. Newman shall be a little below par, in order that I may realize how much he means to me.

I therefore plead with Mr. Newman to return the broom to the scabbard—for it was a sword to begin with—and to leave us our second-raters. They are easier and more comfortable to live with than the great. I know that Leonard Henry isn't Grock; and Wish Wynne isn't Ruth Draper; and Albert Sandler isn't Kreisler; and if it had not been for the wireless I might never have heard of Maurice Cole as a pianist, or of Francis Birrell as a film critic. By objective standards these, and such, may be second-rate; but they weave pleasant threads into the tapestry of life, and it takes more than the plum pudding to make a feast.

EDWARD LEWIS.

Curious Correspondence—I

STRANGE CASE OF MULBERRY GRAVEY

'Beachcomber' inaugurates a new series of imaginary correspondence from the files of the B.B.C.

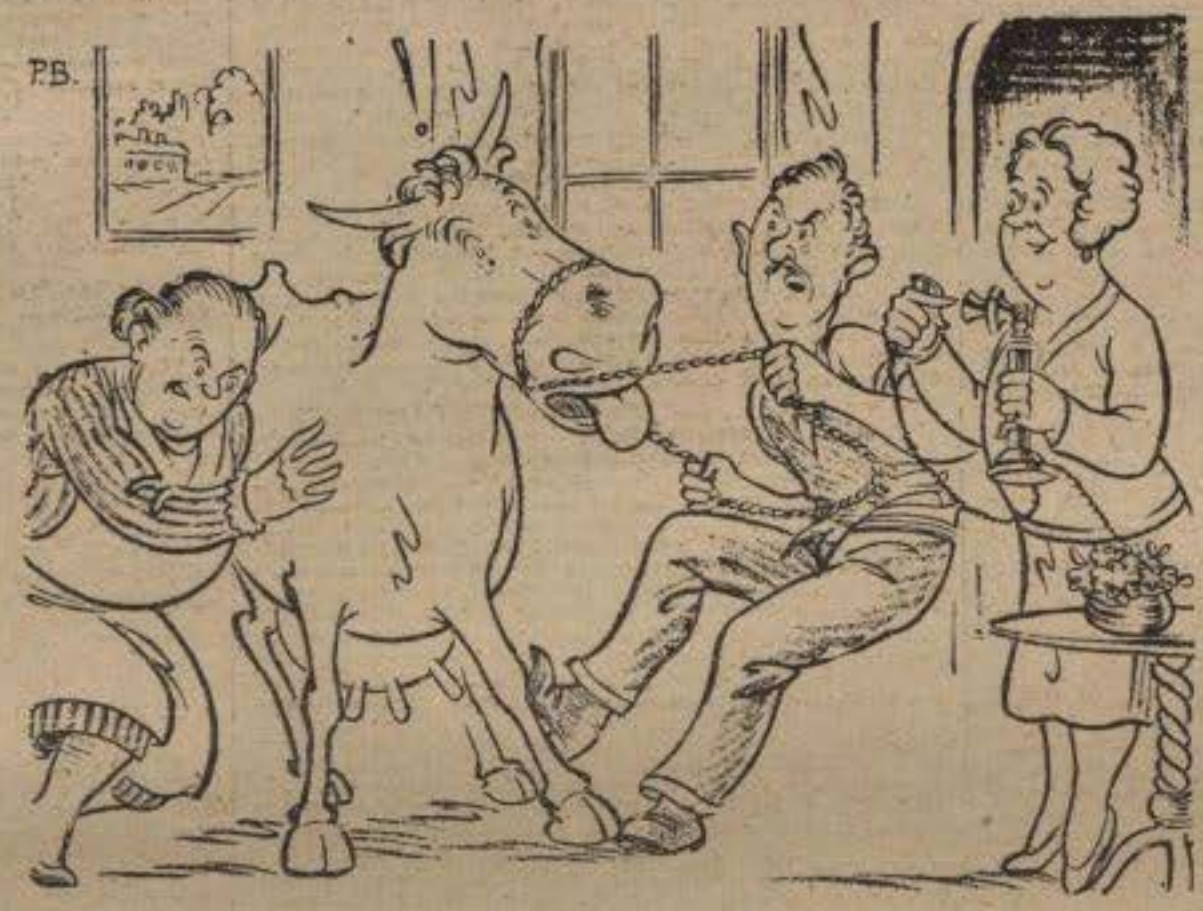
SOME days ago the Director of Talks received a letter from the country which caused considerable amusement. The letter was as follows :—

Flag Farm,
Tarramount Selvedge,
Somerset.

DEAR SIR,

It has occurred to me that as Christmas time approaches, you will be in need of new and fresh material for your programmes. I remember reading a lot about the broadcasting of a nightingale's song some time ago, and an idea occurred to me. I have a cow named Mulberry—for a sentimental reason—and this cow is the possessor of a very beautiful moo, of a tone quite unique. I do not, of course, know anything of the technicalities of broadcasting, or of the arrangements by which things are broadcast, but it has occurred to me that if a nightingale, why not a cow? It would be a record, I am sure, and the moo of Mulberry is not only æsthetically pleasing, but quite laughable. The broadcasting would not take long, as two or three moos would probably be enough. I shall be glad to know what you think of the idea.

Yrs. truly,
(Mrs.) ENID GRAVEY.



The Director of Talks, after consultation with his departmental colleagues, decided to reply as gravely as possible to the letter, which was evidently genuine. Before, however, he had composed his reply, a second letter from Mrs. Gravey arrived. It ran thus :—

DEAR SIR,

It has occurred to me that you may be surprised at the idea of my including the moo of a cow in the 'Talks' category. I hasten to assure you that I was not trying to throw reflexions on your human performers. I also forgot to state in my first letter that it would not be necessary for you to send anyone down here, as I would be quite willing to have Mulberry taken up to London, so that she could broadcast on the spot, at Savoy Hill. This may sound strange, but she is a tractable animal, and took part in the charades at the Vicarage last year. I could easily procure a letter from our Vicar to vouch for her good conduct.

Yrs. truly, (Mrs.) ENID GRAVEY.

The Director of Talks dictated his reply as follows :—

DEAR MADAM,

We thank you for your letter, and for the suggestion contained therein. We regret that we are unable to accept the suggestion at present.

Hardly had his reply been posted when there arrived the following :—

St. Theobald's Vicarage,
Tarramount Selvedge, Somerset.

DEAR SIR,

My friend and parishioner, Mrs. Gravey, has asked me to be kind enough to say a few words about her cow Mulberry. I have known the animal a good many years, and can say with a clear conscience that she is always well spoken of (the cow, of course). She is very intelligent, and her moo has been a delight in these parts to many a weary soul, bowed down with the cares and tribulations which are sent to try us all. And may we be not found wanting! I am proud to give a reference and a certificate for such an animal.

I remain, dear Sir, yours sincerely,
THOMAS COLLICK, M.A.

By the same post arrived a note scrawled upon a stained bit of paper torn out of a note-book :—

SURR,

Wee ave hear plinty off cackle wich cud nock the edds off off Misses Graveys wen it cum to mewing.

(Sined) TOM BUDDEN,
High Parm, Tarramount Selvedge.

Next day another letter arrived from Mrs. Gravey. It said :—

DEAR SIR,

You say in your very kind letter that you are unable to accept the suggestion at present. Of course, I understand that such a decision cannot be taken in a moment. I hope, however, that you will let me know as soon as you have made up your mind on the point. It also occurs to me that you might like to see the cow before committing yourself. Perhaps you have somebody in your office whom you could send down here to run an eye over Mulberry, who is, so to speak, on view almost any time of the day, either in her stall, or wandering about in the fields with her companions, or just resting. You will understand that I do not want to bring the animal to London on chance, so I think this arrangement would be best. Meanwhile, I send you a photograph of Mulberry. It was taken two years ago at the Ridding Flower Show and Cattle Gala Jamboree by a friend of mine, a Mrs. Cadgewith, who was most struck by Mulberry's appearance. She has not changed much since then, except for more hair on the hind legs and a scar over the left eye, caused by a cricket bat last summer. She strayed on to the pitch, and one of the visiting team thought she was a bullock, and cracked her with his bat, which broke.

Yrs. truly, ENID GRAVEY.

The harassed Director of Talks replied :—

DEAR MADAM,

We thank you for your letter and for the photograph of your cow. We think it best, after consideration, to proceed no further with your suggestion.

Before the letter was posted another letter arrived in the by now well-known and dreaded handwriting. It ran :—

DEAR SIR,

I forgot to ask you to be sure to return to me the photograph of Mulberry, as I have no copy of it and nor has my friend, Mrs. Cadgewith. And now I have a suggestion. What about the telephone? We have both forgotten that. If you—or one of your men—will be at the telephone or near it at 9.30 tomorrow night, I will ring you up. We will talk for a while, and then I will have Mulberry brought into the hall to do her moo. She always does it best at about 9.30, and if it is a fine night, there should be no difficulty. I shall naturally speak to you first, to be sure that we have got the right number. It would never do to have Mulberry mooing at strangers over the telephone, would it? So will you be prepared to receive a long-distance call, and a long-distance moo, if all goes well, about 9.30 tomorrow night, that is, on the night of the day you receive this letter? You will then be able to judge for yourself how the moo would sound if broadcast from Savoy Hill.

Yrs, truly,
ENID GRAVEY.

There was a hasty consultation at Savoy Hill, and it was decided that the best way to end the whole absurd business was to accede to the lady's request. As 9.30 drew near, a small crowd of officials gathered round the telephone in the Director's room to wait for the call. At 9.32 the bell rang, and the Director removed the receiver. The following conversation took place :—

'Hullo!'

'Hullo! Is that Savoy Hill?'

'Yes. Mrs. Gravey?'

'Mrs. Gravey speaking. They are bringing Mulberry along now. I do hope it will be all right. Are you there? Ah! Don't go away. They are bringing her in now, into the hall. I hope—are you there?—ah! Don't go away.'

The Director and those near the telephone then heard a muffled conversation. 'Come, Mulbery dear, come, little cowsie-wowsie. Willums moo. Moosie-poosie. Myah. Come, Mulberry. George, bring her nearer the 'phone. Take care, cook. Now, George. Put her head round. Come, Mulberry-pulberry. Spoo-spoo-myah. Brup-brup, old girl. Come up! C'ump! Moosie-poosie. Wokka-wokka-wokka. Tee-tee. Moo-o-oo then, old girl. Put her head round, George. Cook, help him, will you? Now, Mulberry, moo for the gentlemen. There's a good cow, then. Oh, botheration.'

'I think she's nervous,' said Mrs. Gravey into the telephone. 'She won't moo.'

'Too bad,' said the Director. 'Of course, if she's nervous over the telephone, she would be worse before the microphone.'

Mrs. Gravey was too disheartened to reply.

Presently she said, 'Don't go away. She may come round.'

There followed more exhortations to the cow, and an argument between George and the cook, because the cook pulled Mulberry's ear. There was then a shout from George, and a string of oaths. A bumping and banging sound came over the telephone, and Mrs. Gravey was heard to cry, 'She's going mad!' Evidently the cow was laying about and knocking furniture to bits. The din increased, until the Director of Talks discreetly hung up the receiver. And so the incident closed.

'BEACHCOMBER.'

WHAT THE *OTHER* LISTENER THINKS

Selections from the Editor's Post Bag

Enlivened by George Morrow.

THE 'NEGLECT' OF MOZART.

I THINK the best thing the responsible parties can do is to make a *clean and open confession* that the music of Mozart and Haydn has been almost completely neglected, not only in the Wednesday Concerts, but also throughout the recent Promenade Concerts. I suppose, in view of the complaint you have received, next year we shall be deluged with Haydn and Mozart to the exclusion of Beethoven and Brahms, and then you will be inundated with letters from the followers of the two latter composers, as you have this year from those who admire Mozart and Haydn. The same remarks apply to the concert of November 11 when the whole of the set of six Brandenburg Concertos were performed. Now, enough is as good as a feast, and these concertos are not so very different that they make the well contrasted programmes which good taste demands. Two of the Brandenburg Concertos would have been good contrasts in several of the programmes of the Wednesday series. I am surprised that any responsible musician should countenance the lot in one programme. I suppose there will be similar outcries when we get the 'all Stravinsky' evening. There is an old saying—'Variety is the spice of life.'—*L. Hall, Northampton.*

THE FRESH EGG.

MAY I be allowed to make a criticism of the recent broadcast entertainment, 'Au Lapin qui Saute.' I usually appreciate this kind of entertainment, but thought that the wording of this play was rather weak. Why impute specially

to a French restaurant the serving of bad eggs? I live in England and, in English restaurants, have often had to return food which had long passed its first freshness. Also, good food is the reason why Americans stay in London one day and then rush to Paris, staying there a week!—'*North London French Girl.*'

SCIENCE AND RELIGION.

IF there is any merit in being consistent, let us give Agnostics their due when they acknowledge their unbelief in spiritual matters, for the Scripture itself saith 'the natural man,' that is, the unspiritual man, 'receiveth not the things of the Spirit of God: for they are foolishness unto him: neither can he know them, because they are spiritually discerned.' The pity is that in some of these talks this plain truth does not always induce a discreet silence on the subject.—'*T. W. L.,' Hove.*

THE EPILOGUE ACCOMPANIMENT.

I SHOULD like to say how much we appreciated having the instrument with the singing in the Epilogue last Sunday, November 16. The singing itself was better in consequence, being bolder, fuller, and brighter. I recommend instrumental accompaniment for the Morning Service as well.—*W. Diffey, Hackney.*

MURDER ON THE HIGH 'C's.'

I AM grateful to D. E. Simmonds, who, in *The Radio Times* of November 14, exactly voices my sentiments regarding female singers, especially those who are allowed to spoil an orchestral concert with five, seven or sometimes even eleven solos. I often wonder whether any human being listens voluntarily to them. I am an elderly woman requiring rest and refreshment after my day's work, and am quite satisfied when, on one or another of the three principal programmes, I can get one hour of good instrumental music between 7.0 and 10.0 p.m. on, say, four evenings a week. Unfortunately, the best music of the day is usually either too early or too late for me, and what instrumental music there is comes on all three programmes at about the same time, so I spend my time trying to dodge the songs and hear perhaps a scrap of Mozart on one programme and a scrap of Beethoven on another. Not a restful way of spending an evening.—'*E. M. G.,' Gloucestershire.*

FROM WESTMINSTER ABBEY.

VERY many thanks to the B.B.C. for including in the broadcast of Evensong from Westminster Abbey the Organ Voluntary. It is like a benediction to the whole beautiful service, which has such a soul-refreshing and soothing effect on us tired folk in this busy workaday world. I hope the inclusion of the voluntary will continue.—*L. E. R. Clark, Bray.*

'DR. JEKYLL AND MR. HYDE.'

MAY I through the medium of your paper thank Mr. Leon M. Lion for his splendid performance in *Dr. Jekyll and Mr. Hyde* on November 25? I listened with great interest to the play and could picture the whole scene in my mind's eye, thanks to Mr. Lion's marvellous acting.—*H. Reynolds, London, N.W.10.*

OPEN LETTERS TO BROADCASTERS.*

TO MR. GERALD BULLETT.

DEAR MR. BULLETT,—I appreciated very much your article on 'Liberty' in *The Radio Times* for November 21. It recalled to me the glowing panegyric on Liberty by John Barbour, Archdeacon of Aberdeen. 'Ah! Freedom is a noble thing' he wrote in the fourteenth century. When he wrote this he was an owner of, and a dealer in, serfs. He could even at a pinch sell a share of the serf's family. He may have meant his panegyric as a huge joke, and so may be considered not only the father of Scottish poetry and history, but also the founder of the Aberdeen joke factory. Your article touched the spot, and shows that 'every bullet has its billet.' *Pergo modo.*—'*A. W. S.,' Aberdeen.*

TO MR. T. H. MORRISON.

DEAR MR. MORRISON,—Here are congratulations I have been sending to you for months and months, from myself, relations and a host of friends for your splendid orchestra—The Northern Wireless Orchestra. The music is both tasty and tuneful, the rendering is superb, and your programmes are just one delight. Manchester, and all the North, ought to be proud of you; what with Hallé's Orchestra and yours, except on one or two special occasions, I do not know that London is on the map. May you stay with us for ever.—'*Northerner.*'

AN OPEN LETTER TO MR. ERNEST NEWMAN.

DEAR MR. ERNEST NEWMAN,—As an admirer of your 'forthright' style, I was surprised at your taking nearly a quarter of an hour in explaining why it was impossible to help the astounded listener to an appreciation of the ultra-modern composer, although you finally gave us the reason in two words. With the works of the masters of music you can extract each succeeding melody and show us its development; but the ultra-modern composition defies dissection of this kind, simply because it contains *no melody.* It isn't necessary to leave it to a future generation to pass a verdict on this phase of extravagant composition. It is already self-condemned for defying the one fundamental law: 'No melody—no music'! No music that was not written in this spirit has ever survived. And, whether it be the giants who bequeath us 'Fifth Symphonies' and 'Fire Music' or the dim past that has handed down beautiful melodies such as 'Noel' and the 'Londonderry Air,' or masters of the lighter vein, it is, first and foremost, the tunefulness of their music that engages our attention. Forgive me if I seem to be 'tellin' yer—not arguin' with yer'!—'*A Music Lover.*'

TO MR. ALBERT SANDLER.

DEAR MR. SANDLER,—Your violin playing on Sunday, November 16 was exquisite, expecially Toselli's *Serenade*; I have never heard you or anyone else excel so much before. The tone of your violin is beautiful, and the pieces of music you played were great. Had I been asked to choose a programme for you, my choice would have fallen on the one you played last night.—'*A Lover of Violin Music.*'

VENGEANCE!

Next week, in our Christmas Number, there will be no 'Open Letters from Listeners to Broadcasters.'
Instead, Broadcasters write Open Letters to Listeners! The time has come, they say, for them to retaliate.
You will be interested to learn
'WHAT THE OTHER BROADCASTER THINKS'

TO THE OSCILLATORY SET.

DEAR FRIEND ACROSS THE WAY,—Must you broadcast your series of 'Diversions' exactly at the time when all your neighbours want to hear the News? And is it really necessary for you to leave your 'charge' crying and wasting away all the time you are out collecting for the missionaries? It will please you to know that your friends regard you as a more 'powerful

force' than the B.B.C. Since none of us are getting ten penny-worth of advertised programme, perhaps you will not 'howl' at the following suggestion to the B.B.C.: that a larger portion of our licence fees be spent in providing more 'police' vans; say, one for each area holding a certain number of licences. The B.B.C. issue bushels of advice free. In the meantime, I shall be glad to 'doctor' your set at a small 'charge.'—'*Dynamite.*'

EARLY HAYDN AND MOZART.

I FEEL I must congratulate the B.B.C. Orchestra and their conductor, Mr. Stanford Robinson, on their excellent performance of the very early Mozart Symphony in E Flat. These earlier symphonies of Mozart, though containing some of the most tuneful music in existence, are, for some reason, sadly neglected. May I suggest, therefore, that a set of Mozart's—and Haydn's—earlier symphonies form the subject of the Foundations of Music series at some future date? I must also express my great appreciation of the consistently high standard of the B.B.C. programmes, especially as I have recently returned from America, where, apparently, art is in its infancy.—*J. H. Dove, Matlock.*

COMPOSER WANTED.

CAN any of your readers inform me of the names of the composer and publisher of a song with the words:—

'My harp—my own beloved harp,
I cannot see thee, but thy touch
Thrills through my every vein,
And memory half-forgotten
Starts back to life again.'

I believe the title is 'The Blind Girl to Her Harp.'—*A. Graham Falcon, Bedford.*

SAFETY FIRST!

'I CAN quite understand how the sounds come in from outside when there is a wire to bring them in, but I cannot think how they get indoors and inside a box, too, without a wire for them to catch on to.' So said a middle-aged maiden

lady, when for the first time she saw and listened to a portable set with no visible wire. Then, as a man's voice came through on the loud speaker, 'Most extraordinary!' she exclaimed, watching the set suspiciously as though she half expected some eerie apparition to emerge, 'I call it weird. I would not stop in a room alone with that box for anything.'—'*Harren.*'

PITY THE BROADCASTERS.

I SEE a good many people find fault with the B.B.C. programmes but I wonder if those people ever think how tired the performers must be of it all sometimes? Having, perhaps, to leave a comfortable home and fire to go to the Studio to amuse the world. Perhaps if they did think they would be a little kinder in speech to Mr. Stone, and the performers in the Children's Hour, etc.—*M. E. Hart, Muraston.*

CIRO'S NEW DANCE BAND.

As a dance band enthusiast as well as a lover of other music (especially Sullivan's), may I write a few words on the arrival of Noble Sissle's Black Band from Paris, which replaces Billy Cotton's Orchestra at Ciro's Club? Although naturally an upholder of English bands, and an admirer of Billy Cotton, I anxiously awaited Friday evening to see if Ciro's Band would be broadcast as scheduled; to my great pleasure it was. What a difference! What a wonderful sense of rhythm these men have! I only hope that all our local drummers were listening to the artist on the drums as I was to the saxophone section. Such broadcasting is a wonderful object lesson to us 'local lads' who try to form dance bands of our own.—'*J. E. C. M.,' Beaconsfield.*

GEORGE ROBEY, CONDUCTOR.

LISTENING to the Pizzicato from *Sylvia* this evening, I wondered if any other listener had the happiness to recall a still more excellent performance, that by the Royal Albert Hall Orchestra at an afternoon concert at Queen's Hall during the war—a performance conducted without a score in a fine if somewhat original style by a well-groomed Englishman in immaculate morning-dress—to wit, Mr. George Robey?—*E. K., Streatham.*

ON SATURDAY AFTERNOONS.

I DISLIKE criticizing the B.B.C., because I think the work of arranging programmes for months ahead must be fraught with immense difficulties, but as each Saturday comes round I cannot help wondering why there is no music between 2 and 3 p.m.—just the hour when thousands of workers arrive home, and would like to be able to switch on their sets for an hour's bright music.—'*C. E.*'

WHO IS THIS JACK PAYNE?

WHO is this Jack Payne that Leyton listeners worry so much about? I have looked through the programme—Manchester and Liverpool—for three consecutive weeks but cannot find any mention of him. What else does he do besides not saying 'Good night,' etc.?—*N. C. Robbins, Wallasey.*

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.*

Musical Masterpieces of the Week: XIV

WHEN BEETHOVEN WROTE 'FROM THE HEART'

W. J. Turner writes on Beethoven's 'Missa Solemnis,' which you will hear played at Wednesday's Symphony Concert (National).

IT was not until the end of the eighteenth century that musicians began setting the liturgical text to music, not for ecclesiastical use but as an end in itself for concert performance. The great masses of Palestrina, Vittoria, and the English William Byrd were composed for performance during the office of the Mass in the Catholic Church. It used to be thought that Byrd wrote his three masses during the reign of Queen Mary, but they are now assigned to a later date. Bach's *B Minor Mass* was written in sections, some of the music being composed for the parts of the text which were still sung in Lutheran churches. Haydn wrote masses for church performance, and so did Mozart; but whereas Haydn was a devout Catholic, Mozart was only formally a Catholic, and his *Requiem Mass*, to take only one example, is far from the spirit of the early believers—from the masses of Palestrina, for example. His *Mass in F* (K.192) and his *Mass in C Minor* (K.427) are beautiful compositions which should be given concert performance nowadays.

Nevertheless, Beethoven was the first composer to set the liturgical text in a completely free spirit without a trace of religious orthodoxy. This is true in spite of the fact that the *Mass in D*, or *Missa Solemnis* as it is always called, was composed for the enthronement of his friend and pupil, the Archduke Rudolph as Archbishop of Olmütz. Characteristically, the Mass was not ready for that event, which took place without Beethoven's assistance, and so it was admirably fitting, seeing the nature of Beethoven, that the first mass to be conceived by any musician purely as a work of art should have received its first performance in a theatre—the Kärntherthor Theatre in Vienna—at a concert on May 7, 1824. On this occasion the whole work was not given, and the first complete performance took place in 1830, three years after Beethoven's death.

Beethoven was occupied with the composition of this work from 1818 to 1823; it is therefore, to some extent, contemporary with the *Ninth Symphony*, which was begun in 1817 and completed in 1823. It was not the first mass he had written, for his *C Major Mass* was composed in 1807, but it is his greatest choral work. It is sometimes said that Beethoven was not so much at ease in writing for the voice as in writing for instruments. It would be truer, I think, to say that he is best suited by large forms. In spite of some fine songs, he was not a lyrical writer, and needed space in which to exercise his extraordinary power of design. But to say that he cannot write for the voice is ridiculous. He shows the same unerring sense for the specific character of the medium in vocal writing as in instrumental, and only one proof outside the *Missa Solemnis* need be given, and that is his writing for the choruses in *Fidelio*. The Prisoners' choruses are unsurpassed in the whole history of opera for imaginative treatment of the voice. Nobody who hears *Fidelio* ever forgets them. They remain in the memory long after many wonderful and stirring choruses out of other operas have faded, and I dare claim that those who listen to the *Missa Solemnis* will have a similar experience.

It is true that the music is often extremely difficult for the singers, and that at rehearsals for the famous concert in the Kärntherthor Theatre on May 7, 1824, the singers Henriette Sontag and Caroline Ungher complained of the high passages. Beethoven refused to alter a note, and said that they had been spoilt by too much singing in the Italian style, whereupon Sontag exclaimed: 'Well, then, in God's name let us work away at it again.' Others of his contemporaries criticized his treatment of the voice, including the famous dramatist Grillparzer, who sent him his *Melusine* as text for an opera, but later on expressed his doubt whether Beethoven would ever write another opera, 'in view of the character of bitterness which his music had taken on in his later works, which seem to

Woodcut by K. Leigh-Pemberton

me in contradiction to the use of the singing voice.'

Those who listen to the Mass when it is performed at the B.B.C. concert on December 17 will have the opportunity of judging for themselves. The 'Kyrie,' the 'Sanctus,' and the 'Agnus Dei' are the simplest in musical structure of the movements of the Mass, but they present some features to which attention may be drawn. Upon the front page of the score Beethoven has written 'From the heart—may it go to the heart again,' and the first movement, the 'Kyrie,' marked 'With devotion,' strikes immediately a note of solemnity and calls for straightforward singing, but singing with a sense of harmony, because it is full of simple but beautiful part-writing which depends for its proper effect upon the singers' sense of this. Whoever is training the choir will, I hope, try to get his chorus to listen to their four-part harmony. One sings with the mind, not with the throat, and the badness and ineffectiveness of most choral singing is due largely to the fact that each section—tenors, basses, sopranos, and altos—goes merrily ahead concentrated on its own part, well content if it can sing with automatic correctness and cannot be put out by any other. To sing properly, each group must consciously make up each chord with the other groups, and must be sensitive to every modulation and change of key. The effect when a chorus sings thus with the musical mind is astonishingly different to ordinary choral singing, and I do hope there will be some attempt to sing this Mass properly on December 17. It is largely a question of training the chorus to listen to themselves *when singing*.

The 'Gloria' is much more complicated and contrapuntal, so is the 'Credo,' and I draw attention to the marvellous change of expression in the 'Credo' upon the words '*qui propter homines*,' the exquisite, transparently scored section *Et incarnatus est* and the super-personal tenor solo *Et homo factus est*. A wonderful passage follows this on the words '*passus et sepultus est*,' when we may note Beethoven's poignant dwelling on the word 'passus,' which is passed from part to part of the choir and soloists. After this the movement changes to *allegro molto*, and we have a stupendous section culminating in the great fugue in B flat, on the words '*et vitam venturi sæculi*.' This is exceedingly difficult to sing, for the sopranos ought to sing like angelic hosts on their top B flats, which come again and again until the final *Amen*. Perhaps I may be allowed to quote here from a poem entitled 'Pursuit of Psyche,' a stanza relating to the singing of Beethoven's *Mass*:—

> I know that to sing the *Missa Solemnis* there is not any quire,
> Because never yet have there been voices collected together.
> Pure individual voices whose harmonious blending
> Would utter the notes full, detached—breathèd bubbles of fire,
> But single notes, circles into which every throat did respire,
> All individual flames vanishing like the hairs of a peacock's feather,
> So that now there was but a shape of gold, green, or blue transcending
> The breaths of all but not destroying each particular breather.

Here we have a poetic expression of ideal choral singing, such as Beethoven's *Mass* calls for.

It remains for me to mention briefly the last two sections of the *Mass*, the 'Sanctus' and the 'Angus Dei.' The 'Sanctus' calls for a proper sensitiveness of tone values from the soloists and the chorus, especially in the *Andante* following the *Praeludium*, where the soloists, after a sort of preliminary announcement from the basses of the choir, begin a beautifully smooth duet and then the quartet on the words '*Benedictus qui venit in nomine Domini*' (Blessed is he who comes in the name of the Lord). The concluding section of the 'Agnus Dei' is, in some senses, the most characteristically Beethoven's of the whole *Mass*. It is marked in the score by Beethoven as a 'prayer for inward and outward peace,' and this prayer takes place amid a rolling of drums and a clangour of brass which is astonishing and terrifying. In no church liturgy could this movement have taken place, because it is far too disturbing, and it expresses a tremendous conflict which, to some sensitive minds, is almost unendurable. Yet, as I have said, nothing is more characteristic of Beethoven than this remarkable movement, which, if properly performed, cannot fail to produce an overwhelming impression that is among the greatest experiences music has to offer.

MUSIC OF THE WEEK

WEDNESDAY: BEETHOVEN'S 'MISSA SOLEMNIS'

Debussy's only String Quartet—Liza Lehmann's most popular Song Cycle—Some Dances by Milhaud—Holst and Elgar—Words of the 'Missa Solemnis'—A new trio by Roussel—Bartok once again.

READ AND THEN LISTEN

Debussy's String Quartet.

('*National.*' *Sunday*, 4.15.)

DEBUSSY'S one String Quartet is an early work, and is almost the only chamber music he wrote until his last years. While he was writing the quartet he was already busy with the opera *Pelleas and Melisande*, though it was not completed until long afterwards; it was at that period, too, that his enthusiasm for the poet Mallarmé, who inspired *The Faun's Afternoon*, had a big share in developing the turn of mind which his music reflects so very much better than any words could describe. The quartet is pervaded throughout by that vague and shadowy atmosphere of beauty which Debussy knew better than anyone else how to achieve in mere tones. He himself once declared that in it he had said all he had to say in that form, but there are many of his admirers who feel quite sure that if he had given us others, or even one other, in his later years, it might have been even richer in those qualities of poetic beauty of which he was master. There are four movements, which all follow the classical models more faithfully than on a first hearing they seem to do. The use of the whole tone scale, and an inclination towards old church modes, are the two chief features which were novel when the quartet first appeared, though everybody knows how familiar Debussy afterwards made them.

In a Persian Garden.

('*National.*' *Sunday*, 5.15.)

PROBABLY the most popular of the song cycles in which Madame Liza Lehmann found her happiest mode of expression, this is based on FitzGerald's translation of the Rubáiyát. It is laid out for four solo voices, which combine four times in the course of it to sing quartets. They open it with a fine number on the lines beginning, 'Wake, for the Sun who scattered into flight the Stars. . . .' They also bring the cycle to an end with a quartet, 'Alas, that Spring should vanish with the Rose,' and their two other concerted numbers are 'Come, fill the cup,' near the beginning, and 'They say the Lion and the Lizard keep the courts,' which comes towards the end.

There is one duet in which soprano and tenor join with fine effect, 'A book of verses underneath the bough,' and all the voices have fine solos. The tenor's best innings are, 'Before the phantom of false morning died,' and 'Ah, Moon of my delight.' The bass has also two important numbers, 'Whether at Naishapur or Babylon,' and 'Myself when young.' The contralto's most effective solo piece is 'The worldly hope men set their hearts upon,' and for the soprano, the best-known number is 'I sent my soul through the Invisible.' But through the cycle all the voices in turn have shorter solos as well, and the effect is not so much one of separate set numbers as of a complete work in which the spirit of the poem is very expressively illustrated.

Brazilian Dances.

('*Regional.*' *Sunday*, 9.5.)

DARIUS MILHAUD, one of the most brilliant of present-day French musicians, was prevented by the outbreak of war from competing for the Prix de Rome—the chief prize of the Paris Conservatoire. Music had perforce to be laid aside for a time, and for close on three years he served in the French Legation in Brazil. These Brazilian Dances, vividly reminiscent of the real native music, are inspired by his own recollections of that part of the world and its people. Listeners who remember the strikingly original Brazilian music of Villa-Lobos may trace some kinship between it and these dances, although here they gain something of French grace and charm. And even in such slight things Milhaud can make it clear how confidently he is at home in dealing with the orchestra; he has indeed an almost uncanny mastery of all its resources. Gifted too with an exuberant sense of humour, satiric, whimsical, even freakish at times, he has already ranged through a very wide field of music, from Greek Tragedy to a brilliant parody of modern musical comedy. In this suite there are in all thirteen numbers, an overture and twelve dances with such exotic names as Sorocaba, Botofago, Leme, and so forth.

Act Tunes.

('*Regional.*' *Monday*, 8.35.)

THE great Henry Purcell composed music—overtures, dances, and incidental music—for a big number of stage pieces which no theatrical manager of to-day would care to revive. The music, however, has lost nothing of its charm and interest; it is too fresh and spontaneous ever to grow stale, and its old-fashioned air is part of its

LIZA LEHMANN,
whose song-cycle 'In a Persian Garden' will be broadcast on Sunday.

charm. But one difficulty about performing it is that many of the pieces are very short, and in thus selecting five, from different sources, and welding them together in the form of a suite for string orchestra, Arthur Bliss has done one of many notable services to the cause of old English music. The five pieces are the Overture to *The Gordian Knot*, beginning with a majestic andante, which leads into a vivacious three-in-the-bar, with a few bars of another majestic melody forming the close. No. 2 is an air, in two sections, from the play called *Distressed Innocence*, with a plaintive melody given for the most part to the first violin. That is followed by a short saraband (a stately three-in-the-bar dance) from *Amphitryon*, and a still shorter minuet. Like the air, it comes from *Distressed Innocence*. There are only two sections, each of them repeated. The suite comes to a vivacious end with a hornpipe from *The Married Beau*. The hornpipe was a favourite dance for many years, and used often to form an entr'acte between the scenes of a play, either for one performer or for a troupe. As Purcell and many others of an older day made use of it, it has no very close kinship with the modern sailors' hornpipe.

St. Paul's Sute.

('*Regional.*' *Monday*, 8.35.)

AMONG the appointments which Gustav Holst has held is that of Music Master in St. Paul's Girls' School. This suite was composed for the orchestra there, and the school no doubt counts it as a feather in its cap to have lent its name to a suite which has won so wide a popularity. It is a very happy example of the way in which English folk-tunes and rhythms of folk-tunes can be used to advantage. The first movement is a lighthearted and light-footed jig. The second is called Ostinato, from the unchanging figure which one or other of the violins plays throughout. The first violin has a melodious solo over it. The third is called Intermezzo; beginning in moderate time, it has a lively section in the middle, and again towards the end, while the last bars are slow and plaintive. The suite is brought to an end by a merry jig known as the Dargason, and in the middle of the movement an old English air, 'Greensleeves,' is heard along with it.

String Music by Elgar.

('*Regional.*' *Monday*, 8.35.)

SIR EDWARD tells us that this piece owed its inception to a tune which he once heard sung in the distance, when he was on holiday in Wales—a tune which impressed him particularly by its cadence of a falling third. From it he evolved the main theme, sufficiently like a Welsh tune to be taken for real folk music. Later, another song heard in the Wye Valley confirmed the first impression, and the work was carried to completion. It appeared in March, 1905, at the same concert at which the third Pomp and Circumstance' March had its first performance.

After four introductory bars, the first theme is heard, and when it has been set forth at some length, the 'Welsh' tune makes its first appearance on the viola of the Quartet. It is taken up by the others, giving way anon to reminders of the introduction and of the first subject. The real second subject appears a little later, and these, along with the theme of the four introductory bars, are developed and interwoven with interesting effect; instead of the conventional working out, we have an elaborate fugato, on a new subject; the former tunes are taken up again, and towards the end we hear the 'Welsh' tune in full, the piece coming to its actual close with reminders of the second subject.

Modern Scots Music.

('*Regional.*' *Tuesday*, 8.0.)

THE ancient custom, at one time almost universal in noble houses, of retaining musicians on the permanent staff, has not yet quite disappeared. In the Scottish highlands, the tradition will probably endure as long as there are chiefs with clans that look to them to preserve all that is beautiful and dignified in the heritage of the past. There, to be sure, the house music is provided by the pipes, though not always to the exclusion of more modern instruments. At Forest of Glen Tanar, Aboyne, for instance, a very lovely part of the Deeside country lying to the westward of Aberdeen, Lord Glentanar has for years cherished the music of many schools, doing much to further its cultivation by his own people and those of neighbouring estates. Some of the Gilbert and Sullivan operas, for instance, have been given with a wonderful completeness and fidelity to the d'Oyly Carte tradition, almost wholly without having to enlist outside aid. In these, as in more serious music makings, Lord Glentanar was for many years fortunate in having Ian Whyte as resident director of music, and the position must have been an enjoyable one for so gifted a young composer who had thus opportunities of producing music of his own. For some years past, however, Ian Whyte has been steadily winning a much wider reputation among the Scottish composers of to-day, showing that he possesses not only original gifts of a high order, but a sound knowledge of the technique of his task. Many of his subjects are drawn, as in this symphonic poem, from the scenes of his native Scotland, whose picturesque, and often rugged, beauty, he can bring before us as only a true Scots musician can do. His work gains a special interest for wireless listeners, as he is now the B.B.C.'s representative at the Aberdeen station.

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MUSIC OF THE WEEK

(*Continued from page 732.*)

Beethoven's Great Mass.

('National.' Wednesday, 8.0.)

IN the middle of 1818, Beethoven's friend and pupil and patron, the Archduke Rudolph, was made Archbishop of Olmütz; his formal installation was not to take place, however, for nearly two years—in March, 1820. It was to be an occasion of great pomp and solemnity, and Beethoven immediately set to work with even more than his usual energy, on a Mass which was to form part of the celebrations. His biographer, Schindler, has given us a vivid picture of the master wrestling with his composition of the Credo, shouting and stamping about his room for twenty-four hours on end without a thought of food or sleep, and then emerging, starving, tired, and dishevelled. But in spite of all his frenzied work, the Mass was nowhere near being ready in time, and the Archbishop was installed without it. His own copy of the score made specially for him was put into his hands almost exactly three years late, on March 19, 1823. But the Mass is in every way so great a work that no one has ever grudged the four and a half years which were devoted to it—not quite exclusively, to be sure, because the same period gave us also the last great pianoforte sonatas. It has often been criticized as not being true church music, and in listening to the dramatic power with which the big choir and symphony orchestra set forth the text, it must be borne in mind that it was conceived for an occasion of quite unusual magnificence. It has been reproached, too, on the ground that Beethoven asks more of the voices, especially in long high notes, than they can give him; the choral parts are certainly not easy nor comfortable to sing. But the whole effect is one of great richness and grandeur, and the work is quite unique in its profundity and concentration. The Mass will be sung in Latin, as we give it below, and for the benefit of those readers to whom it is not familiar, the English Prayer Book version is added.

Kyrie eleison, Christe eleison.

Gloria in excelsis Deo. Et in terra pax, hominibus bonae voluntatis. Laudamus te, benedictus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris; Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis; Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris. Amen.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; Et in unum Dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum et Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt; Qui propter nos homines et propter nostram salutem descendit de coelis, Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est; Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est; Et resurrexit tertia die secundum Scripturas; Et ascendit in coelum; sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis; Et in Sanctum Spiritum Dominum et vivificatatem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas, Et in unam sanctam catholicam et apostilicam ecclesiam, Confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum, Et vitam venturi saeculi. Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua; Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, Dona nobis pacem.

English Prayer Book Version.

Lord have mercy upon us. Christ have mercy upon us.

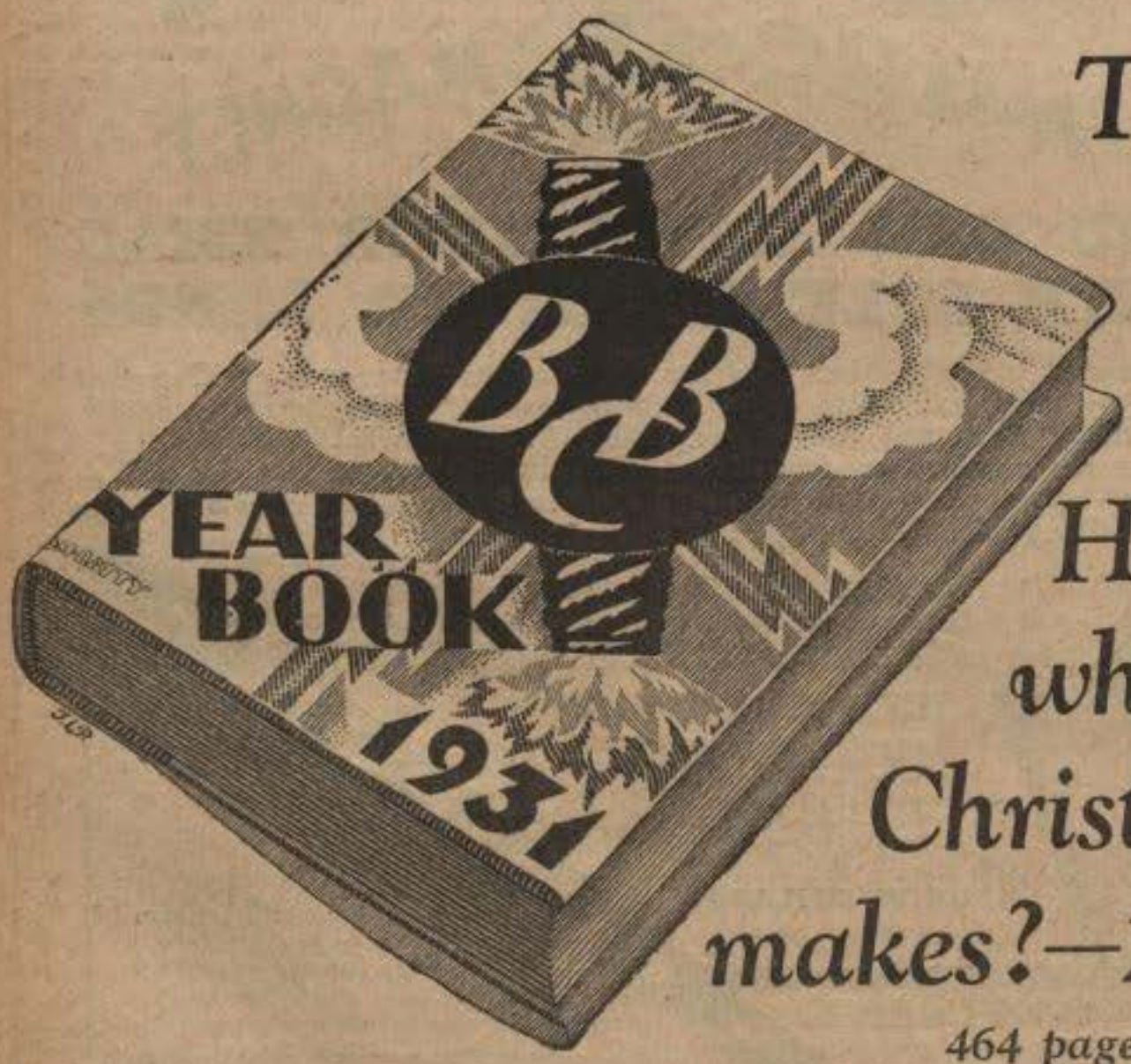
Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesu Christ: O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible: And in one Lord Jesus Christ, the only begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of very God, Begotten, not made, Being of one substance with the Father, By whom all things were made: Who for us men and for our salvation came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man, And was crucified also for us under Pontius Pilate. He suffered and was buried, And the third day he rose again according to the Scriptures, And ascended into heaven, And sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholick and Apostolick Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, And the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

O Lamb of God, Who takest away the sins of the world, have mercy upon us. O Lamb of God, Who takest away the sins of the world, give us peace.

(*Continued on page 740.*)



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Moments Musicales: III

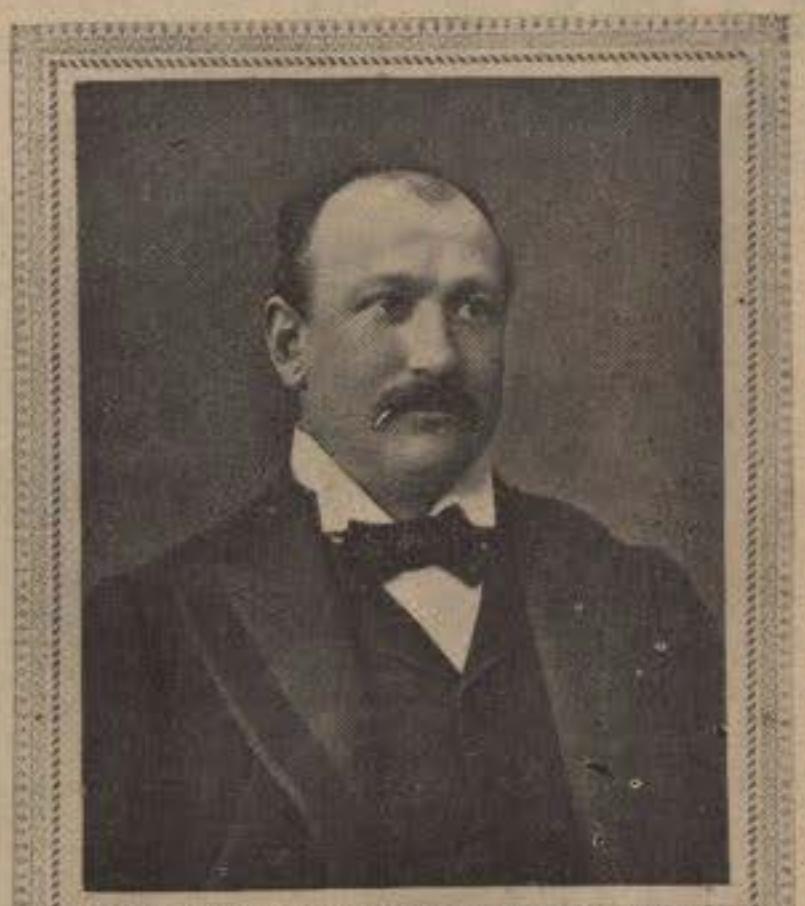
By W. Rooke-Ley

GREETING 'FAUST' WITH A SHOWER OF COINS

LONDON is haunted by musical ghosts, who spring out at one at all sorts of corners; but at two corners they swarm: Covent Garden and the Haymarket. In the Haymarket the romance of opera in England began, and there it suffered one of those periodic 'deaths' that are such a feature of its history. And, whenever it was declared to be 'dead,' people really meant and believed that it would never rise again. There are a pair of Haymarket ghosts whom memory may evoke, in the early hours—an elder and a younger. For in the year 1886, two men were strolling up that street after a performance of *Faust* at Her Majesty's, and the elder, blind to the lessons of history, uttered with all solemnity and conviction these words: 'Opera is dead in England *for ever*.' He was Dr. Hueffer, the musical critic of *The Times*; his companion was the young Augustus Harris.

It had certainly been a strange performance. It had begun at eight, and though it was long past twelve, it had only just ended. And it had ended on a shower, not of bouquets and *bravas*, but of copper and silver coins (one hopes there were silver), scrambled for by a medley of stage-hands and dressers. The curtain had refused to rise after the first scene; the orchestra had not been paid. They were eventually induced to return and the Kermesse scene was got through. The next wait was more obstinate, and the Garden Scene, when it arrived, was played with large craters in the orchestration. At this point Harris was called away to his own theatre, but accident found him again in the Haymarket at midnight. The lights were still ablaze. He found the opera exactly where he had left it. A diminished audience still awaited the rising of the curtain, their sporting instinct thoroughly aroused. And when it rose—what a scene of disorder! A handful of supers in the uniform of a victorious army, and among them carpenters, and dressers, and stage-hands standing about in helpless mutiny. Then a woman bolder than the rest came down to the footlights and made an appeal. Not one of them had been paid: they couldn't get home or buy food or pay for their lodgings. Now followed the extraordinary spectacle of coppers raining upon the stage, starting from the gallery, and of aprons and skirts billowing to catch them. And upon this tragi-comic sight, in this dignified and historic house, opera, as Dr. Hueffer firmly believed, received its death-blow.

There could have been no better swan-song. For *Faust*, strange as it may seem, is nearly our national opera. If it was not born in England, at least we brought it up. In Paris the critics would cheerfully have strangled it. Probably the only enthusiast at the first performance in '59 was Harris of Covent Garden—the father of Dr. Heuffer's companion that night in the Haymarket. He alone had the *flair*: but what *flair* those Harrises had, father and son! He was excited enough to telegraph for his manager, Mr. Nye. One pictures Mr. Nye tumbling out of the boat-train not at all in the mood for opera and wondering what all the fuss was about. He wondered still more when the opera was ended. He was very angry. He used the words 'wild-goose chase.' He said there was not one tune in the thing from beginning to end. No, there was one; and he whistled the Soldiers' Chorus. In fact he agreed with the French critics, whose verdict was so unmistakable that it was not thought worth while even to preserve the French rights. Here is the story in Sir



SIR AUGUSTUS HARRIS,
who revived London opera in the 'eighties.

Augustus Harris' words: 'Chappell, the English publisher, was at this time much smitten with another opera and desiring to purchase it, and to oblige the French editors, made a double contract, including *Faust*, which was thrown in for the price of an old song, as a bit of make-weight. Thus he became the owner of the most popular and financially valuable work the world has ever known!'

Yet you would say it was the most French of operas. It is as inevitable in Paris today as the *Tour Eiffel*. There is the dappled plane-tree, the kiosk, the bill of the Opera. And there on the bill you will read '"*Faust*." *Musique de Gounod—répresentation*.' You were staggered by the how-many-thousandth performance when last you were in Paris; you will be more staggered when you come again. How dear its theme to the French: innocence betrayed; and its melodies; their voluptuous curves, their carmine glow; that flavour of sacred and profane which Gounod, straddling between sacristy and boudoir, knew how well to mix. More than a whiff of incense blends with seductive essences from the *rue de la Paix*; beneath, amorous violins sound ever and again the organ-tones of rich, ecclesiastical harmony. I like to remember that the final rehearsals were attended by the Papal Nuncio; and how he enjoyed the Cathedral Scene. 'Would there were many scenes like that on the Paris stage!'; and the Most Reverend Monsignor Gaston de Ségur sent Marguerite a beautiful missal to carry. Not even the blessing of the Papal Nuncio convinced the critics.

And so the sickly infant was shipped over to England. It still languished. Her Majesty's took it in hand first. Perhaps the barrel-organs were half-hearted. For in those dear days it was the custom to advertise a new opera by means of the barrel-organ. How seldom in a London square one meets, nowadays, an organ-grinder popularizing Hindemith. Meanwhile, Harris was watching like a cat from Covent Garden. At last he managed to persuade his directors, and *Faust* was produced at the rival house (it sounds like the days of Handel) in '63. Madame Miolan-Carvallo, with the monsignorial missal, came over to sing Marguerite; Gounod himself directed the rehearsals. It was a great success, and, as Harris says, 'the success grew and grew, and curiously enough, from London *Faust's* reputation spread all over the world.'

And lo! only a quarter of a century later, opera stock in England was down to zero again and two men paused in a deserted Haymarket to sing its requiem. In that empty hour how pastoral must Piccadilly have been: what seemed the distant tinkle of sheep-bells, a belated hansom carrying the last artist home to Chelsea, and a shepherd's horn, from over the river, merely the South-Eastern winding somewhere safe, though very slowly, to sea. It is a moment upon which to dwell, if we wonder what goes on in the minds of great men in the grip of high resolve: Hallé, when he started his concerts in Manchester in defiance of all the omens; Harris, equally defiant, determined even in this dark hour 'either to revive the art or to give it a decent funeral.' We knew that in 1888, with infinite courage, he launched those seasons at Covent Garden that have lasted till today. Perhaps the Gods of High Resolve send their heroes some vision of the future to sharpen their intent. Perhaps Harris, in a lightning flash, foresaw those crowning hours of opera in the 'nineties: a Covent Garden wreathed in pink roses; Royalty and its distinguished guests; the blaze of orders and decorations; the satin programme bearing the names of Melba, de Reské and Plançon; and—inevitable as turtle soup at the Guildhall—the Garden Scene from *Faust*.

CHRISTMAS PROGRAMMES
and
CHRISTMAS READING.

The following are among the authors and artists who will contribute to next week's SPECIAL CHRISTMAS NUMBER:

Compton Mackenzie, Harry Graham, E. V. Knox, Algernon Blackwood, Sacheverell Sitwell, Gerald Bullett, D. B. Wyndham Lewis, Harold Nicolson, Winifred Holtby, Ivor Brown, Richard Church, W. Rooke-Ley, and A. G. MacDonnell.

Arthur Watts, Claughton Pellew, Eric Fraser, Harry Rountree, John Austen, Althea Willoughby, Donia Nachshen, Steven Spurrier, Relf, Frank Oldham, Teixeira Barbosa, and Gordon Nicoll.

There will also be an Eight-page Supplement of Photographs of well-known Broadcasters, specially taken by Sasha.

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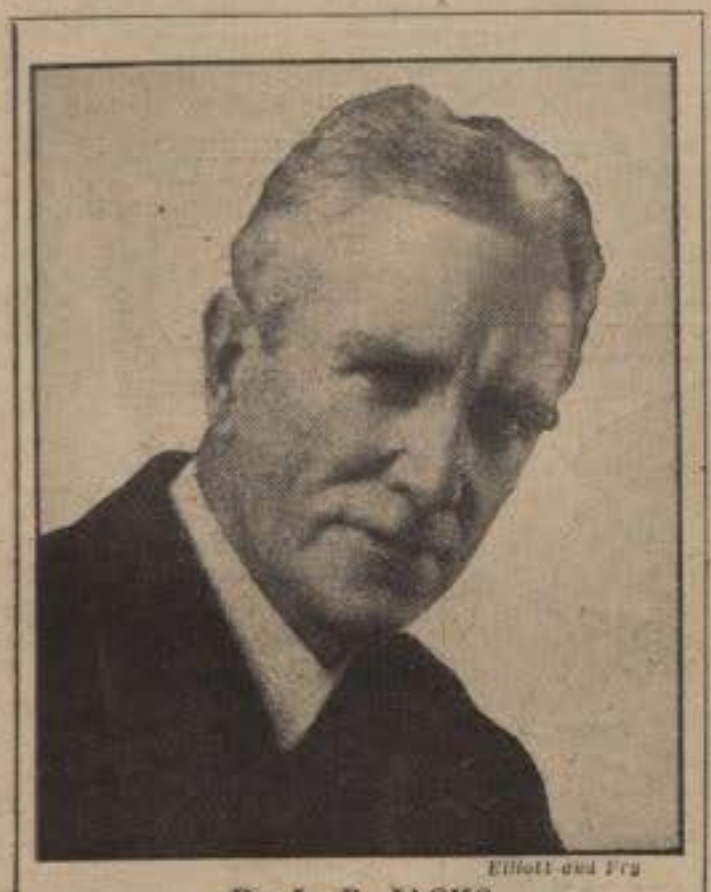
NATIONAL PROGRAMME



Elliott and Fry

Dr. L. P. JACKS
will sum up the 'Science and Religion' series in a final talk this afternoon at 5.45.

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

3.0 CHURCH CANTATA (No. 129) BACH

GELOBET SEI DER HERR, MEIN GOTT
(I Praise Thee evermore, my God)

Singers

MARY HAMLIN (*Soprano*)
DORIS OWENS (*Contralto*)
GEORGE PARKER (*Baritone*)
THE WIRELESS CHORUS

Players

MICHAEL MULLINAR (*Harpsichord*)
LESLIE WOODGATE (*Organ*)
EDWARD WALKER (*Flute*)
JOHN FIELD (*Oboe d'Amore*)
LAURENCE TURNER (*Violin*)

THE B.B.C. ORCHESTRA
Conducted by STANFORD ROBINSON

(*Note and Text on page* 738)

Time Signal, Greenwich, at 3.0

3.55 FOR THE CHILDREN

(*From Cardiff*)

Joan and Betty's Bible Story
dramatized by
Mr. E. R. APPLETON,
West Regional Director

'Elijah and the Ravens'

4.15 Chamber Music

THE PRO ARTE STRING QUARTET

ALPHONSE ONNOU (*Violin*)
LAURENT HALLEUX (*Violin*)
GERMAIN PREVOST (*Viola*)
ROBERT MAAS (*Violoncello*)

Quartet (K 465) ..... *Mozart*
Adagio; Allegro; Minuetto; Allegro

Quartet ..... *Debussy*
Animé; Assez vif et bien rhythmé; Andantino doucement expressif; Très modéré—Très mouvementé et avec passion

(*Note on page* 732)

5.15 'In a Persian Garden'

by
LIZA LEHMANN

DOROTHY BENNETT (*Soprano*)
ESTHER COLEMAN (*Contralto*)
HERBERT THORPE (*Tenor*)
FOSTER RICHARDSON (*Bass*)

(*Note on page* 732)

5.45–6.15 'SCIENCE AND RELIGION'—XII
Dr. L. P. JACKS, Litt.D., LL.D. (Professor of Philosophy, Manchester College, Oxford)

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

Order of Service

Hymn, On Jordan's Bank the Baptist's cry (St. Martin's Book, No. 287; Ancient and Modern, No. 50)
Confession and Thanksgiving
Psalm 8
Lesson
Magnificat
Prayers
Hymn, Hark, the glad Sound! The Saviour comes (St. Martin's Book, No. 127; Ancient and Modern, No. 53)
Address by the Rev. PAT MCCORMICK
Hymn, Through the Night of Doubt and Sorrow (St. Martin's Book, No. 373; Ancient and Modern, No. 274)
Blessing

8.45 The Week's Good Cause

Appeal on behalf of THE ST. MARTIN'S CHRISTMAS FUND, by the Rev. PAT MCCORMICK

Relayed from ST. MARTIN-IN-THE-FIELDS

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Shipping Forecast

Time Signal, Greenwich, at 9.0

9.5 ALBERT SANDLER and THE PARK LANE HOTEL ORCHESTRA

Relayed from THE PARK LANE HOTEL

VIVIEN LAMBELET (*Soprano*)

ORCHESTRA
Overture, Semiramide ..... *Rossini*

VIVIEN LAMBELET
The Dove } *Landon Ronald*
'Tis June }

ORCHESTRA
Hungarian Rhapsody No. 2 ..... *Liszt*

ALBERT SANDLER (*Solo Violin*)
Meditation (Thais) ..... *Massenet*
Rondo ..... *Mozart, arr. Kreisler*

VIVIEN LAMBELET
The Drummer Boy ..... *Leoni*
Looking for you ..... *Sanderson*

ORCHESTRA
Fantasy, Aida ..... *Verdi*

10.30 Epilogue

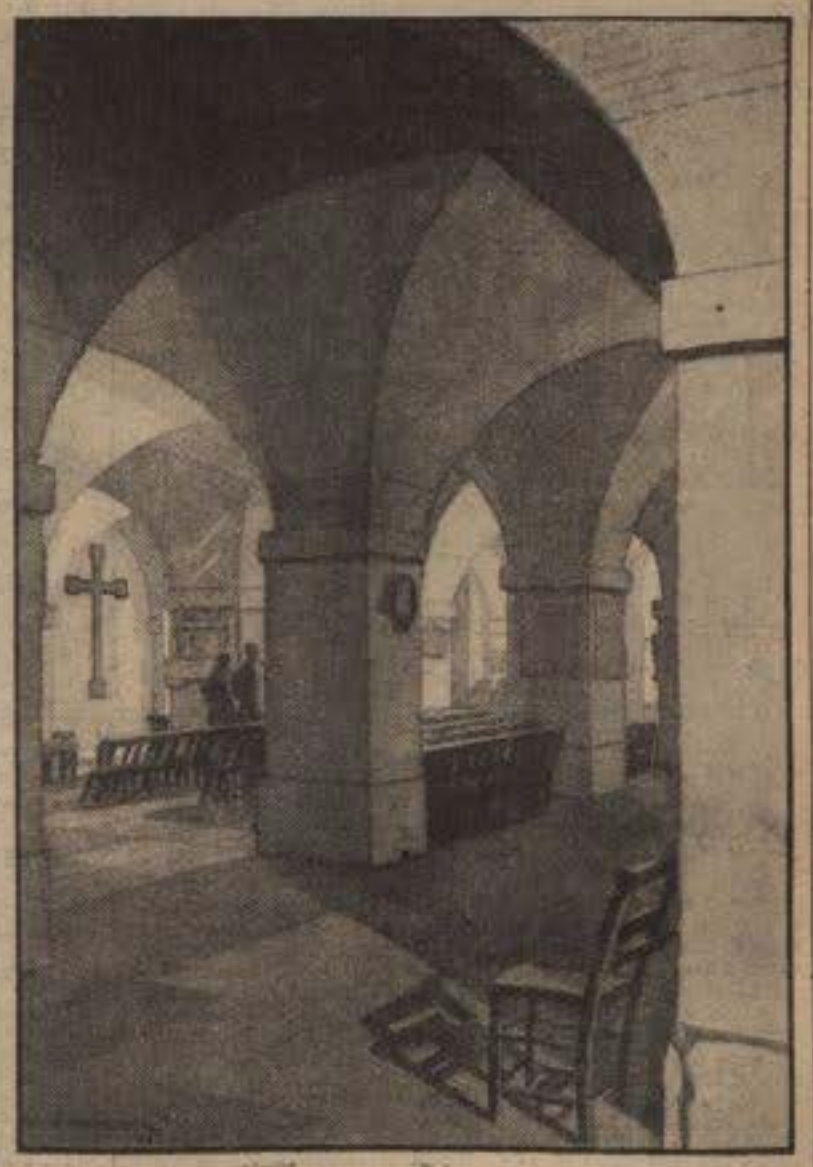
'SAYINGS OF JESUS'

ALL YE THAT LABOUR'

(*For details of this week's Epilogue, see page* 773)

10.40–11.0 The Silent Fellowship

(*From Cardiff*)



A REFUGE FOR THE HOMELESS.
The crypt of St. Martin-in-the-Fields, where many of London's outcasts find a shelter for the night. An appeal for the St. Martin's Christmas Fund, which is administered from a special knowledge of cases of hardship, will be broadcast tonight.

SUNDAY LONDON PROGRAMMES December 14

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 737)

3.0 CHURCH CANTATA (No. 129) BACH

Singers:

MARY HAMLIN (*Soprano*); DORIS OWENS (*Contralto*); GEORGE BARKER (*Baritone*)

THE WIRELESS CHORUS

Players:

MICHAEL MULLINAR (*Harpsichord*); LESLIE WOODGATE (*Organ*); EDWARD WALKER (*Flute*); JOHN FIELD (*Oboe d'Amore*); LAURENCE TURNER (*Violin*)

THE B.B.C. ORCHESTRA

Conducted by STANFORD ROBINSON

(*For the words of the Cantata see below*)

3.55 FOR THE CHILDREN

(*From Cardiff*)

4.15 Chamber Music

THE PRO ARTE STRING QUARTET:

ALPHONSE ONNOU (*Violin*)

LAURENT HALLEUX (*Violin*)

GERMAIN PREVOST (*Viola*)

ROBERT MAAS (*Violoncello*)

5.15 'In a Persian Garden'

by

LIZA LEHMANN

5.45–6.15 'SCIENCE AND RELIGION'—XII

Dr. L. P. JACKS, Litt.D., LL.D.,

Professor of Philosophy, Manchester College, Oxford

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.5 ALBERT SANDLER

and

THE PARK LANE HOTEL ORCHESTRA

VIVIEN LAMBELET (*Soprano*)

From THE PARK LANE HOTEL

10.30 Epilogue

LONDON REGIONAL

842 kc/s (356.3 m.)

3.30 THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

THELMA TUSON (*Soprano*)

ERIC MARSHALL (*Baritone*)

BAND

Overture, Egmont ..... *Beethoven*

ERIC MARSHALL

Songs

BAND

Suite, Santa Claus *Holland*

Toyland; Starland; On Tiptoe; Christmas Joy

THELMA TUSON

Lullaby ..... *Keel*

Caro Nome (Dear Name) (Rigoletto) ..... *Verdi*

E'en as a lovely Flower *Frank Bridge*

BAND

Cortège on a Ground Bass *Gerrard Williams*

Wedding Procession (Le Coq d'Or) (The Golden Cockerel) *Rimsky-Korsakov, arr. R. J. F. Howgill*

ERIC MARSHALL

Songs

BAND

Suite, No. 2 ..... *William Lovelock*

THELMA TUSON

I think of you, my Sweet ..... *Haydn Wood*

Voici Nöel (Sweet Christmas Time) *Weckerlin*

The early Morning ..... *Graham Peel*

BAND

Four Songs without Words ..... *Mendelssohn*

5.0–5.15 A READING FROM THE APOCRYPHA

THE WISDOM OF SOLOMON

Chapters i, ii and iii to v. 9

HERMANN SCHERCHEN conducts the Sunday evening Symphony Concert that will be broadcast tonight at 9.5.

7.55 A RELIGIOUS SERVICE

from

ST. MARTIN-IN-THE-FIELDS

(*National Programme*)

8.45 *National Programme*

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Regional News

9.5 Sunday Orchestral Concert VIII

ZOLTAN SZEKELY

(*Violin*)

THE B.B.C. ORCHESTRA

(Leader, ARTHUR CATTERALL)

Conducted by HERMANN SCHERCHEN

Fantasy for Strings ..... *Purcell*

ZOLTAN SZEKELY and Orchestra

Concerto in D ..... *Brahms*

Allegro; Adagio; Allegro

THE ORCHESTRA

Saudades do Brazil ..... *Milhaud*

Overture, The Sicilian Vespers ..... *Verdi*

10.30 Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 129, GELOBET SEI DER HERR, MEIN GOTT (I praise Thee evermore, my God)

THIS is one of a set of fifteen Chorale Cantatas composed somewhere between 1728 and 1734. Most of the fifteen have already been broadcast, so that listeners have learned something of the infinite variety which Bach could impart to different presentations of the same form. Each of the fifteen Cantatas is cast in very much the same mould, and yet each has a very definite character of its own. In all of them the chorale, which is its basis, is used in one way or another practically throughout, and in the opening chorus is usually given, as in this one, to the soprano voice. The other voices weave interesting parts about it and though the orchestral accompaniment is independent, it has always some kinship with the chorale melody itself.

Reference has often been made in these notes to the way in which Bach uses characteristic motives, and his motive of joy has been heard in many of the Cantatas already broadcast. But nowhere does it rise to such an exhilaration of happiness as in the accompaniment here.

A further interest in this Cantata is the way in which each verse sets forth a new aspect of praise, and each verse begins with the same words.

A very rich and full accompaniment makes the final Chorale a truly impressive one.

(English text by D. Millar Craig. Copyright British Broadcasting Corporation, 1929.)

I.—*Chorus:*

I praise Thee evermore, my God,
My Light, my Life-breath,
My Maker, 'tis from Thee
That flesh and Spirit cometh.
My Father, Thou dost guard
From childhood all life's day,
And every passing hour
Dost bless me on my way.

II.—*Aria (Bass):*

I praise Thee evermore, my God, my Grace, my Life-breath,
The Father's only Son, for me Himself He giveth;
Who by His precious blood, redeemed hath my Soul
And, one with Him in faith, hath say'd and made me whole.

III.—*Aria (Soprano):*

I praise Thee evermore, my God, my Peace, my Life-breath.
The Father's Holy Ghost to me the Saviour giveth;
He doth my heart inspire, my failing strength renew,
And in my sorest need, He is my Helper true.

IV.—*Aria (Alto):*

I praise Thee evermore, My God, Who ever livest,
Let all things praise Thee, all whose life and breath Thou givest.
I praise Thee evermore, amid Thy heav'nly Host,
The Father, God the Son, and God the Holy Ghost.

V.—*Chorale:*

Now every heart and voice a glad Hosanna raises,
And as the heav'nly Host sing Holy, Holy praises,
So from Thy people still, our song shall rise to Thee;
We praise Thee Lord our God, through all Eternity.

Cantatas for the next four Sundays are:—

Dec. 21. No. 151. Süsser Trost, mein Jesus kommt.
Dec. 28. No. 152. Tritt auf die Glaubensbahn.
Jan. 4. No. 40. Dazu ist erschienen der Sohn Gottes.
Jan. 11. No. 124. Meinen Jesum lass' ich nicht.

We make no extravagant claims for the new Graham Farish Speaker. It simply tells the truth—without distortion. We only invite your comparison with any other Speaker near the price, or treble the price if you will—we will let your ear decide. You will agree that never before was such value offered at such reasonable cost.

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Please send me, on approval, Velveteen Frock, No. F.153, at this week's Bargain Price of 16/11.

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SUNDAY December 14

626 kc/s (479.2 m.)

MIDLAND REGIONAL

3.30 Excerpts from Bach's
'Christmas Oratorio'

Relayed from MALVERN COLLEGE, MALVERN

ALICE VAUGHAN (*Contralto*)
GEOFFREY DAMS (*Tenor*)
LESLIE BENNETT (*Bass*)
M. J. OSBORN, J. H. ATKINS } (*Continuo*)

THE MALVERN COLLEGE CHORAL SOCIETY
THE ORCHESTRA
(Leader, PAUL BEARD)
Conducted by
JOHN A. DAVISON
(Director of Music, Malvern College)

4.45 Duets for Two Pianofortes

RUSSELL GREEN and ESMOND INGALL

Second Concerto Grosso ....*Handel, arr. Krug*
Chorale, Sleepers Wake
Bach, arr. Esmond Ingall

Scena ..... } *Russell Green*
Masquerade ..... }

5.0-5.15 *London Regional Programme*

8.45 The Week's Good Cause

An Appeal on behalf of the *Birmingham Mail* CHRISTMAS TREE FUND, by Mr. H. F. HARVEY. Contributions will be gratefully received by the *Birmingham Mail*, Corporation Street, Birmingham

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 *London Regional Programme*

10.30 Epilogue

'THEY ARE AS SLEEP'
Hymn, No. 264 (Ancient and Modern)
Scripture Reading, Psalm 90. Verses 1—10
Hymn, No. 13 (Ancient and Modern)
Benediction

GEOFFREY DAMS (left) and ALICE VAUGHAN sing in the Christmas Oratorio to be relayed from Malvern College this afternoon, which JOHN A. DAVISON (right) will conduct.

MUSIC OF THE WEEK

(*Continued from page 734.*)

A New Trio by Roussel.

('*Regional*,' *Thursday*, 7.45.)

LIKE Rimsky-Korsakov, Roussel began his career in his country's naval service; like his Russian colleague, too, he wrote his first music on board ship. No great success attended these first essays—a fantasy for pianoforte and violin, and a quartet for strings and organ: only after leaving the navy and devoting himself wholeheartedly to music did he begin to make it clear that that was his destined job. In 1896, at the age of twenty-seven, he became a pupil of d'Indy, and two years later won the prize of the French Society of Composers with two four-part madrigals. From then until 1914 he was actively engaged in composition and teaching; on the outbreak of war, he tried, naturally, to return to the services, but neither for the navy nor for the army was his health up to the required standard. He served, however, in the Red Cross and as an officer of mechanical transport, taking part in the battles of Verdun and the Somme with so little regard for himself, that by the beginning of 1918 he had to be invalided out. He retired to quietude in Brittany, and resumed his interrupted music with greater success than before. He is now recognized, not only in France, but wherever the music of today is cultivated, as one who has something of his own to tell us, something of a rather delicate and subtle order, but with an unmistakable appeal. This trio for an unusual team of instruments is a good example of the way in which he can set poetic visions before us with only very slight material to his hand.

Bartok's Fourth Quartet.

('*Regional*,' *Friday*, 7.45.)

BARTOK'S music, and he himself, have figured a good deal in the B.B.C. programmes of late, and no listener can now need to be reminded either of his fervid devotion to his native Hungary and its folk music, or of the important place which he occupies in Europe today. Two string quartets are already fairly well known to chamber music lovers; they have been played regularly when the Hungarian String Quartet has visited us. The third appeared only last year, and this fourth is a quite new work. Like all his music, it makes severe demands on the virtuosity of the players, and treats the instruments with an independence which is apt at first to have a bewildering effect. There are times when it seems as though each were so deeply concerned with what he himself had to say, as to have no time to make sure that it blended for the moment with the voices of the others. But the effects are novel and striking, and have an exhilaration of their own, though the meaning may not always be clear on a first hearing.

December 14 CARDIFF SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

3.0 *National Programme*

3.55 FOR THE CHILDREN
(*National Programme*)
JOAN and BETTY'S Bible Story
dramatized by
Mr. E. R. APPLETON
West Regional Director
'Elijah and the Ravens'

4.15-6.15 *National Programme*

7.55 *National Programme*

9.0 West Regional News

9.5 A Concert
Relayed from THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
The tame Bears } (Suite No. 2, Wand of Youth)
The wild Bears } *Elgar*
Concerto Grosso No. 7, in C ..... *Handel*

THEA PHILIPS (*Soprano*) and Orchestra
Elizabeth's Greeting (Tannhäuser) .... *Wagner*

THE ORCHESTRA
Theme and Six Diversions ..... *German*

10.0 *National Programme*

10.30 Epilogue

10.40-11.0 The Silent Fellowship
(*National Programme*)

SWANSEA

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

7.55-8.45 *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.)

3.0-6.15 *National Programme*

7.55-8.45 *National Programme*

8.50 *National Programme*

9.0 Local News

9.5 *London Regional Programme*

10.30 Epilogue

BOURNEMOUTH

3.0-6.15 *National Programme*

7.55 *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.)

3.0 *National Programme*

5.15 Ravel
A Pianoforte Recital by LUCY PIERCE

5.45-6.15 *National Programme*

7.55 *National Programme*

8.45 The Week's Good Cause
An Appeal on behalf of THE NORTH OF ENGLAND POLICE COURT MISSION by the Rev. A. E. HORNER
Contributions will be gratefully received, addressed to The North of England Police Court Mission, 90, Deansgate, Manchester

8.50 *National Programme*

9.0 North of England News

9.5 'Quiet Eventide'
Readings by R. MACPHERSON
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
(Leader, JOHN BRIDGE)
HILDA ATKINSON (*Songs at the Harp*)

10.30 Epilogue
Hymn, As now the Sun's declining Rays (Eng. Hymnal, 265)
Reading, Luke iv, v. 40
Hymn, At Even ere the Sun was set (Eng. Hymnal, 266)
Reading, Glory to thee, my God, this Night (Bishop Ken)
Hymn, God that madest Earth and Heaven (Eng. Hymnal, 268)

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ALSO No. 72, A LIGHTER WEIGHT.
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December 15 DAVENTRY MONDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.0 COMMEMORATION SERVICE FROM KING'S COLLEGE, LONDON

Hymn, The King of Love my Shepherd is (English Hymnal, No. 490)

The Bidding Prayer and the Lord's Prayer

Sermon by The Rt. Rev. THE LORD BISHOP OF WILLESDEN

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45–11.0 'KEEPING FIT IN EVERYDAY LIFE'—VII

Dr. LETITIA FAIRFIELD: 'Hygiene and Common Sense'

12.0 ORGAN RECITAL

By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

SYLVIA YORK BOWEN (*Soprano*)

Time Signal, Greenwich, at 1.0

1.15 An Orchestral Concert

Relayed from THE NATIONAL MUSEUM OF WALES (*From Cardiff*)

NATIONAL ORCHESTRA OF WALES (Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Ballet Suite ..... *Rameau, arr. Mottl*
Pavane ..... *Ravel*
Two Aubades ..... *Lalo*
Rondo (Haffner Serenade) ..... *Mozart*
Overture, Mignon ..... *Ambroise Thomas*

2.0–2.30 Gramophone Records

4.0 JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA

4.30 A Light Classical Concert

FAY FERGUSON (*Pianoforte*)
THE BRITISH STRING QUARTET

Time Signal, Greenwich, at 4.45

5.15 The Children's Hour

Pianoforte Solos by V. HELY-HUTCHINSON

'Silver's Embassy,' being the eleventh episode from 'Treasure Island' (*Robert Louis Stevenson*)

'When the Sergeant-Major's on Parade' (*Longstaffe*), and other Songs sung by ARTHUR WYNN

The Story of 'Pezulu the Rooster,' from 'Jock of the Bushveld' (*Sir Percy FitzPatrick*)

6.0 POETRY OF TODAY—XVI

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; London Stock Exchange Report; Fat Stock Prices for Farmers

Time Signal, Greenwich, at 6.30

6.40 The Foundations of Music

MODERN ENGLISH VIOLIN AND PIANOFORTE SONATAS

Played by SYBIL EATON and MICHAEL MULLINAR

Sonata, No. 2, in A Minor (First two movements) *Ireland*

7.0–7.20 'NEW BOOKS'

Miss V. SACKVILLE-WEST

7.25 'WORLD ORDER OR DOWNFALL?'—VI

Professor ARNOLD TOYNBEE: 'The Great Society'

7.45 Vaudeville

1. DOROTHY SUMMERS
Entertainer

2. JAMES G. TAYLOR
Comedian

3. ARTHUR KLEIN and NANCY LOVAT
Songs and Duets

4. NORMAN LONG
A Song, a Joke and a Piano, hailed by
'THE FOURSOME'
who will also interfere every now and again
(Songs for 'The Foursome' specially composed by George Posford)

WALFORD HYDEN and his Orchestra

THE WEEKLY THEATRICAL CARTOON
Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON
ATHENE SEYLER

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Time Signal, Greenwich, at 9.0

9.15 Shipping Forecast; New York Stock Market Report

9.20 Mr. DOUGLAS WOODRUFF: 'Christmas Games'

9.35 A RECITAL OF ICELANDIC FOLK SONGS

By ENGEL LUND (*Soprano*)

Pianoforte, FERDINAND RAUTER

Ein sit ég úti á steini (I sat alone on the rock) *Sigfus Einarsson*

Fifibrekka (The bank of Dandelions) .....
Fagurt galadi fuglinn sá (Merrily sang the bird)
Sofdu unga ástin min (Sleep thou, my little one) .....
Bí Bí og blaka (Lullaby)
O min flaskan frida (Drinking Song) ....
Thad er svo margt (Feasting Song) ....
Sprettur (Gallop) .....

arr. Sv. Sveinbjoernsson

10.0 An Orchestral Concert

MEGAN FOSTER (*Soprano*)
THE B.B.C. ORCHESTRA
Conducted by STANFORD ROBINSON

Marche Lorraine ..... *Ganne*
Overture, Orpheus in the Underworld *Offenbach*

MEGAN FOSTER (*with Pianoforte*)

Lisette ..... (Bergerettes) *arr. Weckerlin*
Menuet d'Exaudet (Bergerettes) *arr. Weckerlin*
Paris est au Roi (Pastourelle) .. *arr. Weckerlin*

ORCHESTRA

Waltz, Fruhlingstimmen ..... *Johann Strauss*

MEGAN FOSTER

The Cloths of Heaven ..... *Dunhill*
The Water Mill ..... *Vaughan Williams*
See where my Love a-maying goes ..... *Lidgey*

ORCHESTRA

Ballet, Snowdrop and the seven Dwarfs *Eric Coates*

11.0–12.0 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

Time Signal, Greenwich, at 11.30

MONDAY LONDON PROGRAMMES December 15

842 kc/s LONDON REGIONAL (356.3 m.)

10.0 *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

MARION SMITH (*Contralto*)
WILFRED GARTRELL (*Tenor*)
JUDITH DE LEEUW (*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, Life's Laughter *Rust*
Selection, Rose Marie . . *Friml*
Viennese Air, Old Vienna *Drdla*
Selection, Eugene Onegin *Tchaikovsky*
Waltz, The Grenadiers *Waldteufel*
Petite Suite de Concert *Coleridge-Taylor*
Polonaise in A ..... *Chopin*

4.0 *National Programme*

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

A. E. ROGERS (*Baritone*)

The Trumpeter .....*Dix*
The Blind Ploughman.....*Clarke*
O Sole Mio .....*Di Capua*

BAND

Excerpts from Bitter-Sweet .....*Coward*
Trombone Solo, The Tromboneer.. *Hawkins*
(ELIJAH BOAM)

Fasha

A NEW PHOTOGRAPH OF JACK PAYNE'S BAND, taken in their usual studio at Savoy Hill. They will broadcast to-day at 5.15 and at 9.45.

8.30 Regional News

8.35 A String Orchestral Concert

BRITISH COMPOSERS

HAROLD WILLIAMS (*Baritone*)

STRINGS from THE B.B.C. ORCHESTRA
Conductor, ADRIAN BOULT

THE ORCHESTRA
Suite of Act Tunes *Purcell, arr. Bliss*

HAROLD WILLIAMS and Orchestra
Love bade me welcome ..... } *Vaughan Williams*
I got me Flowers.. }

ORCHESTRA
St. Paul's Suite ..... *Holst*

HAROLD WILLIAMS
A Voice by the Cedar Tree ..... } *Somervell*
She came to the Village Church.. }
Birds in the High Hall Garden .... }
Come into the Garden, Maud..... }

ORCHESTRA
Introduction and Allegro *Elgar*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Brass Band Concert

(*From Newcastle*)

ST. HILDA'S BAND
Conducted by JAMES OLIVER

Overture, Rosamunde .....*Schubert*
Selection, Carmen ..... *Bizet, arr. Rimmer*
Waltz, Gipsy Melody .....*Nicholls*
Selection, Romeo and Juliet ..... *Gounod*

A. E. ROGERS

When I'm looking for you.....*Stothart*
Believe me, if all those endearing young Charms (Irish Air)
The Lowland Sea .....*Branscombe*

BAND

Suite, Ballet Russe.....*Luigini, arr. Rimmer*
Three Dale Dances.....*Arthur Wood*

8.0 Monsieur E. M. STÉPHAN: French Talk

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

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

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

12.0 Organ Recital

By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
SYLVIA YORK BOWEN (*Soprano*)

1.15 An Orchestral Concert

Relayed from
THE NATIONAL MUSEUM OF WALES
(*From Cardiff*)
NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)
Conducted by
WARWICK BRAITHWAITE

2.0–2.30 Gramophone Records

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 743)

5.15 THE CHILDREN'S HOUR

6.0 POETRY OF TODAY—XVI

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 The Foundations of Music:

7.0–7.20 Miss V. SACKVILLE-WEST
'NEW BOOKS'

7.25 'WORLD ORDER OR DOWNFALL'—VI
Professor ARNOLD TOYNBEE: 'The Great Society'

7.45 Vaudeville

9.0 'The Second News'

9.15 New York Stock Market Report

9.20 Mr. DOUGLAS WOODRUFF: 'Christmas Games'

9.35 Recital of Icelandic Folk-songs
by
ENGEL LUND (*Soprano*)
At the Pianoforte, FERDINAND RAUTER

10.0–11.0 An Orchestral Concert

MEGAN FOSTER (*Soprano*)
THE B.B.C. ORCHESTRA
Conducted by STANFORD ROBINSON

LISTEN TO RADIO-PARIS ON SUNDAY, DEC. 14th, at 2 o'clock

£1,000 in PRIZES.

RECORD CHOOSING COMPETITION

• 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 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 2s. for 2 entries, 3s. 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.*

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

The Decca Record Co., Ltd., are not associated in any way other than letting the organisers use their broadcast programmes for the purposes of the competition.

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

If through some unforeseen circumstance the Decca Concert should not be broadcast on December 14th, the programme advertised above will be given on Sunday, December 21st, at the same hour, and all the conditions of this competition will apply, but the closing date will be one week later.

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

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MONDAY December 15

626 kc/s (479.2 m.)

MIDLAND REGIONAL

12.0 *London Regional Programme*

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS

Overture, Life's Laughter ..... *Rust*
Selection, Rose Marie ..... *Friml*
Viennese Air, Old Vienna ..... *Drdla*
Selection, Eugene Onegin ..... *Tchaikovsky*
Waltz, The Grenadiers .....*Waldteufel*
Petite Suite de Concert ..... *Coleridge-Taylor*
Polonaise in A ..... *Chopin*

5.15 THE CHILDREN'S HOUR
'Sunshine 'midst the Snow,' a Story, by CICELY FLEMING
Songs by MARJORIE HOVERD (*Soprano*)
STANLEY HILL and LEONARD GREEN in Banjo Duets
'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 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
Fantasy, Chopin's Æolian Harp .... *arr. Urbach*
JAMES DONOVAN (*Saxophone*)
Descriptive Piece, Velma ..... *Leon Rosebrook*
Humoresque .....*Dvorak, arr. Rehfeld*
ORCHESTRA
Waltz, Tales of the Vienna Woods *Johann Strauss*

7.15 CHARLES HILL (*Tenor*)
Song of the Dawn ..... *Ager*
One alone (The Desert Song) ..... *Romberg*
A little Wooing ..... *Eisdell*
ORCHESTRA
Suite, Where the Rainbow ends..... *Quilter*

7.40 JAMES DONOVAN
Czardas ..... *Monti*
Waltz, Pamela ..... *Wiedoeft*
CHARLES HILL
Eleanore .....*Coleridge-Taylor*
Mighty like a Rose ..... *Nevin*
ORCHESTRA
Shepherd's Hey ..... *Grainger*

8.0 *London Regional Programme*

8.30 Midland News

8.35 *London Regional Programme*

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

10.30-11.0 *London Regional Programme*

GLITTER OF MUSIC REMEMBERED FROM YOUTH

(*Continued from page 727.*)

this amazing being even walk across towards the piano, let alone play it. No one else can ever have had his touch; he must be the most poetical player there has ever been.

Another pianist, even greater in other ways than that, was often in London at this time. It was Busoni. I think I went to every recital he gave. I remember one occasion when an eminent musicologist, his friend and warmest admirer, who always wrote the programme-notes for his recitals, made a slight and amusing mistake. He said the last item was to be part of Busoni's own 'Doktor Faustus,' a difficult piece in its demands on both executant and audience. He was wrong; it was Liszt's arrangement of Gounod's waltz from *Faust* that Busoni played.

Busoni died, most unfortunately, about eighteen months after this. Although over fifty years of age he was, perhaps, only just beginning to come into his real eminence. His scope was unlimited; he was as wonderful in Bach as in Mozart, in Beethoven as in Liszt.

These memories must be carried no further than him, though he has been dead, I think, for seven years. His recitals were things never to be forgotten, and, at the other end of the scale, are those small, slight memories hardly big enough to last, but having a very real importance of their own in spite of that. I mean by this, such a thing as the fanfare at a bull-fight, the trumpet-call blown by itinerant fortune-tellers in Sicily, or the notes of a muezzin. With regard to this last, I was lucky enough to arrive in Fez, the capital of Morocco, on the last day of Ramadan. I knew nothing of this Mohammedan feast till I was woken in the middle of the night by every muezzin in the city. They were beating drums and blowing conch-shells from every minaret, while the muezzins called out in their clearest, loudest voice. This lasted for two whole magical hours while I sat at the window. There was a tree outside, which appeared to be covered with white blossoms, but these were really the white ibis, and at the first sign of dawn they flew off to the river.

Another experience of the same sort I cannot forbear mentioning, though it was of more recent occurrence. This was in Cracow. Two trumpeters are stationed on the old cathedral tower to blow the hours. During the day they are inaudible, but their sound rings out loud at night. It is an old Polish military call that they play, probably of the fourteenth century. The tune breaks in the middle at the point where tradition says that a Tartar arrow killed one of the trumpeters during a siege of the town. That was in the time of Genghiz Khan. It is one of the most ghostly, awe-inspiring things I have ever heard; and the memory of such a thing is, as I have said, just as important, surely, as any experience in concert-hall or opera-house.

But adventures of both sorts are forever befalling those with attentive ears. Of the major, more inspiring kind, there have been at least two in the last few weeks. One of them is the Second Symphony of Sibelius, issued on Columbia gramophone records. The other was the recent Berlioz concert given by Sir Hamilton Harty. There is no space here to enter into any discussion of the 'Messe des Morts,' but there is just room enough to say that the 'Royal Hunt and Storm in the Forest,' from his opera *The Trojans*, is one of the most wonderful things in all music. As for the 'Trojan March,' no superlatives can do this intoxicating thing justice. While there is anything like that left to hear for the first time, no one can complain of old age, and this last, most recent, memory is the moment where I end these recollections of the art that has given me most pleasure in my life.

SACHEVERELL SITWELL.

December 15 CARDIFF MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.0-11.0 *National Programme*

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

Ballet Suite
Rameau, arr. Mottl
Pavane..... *Ravel*
Two Aubades .. *Lalo*
Rondo (Haffner Serenade)..... *Mozart*
Overture, Mignon
Ambroise Thomas

2.0-2.30 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR
A Request Programme

6.0 Miss FRIEDA PAWLEY: 'Winter Swimming'

6.15 *National Programme*

9.15 West Regional News

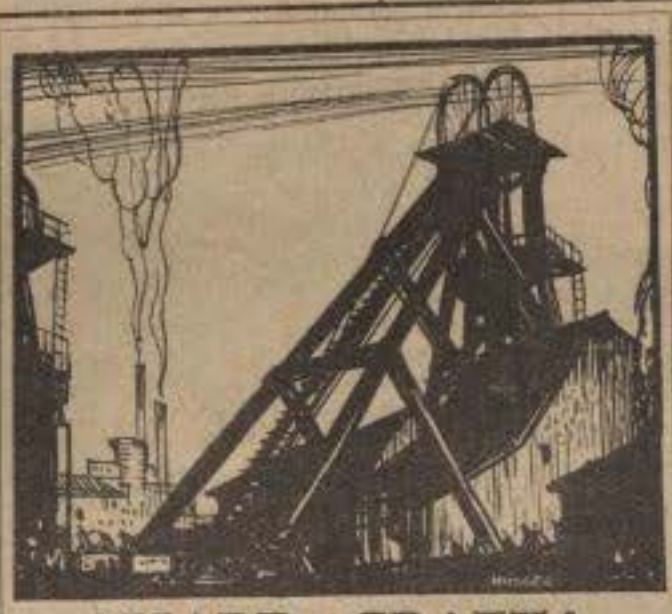
9.20 *National Programme*

10.0-11.0 THE WEST REGIONAL TRIO
FRANK THOMAS (*Violin*), RONALD HARDING (*Violoncello*), RUBERT PENGELLY (*Pianoforte*)
Scherzo ..... *Reissiger*

'HARD GRAFT'
by
WALLY BISHOP

1. In the Assembly Hall
2. The Pithead
3. The Assembly Hall
4. Down the Mine
5. The Search Party
6. Down the Mine
7. The Rescue

THE TRIO
Chant d'Automne (Song of Autumn) *Tchaikovsky*
Bourrée ..... *Bach*
Molly on the Shore ..... *Grainger*



'HARD GRAFT'

A Play by Wally Bishop

1. In the Assembly Hall
2. The Pithead
3. The Assembly Hall
4. Down the Mine
5. The Search Party
6. Down the Mine
7. The Rescue

From Cardiff Tonight at 10.0

SWANSEA

1,040 kc/s (288.5 m.)

10.0-11.0 *National Programme*

1.15-2.30 *National Programme*

4.0 *National Programme*

5.15 *West Regional Programme*

6.15 *National Programme*

9.15 West Regional News

9.20-11.0 *National Programme*

PLYMOUTH

1,040 kc/s
(288.5 m.)

10.0-11.0
National Programme

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR
'Silver's Embassy'
the eleventh episode from TREASURE ISLAND
(Robert Louis Stevenson)
Songs by HILDA BLAKE

6.0 *National Programme*

9.15 Local News

9.20-11.0 *National Programme*

BOURNEMOUTH

10.0-11.0 *National Programme*

1.0-11.0 *National Programme*

MANCHESTER and LEEDS

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

10.0-11.0:—National Programme. **4.0**:—An Afternoon Concert. The Northern Wireless Orchestra. Ernest Greeves (Violin.) (From Leeds.) **5.15**:—The Children's Hour. **6.0**:—National Programme. **9.15**:—North of England News. **9.20**:—National Programme. **9.35-11.0**:—A Choral and Orchestral Concert. The Northern Wireless Orchestra. (Pianoforte, Eric Fogg.) The Huddersfield Glee and Madrigal Society. (From Leeds.)

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"Wedding Bells"

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R 764. **"Little White Lies."**
"Fatima."
R 819. **"A girl friend of a boy friend of mine."** (*"Whoopee"*)
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R 804. **"EVER GREEN."**

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Señores; hasta mañana
si Dios quiere!"

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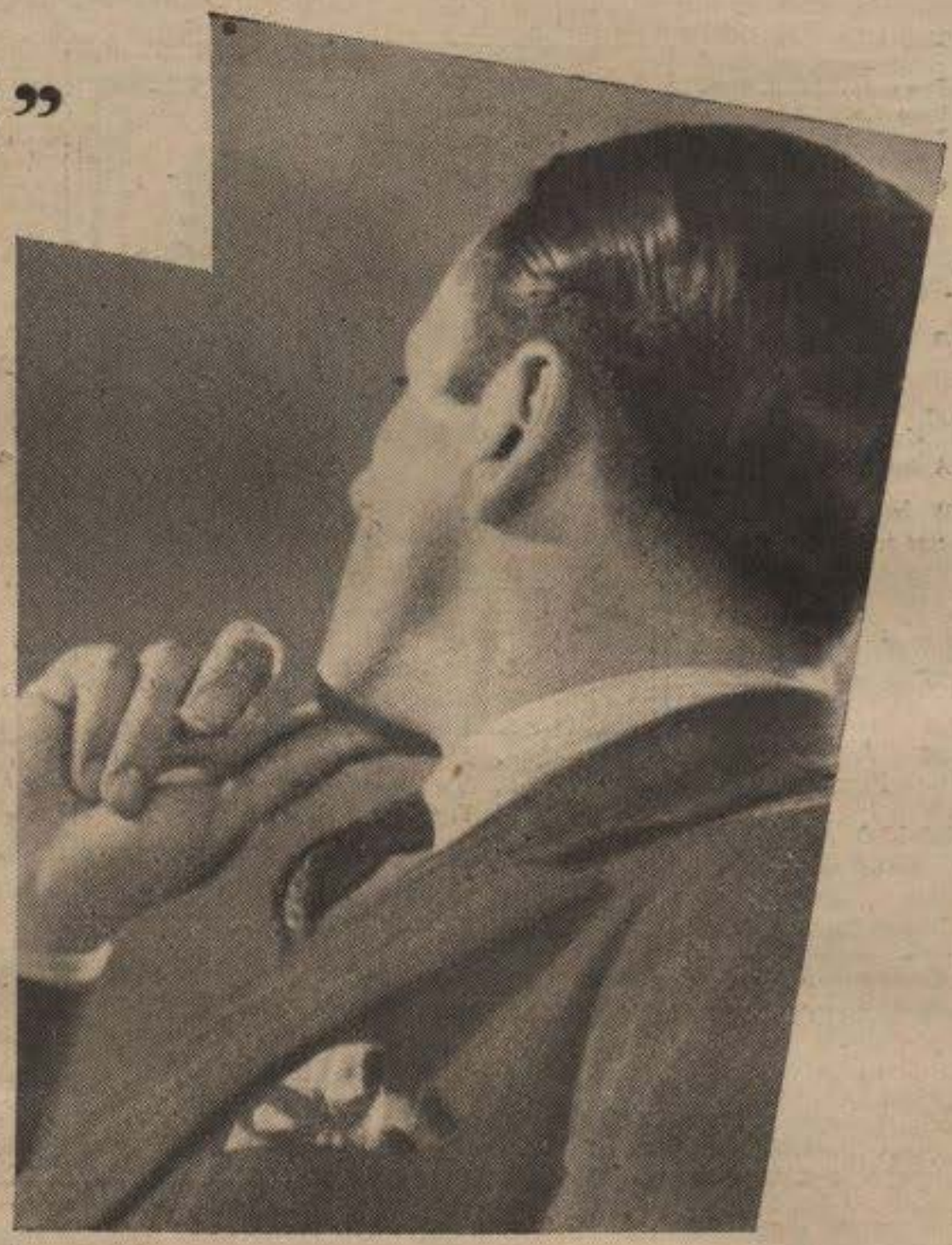
'Spanish. Barcelona closing down.'

'Well, I must say you do seem to get those foreign stations fit to hear.'

'So could you if you tried. Just get an Exide—and listen!'



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December 16 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'—VIII
'RICE FROM INDIA'

12.0 A Ballad Concert

VICTORIA MAITLAND (*Contralto*)
TREVOR GLYN (*Tenor*)

TREVOR GLYN
O Vision Entrancing ..... *Goring Thomas*
Birds in the Nest ..... *Nicholas Chevceaux*
To sing awhile ..... *Drummond*

VICTORIA MAITLAND
At Dawning ..... *Cadman*
The Enchantress ..... *J. L. Hatton*

TREVOR GLYN
Sigh no more ..... *Aitken*
The Stars ..... *Phillips*
Lorraine ..... *Sanderson*

VICTORIA MAITLAND
Sincerity ..... *Emilie Clarke*
Like to the Damask Rose ..... *Elgar*

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
(Time Signal, Greenwich, at 1.0)

2.0 *Experimental Transmission for the Radio Research Board*
By the Fultograph Process

2.5 Interlude

2.10–2.25 'FOR THE SCHOOLS
'OUT OF DOORS WEEK BY WEEK'—XII
Mr. ERIC PARKER: 'Spring Nooks in Winter'

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

4.30 THE PRINCE OF WALES PICTURE PLAYHOUSE ORCHESTRA
Conducted by FRANK WESTFIELD
Relayed from LEWISHAM
(Time Signal, Greenwich, at 4.45)

5.15 The Children's Hour
Native Songs and Stories
by Chief OSKE-NON-TON
'Hiawatha's Wooing' from 'Hiawatha'
(Longfellow)

6.0 Major RAPHAEL JACKSON (one of H.M. Deputy Lord-Lieutenants of the County of London): 'Playing-fields of Great Britain'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. London Stock Exchange Report; Fat Stock Prices for Farmers
(Time Signal, Greenwich, at 6.30)

AN AFTER-DINNER SPEECH

Topical

by
THE PRINCE OF WALES,
who particularly excels on occasions of this kind, will be relayed from the Guildhall tonight at 9.40.

6.40 The Foundations of Music

MODERN ENGLISH VIOLIN AND PIANOFORTE SONATAS

Played by
SYBIL EATON and MICHAEL MULLINAR

Sonata, No. 2, in A Minor ..... *Ireland*
(Concluded)

Sonata in E Minor ..... *Elgar*
(First Movement)

7.0–7.20 'PLAYS AND THE THEATRE'
by
Mr. JAMES AGATE

7.25 'A1 OR C3? THE FUTURE OF THE RACE'—VI
Mrs. MARY ADAMS, M.Sc.: 'Whither Mankind?'

7.45 THE GERSHOM PARKINGTON QUINTET

Selection of Easthope Martin's Songs ..... *arr. Geehl*
Liebesleid (Love's Grief) ..... *Kreisler*

8.0–8.30 SIR JAMES JEANS, F.R.S.
'THE STARS IN THEIR COURSES'—V
'OUT IN THE DEPTHS OF SPACE BEYOND THE MILKY WAY'

QUINTET
Suite, Wand of Youth ..... } *Elgar*
Salut d'Amour (Love's Greeting) ..... }

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
(Time Signal, Greenwich, at 9.0)

9.15 Shipping Forecast; New York Stock Market Report

9.20 Mr. VICTOR HELY-HUTCHINSON
Talks about Music

9.40 SPEECH
by
H.R.H. THE PRINCE OF WALES, K.G.
FOLLOWING THE ANNUAL BANQUET OF THE INCORPORATED SALES MANAGERS' ASSOCIATION
Relayed from THE GUILDHALL

10.0 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
and an Item from
THE LONDON PALLADIUM

11.0–12.0 DANCE MUSIC

SID BRIGHT and his PICCADILLY PLAYERS, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL
(Time Signal, Greenwich, at 11.30)

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The Journal of the British Broadcasting Corporation.
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TUESDAY LONDON PROGRAMMES December 16

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 *National Programme*

11.0–11.30 Experimental Television Transmiss on by the Baird Process
(356.3 *m. Vision*; 261.3 *m. Sound*)

12.0 A Concert

KATHLEEN STUART BAKER (*Soprano*)
THE SYLVAN TRIO

1.0 REGINALD NEW

At the ORGAN of the BEAUFORT CINEMA, BIRMINGHAM
(*From Midland Regional*)

2.0–3.0 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL
(*From Midland Regional*)

March, The London Scottish ..... *Haines*
Fantasy, Remembrances of Bizet .. *arr. Urbach*
Canzonetta ..... } *Friml, arr. Artok*
Pantomime ..... }
Suite, Casse-Noisette (The Nutcracker) *Tchaikovsky*
The Grasshopper's Dance ..... *Bucalossi*
Russian Dance ..... *Friml*
Funiculi, Funicula ..... *Denza, arr. Gauwin*

4.0 *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*)

Plays of the Waves
Tany-Fantasie ..... *Robrecht*
Barcarolle ..... *Offenbach*
I'm in Cupid's Garden ..... *Thayer*
Toccatina ..... *Raff*
Consoling the Console ..... *Velayco*

7.0 REGINALD KING'S ORCHESTRA

SILVIO SIDELI (*Baritone*)

ORCHESTRA
Pastoral Sketches ..... *Mayerl*
Legend; Lover's Lane; A Village Festival

SILVIO SIDELI
Torna ..... *Denza*
Mattinata ..... *Tosti*
Visione Veneziana ..... *Broggi*

ORCHESTRA
Say a little Prayer for me *Nicholls, transcribed Reginald King*
Sorrentina ..... *Volpatti*
Selection, Rio Rita ..... *arr. Reginald King*

SILVIO SIDELI
The Star ..... *Quilter*
Ouvre tes yeux bleus (Open thy blue Eyes) *Massenet*
Don Giovanni (Serenata) ..... *Mozart*

ORCHESTRA
Suite, My Lady Dragonfly ..... *Finck*

8.0 THE CHORAL AND ORCHESTRAL UNION OF GLASGOW

ORCHESTRAL CONCERT

Relayed from ST. ANDREW'S HALL
(*From Glasgow*)

THE SCOTTISH ORCHESTRA
(Leader, SIDNEY BOWMAN)

Conducted by NIKOLAI MALKO

Overture, Athalie ..... *Mendelssohn*
Symphonic Poem, Glen Allochie .... *Ian Whyte*
(Conducted by THE COMPOSER)
Symphony, No. 3, in F, Op. 90 ..... *Brahms*

9.0 Regional News and Interval

9.15 CHORAL AND ORCHESTRAL UNION OF GLASGOW

Orchestral Concert
(*From Glasgow*)
Part II

Tone Poem, Don Juan, Op. 20 ..... *Strauss*
The Battle at Kierjenetz (Keetiej) *Rimsky-Korsakov*
Variations (Suite, No. 3) ..... *Tchaikovsky*

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 HOEY, from THE PICCADILLY HOTEL

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

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

12.0 A Ballad Concert

VICTORIA MAITLAND (*Contralto*)
TREVOR GLYN (*Tenor*)

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 Experimental Transmission for the Radio Research Board
By the Fultograph Process

2.5 Interlude

2.10–2.25 Mr. ERIC PARKER: 'Out of Doors Week by Week—XII, Spring Nooks in Winter'

5.15 THE CHILDREN'S HOUR

6.0 Major RAPHAEL JACKSON

(one of H.M. Deputy Lord-Lieutenants of the County of London): 'Playing Fields of Great Britain'

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 749)

6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; London Stock Exchange Report; Fat Stock Prices for Farmers

6.40 'THE FOUNDATIONS OF MUSIC'

7.0–7.20 'PLAYS AND THE THEATRE'

Mr. JAMES AGATE

7.25 'A1 or C3? THE FUTURE OF THE RACE'—VI

Mrs. MARY ADAMS: 'Whither Mankind?'

7.45 THE GERSHOM PARKINGTON QUINTET

Selection of Easthope Martin's Songs *arr. Henry Geehl*
Liebesleid (Love's Grief) ..... *Kreisler*

WILLIAM HESELTINE (*Tenor*)

Over the Wall of my Garden .... *Ernest Charles*
The Minstrel ..... *Easthope Martin*
Life and Death ..... *Coleridge-Taylor*

QUINTET

Suite, Cobweb Castle ..... *Liza Lehmann*
Etude ..... *Szymanowski*

WILLIAM HESELTINE

When Dawn breaks through .. } *Haydn Wood*
I think of You, my Sweet ..... }
A Night Idyll ..... *Raymond Loughborough*

QUINTET

Suite, Wand of Youth ..... } *Elgar*
Salut d'Amour (Love's Greeting) ..... }

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 New York Stock Market Report

9.20 'TALKS ABOUT MUSIC'

Mr. VICTOR HELY-HUTCHINSON

9.40 Speech
by
H.R.H. THE PRINCE OF WALES, K.G.

Following THE ANNUAL BANQUET of THE INCORPORATED SALES MANAGERS' ASSOCIATION

Relayed from THE GUILDHALL

10.0–11.0 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
And an item from THE LONDON PALLADIUM

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

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Address .....

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NON-COMMITTAL ENQUIRY FORM. POST TO-DAY

To H. O. LEACH (General Manager),
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Address .....

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Exact date of birth .....

R.T. 12/12/30

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TUESDAY December 16

626 kc/s (479.2 m.)

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.0 REGINALD NEW

At The Organ of The Beaufort Cinema

Relayed from Washwood Heath, Birmingham

Selection, The Student Prince ..... *Romberg*
Narcissus ..... *Nevin*
Humoresque, The two Imps ..... *Alford*
In a Monastery Garden ..... *Ketelbey*
In the Soudan ..... *Sebek*
Waltz, The beautiful blue Danube *Johann Strauss*
Coming Home ..... *Willeby*
Entr'acte, Wedgwood Blue .. *Ketelbey*
Day Dreams *Haydn Wood*
March, Sambre and Meuse .....*Turlet*

2.0–3.0 The Midland Studio Orchestra

Directed by Frank Cantell

March, The London Scottish .. *Haines*
Fantasy, Remembrance of Bizet *arr. Urbach*
Canzonet; Pantomime; *Friml, arr. Artak*
Suite, Casse-Noisette (The Nutcracker) *Tchaikovsky*
Descriptive Piece, The Grasshopper's Dance .. *Bucalossi*
Russian Dance *Friml*
Funiculi, Funicula *Denza, arr. Gauwin*

5.15 The Children's Hour

'Weak Tea,' a Play based on the Story of the Boston Tea Party—December 16, 1773, by Bladon Peake
Ann Bradley in Light Songs
Chrissie Thomas and her Musical Glasses

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 Café Restaurant, Birmingham

March, Father Rhine ..... *Lincke*
Overture, Sicilian Vespers ..... *Verdi*

Norris Stanley (*Violin*)

Hullammo Balaten..... *Hubay*

Orchestra

Fantasy, Tosca ..... *Puccini, arr. Tavan*

Harry Miller (*Violoncello*)

Robin Adair (Old Irish Air) .. *arr. Cedric Sharpe*

Orchestra

Three Hungarian Dances ..... *Brahms*

HARRY MILLER
takes part in the concert of Light Music this evening at 6.40.

7.30 A Military Band Concert

Relayed from The Town Hall, Birmingham
The City of Birmingham Police Band
Conducted by Richard Wassell

Overture, The Black Domino ..... *Auber*

Nellie Southworth-Elkington (*Soprano*)

Aria, The Jewel Song (Faust) .....*Gounod*

Band

Allegro (Unfinished Symphony) *Schubert, arr. Evans*
Cornet Solo, Il Bacio (The Kiss).....*Arditi*
(P.C. Cook)

Mason and Armes
(*Entertainers with a Piano*)

Band

Selection, The Rhinegold..*Wagner, arr. Winterbottom*

8.25 Midland News

8.30 DANCE MUSIC

Jack Kerr and his Band

Relayed from Tony's Ballroom, Birmingham

9.0 Folk Songs and Dances

The Midland Studio Orchestra
Directed by Frank Cantell
The Midland Studio Chorus
Conducted by Nigel Dallaway

Orchestra

Three English Dances ..... *Quilter*
Three Irish Dances ..... *John Ansell*

Chorus

England, Drink to me only with thine Eyes .....
Ireland, The Londonderry Air
Scotland, Will ye no come back again? .....
Wales, All through the Night
} *Traditional Airs*

9.30 Orchestra

Two Norwegian Dances ..... *Grieg*
Eastern Dance (Three Dances)..... *Cyril Scott*
Three Arabian Dances .....*Ring*

Chorus

Germany, The Watch on the Rhine .....
Norway, Children of Norway
Russian, Volga Boat Song ..
} *Traditional Airs*

Orchestra

International Dance Suite ..... *Tchaikovsky*

10.15 'The Second News'

Weather Forecast, Second General News Bulletin

10.30-11.0 *London Regional Programme*

December 16 CARDIFF TUESDAY
968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.5-2.25 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR
'LET'S PRETEND'—IV
'WHERE SHALL WE MAKE OUR THEATRE?'
by
Mr. PETER KING

6.0 'TALKS TO AMATEUR DRAMATIC SOCIETIES' IV
Mr. PETER KING, Stage Manager of the Little Theatre, Citizen House, Bath: 'How to Make Up'

6.15 *National Programme*

7.0 Egwyl Gymraeg
A WELSH INTERLUDE
(From Swansea)
'Pynciau'r Dydd Yng Nghymru'
Gan
Yr Athro E. ERNEST HUGHES
'Current Topics in Wales,'
A Review, in Welsh
by
Professor E. ERNEST HUGHES

7.25 *National Programme*

7.45 A Wagner Programme
Relayed from
THE PATTI PAVILION, SWANSEA
(From Swansea)
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Overture, Tannhäuser
WALTER WIDDOP (*Tenor*) and Orchestra
Rienzi's Prayer (Rienzi)
THE ORCHESTRA
Siegfried's Journey to the Rhine
STILES ALLEN (*Soprano*) and Orchestra
Traume
THE ORCHESTRA
Siegfried's Funeral March
STILES ALLEN, WALTER WIDDOP and Orchestra
Duet from Act II, Tannhäuser
THE ORCHESTRA
Three Pieces from The Mastersingers

9.0 *National Programme*

9.15 West Regional News

9.20-12.0 *National Programme*

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

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.5-2.25 *National Programme*

4.0 *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 A Concert
Relayed from THE PATTI PAVILION
(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*

2.10-2.25 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR
'TURNING THE TABLES'
A Play by EVELYN GARDNER

6.0 *National Programme*

7.0 'THE OLD SONGS OF DEVON'—III
Mr. WALTER P. WEEKES, 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*

2.5 *National Programme*

4.0 *National Programme*

7.45 *London National Programme*

9.0-12.0 *National Programme*

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

10.15:—The Daily Service. **10.30-11.0**:—National Programme. **12.0**:—Gramophone Records. **1.15-2.0**:—The Manchester Tuesday Midday Society's Concert. Relayed from The Houldsworth Hall, Manchester. A Pianoforte Recital by Kendall Taylor. **4.0**:—The Northern Wireless Orchestra. Jessie Bell (Pianoforte). **5.15**:—The Children's Hour. **6.0**:—Dr. J. E. Wallace: 'Christmas Music Old and New.' (From Liverpool.) **6.15**:—National Programme. **7.0**:—Play Producing for Amateurs—IV. Mr. L. Du Garde Peach: 'Choosing a Play—Casting and Rehearsing.' **7.25**:—National Programme. **7.45**:—'Footlights.' Romance, Comedy, Drama. The Northern Wireless Orchestra. Klinton Shepherd (Baritone); Marjorie Farnham (Soprano). Kitty Darnell (Mezzo-Soprano). Ralph Collis and the Revue Chorus. **9.0**:—National Programme. **9.15**:—North of England News. **9.20**:—National Programme. **11.0-12.0**:—Dance Music. Bertini's Dance Band, relayed from The Empress Ballroom, The Winter Gardens, Blackpool.

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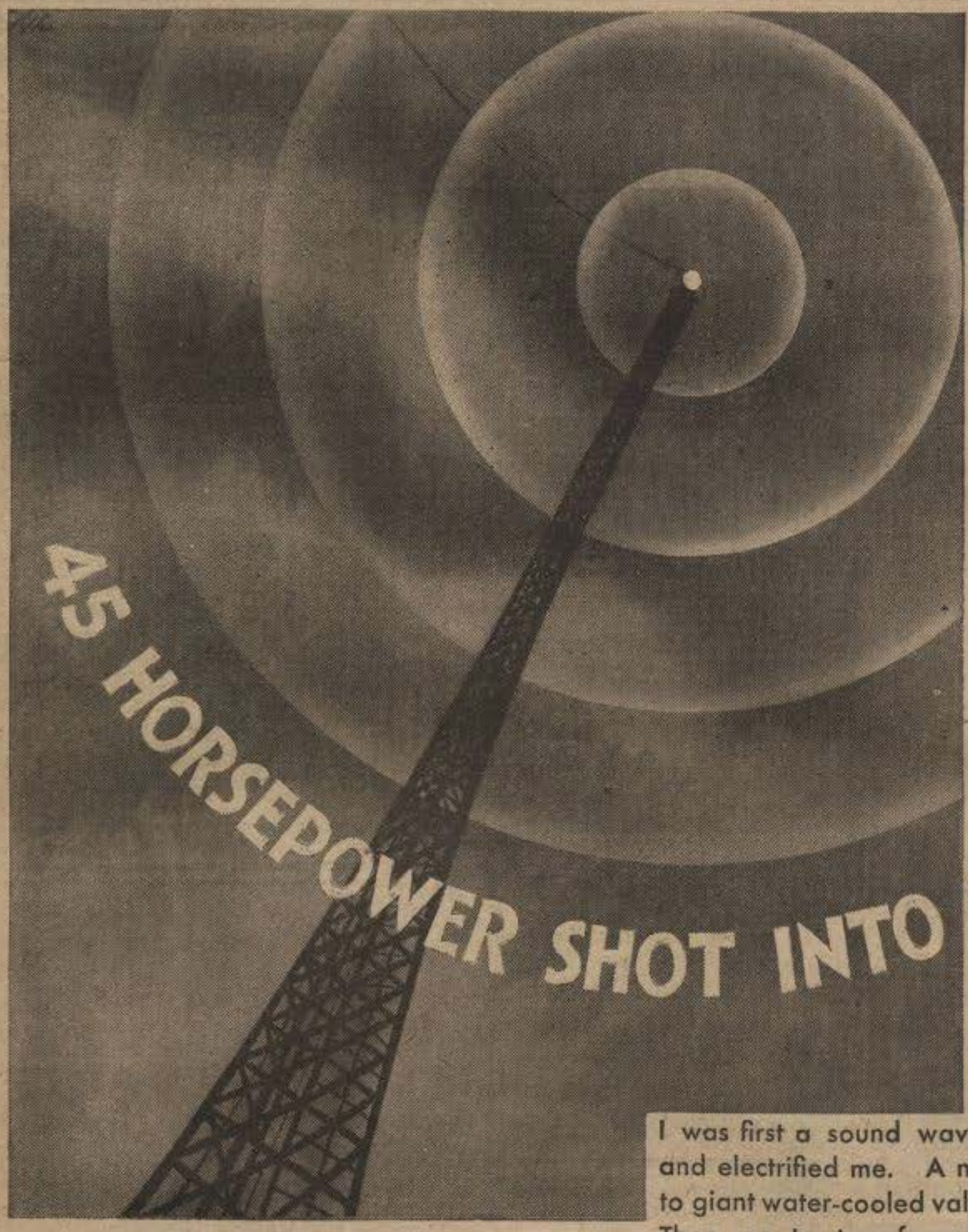

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I was first a sound wave. Microphones caught and electrified me. A network of cables led me to giant water-cooled valves. They magnified me. Then on to transformers through a maze of switch gear. Howling dynamos gave me power. Then away up to the swaying aerial between the dim masts. Seventy kilowatts exploded me into the Night. My journey continues. A million pounds of machinery have flashed me into space . . . down to your aerial . . . into your set . . . into your valves.

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December 17 DAVENTRY WEDNESDAY

193 kc/s (1,554.4 m.)

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

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

10.45–11.0 'THE WEEK IN WESTMINSTER'
By Miss MEGAN LLOYD GEORGE, M.P.

12.0 Gramophone Records
Time Signal, Greenwich, at 1.0

1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From THE RESTAURANT FRASCATI

2.0–2.30 Songs of Hugo Wolf
ALICE VAUGHAN (*Contralto*)
BERTRAM DAVIS (*Tenor*)

3.30 Symphony Concert
From THE PAVILION, BOURNEMOUTH
(*From Bournemouth*)
THE BOURNEMOUTH SYMPHONY ORCHESTRA
Conducted by Sir DAN GODFREY
Time Signal, Greenwich, at 4.45

4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM

Slavonic Rhapsody ..... *Friedmann*
L'Extase ..... *Thomé*
Dance of the Wood Nymphs *Ewing*
Ballad, For you alone ..... *Geehl*
Waltz, Destiny ..... *Baynes*

5.15 The Children's Hour
Duets by PHYLLIS SCOTT and JOHN RORKE
'The Mole'—being the first story from 'Ju-ju-Jujubes' (*Arthur Davenport*)
'Mopsy's Birthday,' from 'What Happened Then' (*W. M. Letts*)

6.0 'GOING TO LIVE IN THE COUNTRY'—IV
Mr. J. W. ROBERTSON SCOTT: 'The Wisdom of the Old Hands'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
Time Signal, Greenwich, at 6.30

6.35 London Stock Exchange Report, Fat Stock Prices for Farmers

6.40 The Foundations of Music
MODERN ENGLISH VIOLIN AND PIANOFORTE SONATAS
Played by
SYBIL EATON AND MICHAEL MULLINAR
Sonata in E Minor (concluded) *Elgar*

7.0–7.20 Mr. STANLEY UNWIN: 'English Books abroad' (Under the auspices of the Department of Overseas Trade)

B.B.C. Symphony Concert

Relayed from The Queen's Hall

(Sole Lessees, Messrs. Chappell and Co., Ltd.)

May Busby Muriel Brunskill
Parry Jones Horace Stevens
The National Chorus
(Chorus Master—Stanford Robinson)

The B.B.C. Symphony Orchestra
(Leader—Arthur Catterall)
Conducted by
Hermann Scherchen

Beethoven's MASS IN D (Missa Solemnis) will be performed; the 'Kyrie Eleison' and 'Gloria in Excelsis' in the first part of the concert (8.0 to 8.45) and the 'Credo,' 'Sanctus,' and 'Agnus Dei' in the second part (9.0 to 10.5)

An article on the music is on p. 734.

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.

7.25 'INDUSTRY LOOKS AHEAD'—XII
Mr. FRANK HODGES: 'The Change in Industrial Control'

7.45 Interval

8.0 B.B.C. Symphony Concert
Relayed from THE QUEEN'S HALL
(*Sole Lessees, Messrs. Chappell and Co., Ltd.*)
MAY BUSBY
MURIEL BRUNSKILL
PARRY JONES
HORACE STEVENS
THE NATIONAL CHORUS
(Chorus Master, STANFORD ROBINSON)
THE B.B.C. SYMPHONY ORCHESTRA
(LEADER, ARTHUR CATTERALL)
Conducted by
HERMANN SCHERCHEN
(*See centre of page*)

8.45 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
Time Signal, Greenwich, at 9.0

9.0 B.B.C. Symphony Concert
Part II
(*See centre of page*)

10.5 Topical Talk

10.20 Shipping Forecast; New York Stock Market Report

10.25 THE GERSHOM PARKINGTON QUINTET
JOAN LEGGATT (*Soprano*)

QUINTET
Lyric Suite ..... *Grieg*

JOAN LEGGATT
Joseph, lieber Joseph mein (My dear Joseph) (XIV Century) ..... } *Heinrich Reimann*
Zu Bethlehem geboren (Born in Bethlehem) 1638..... }
Noel Nouvelet (Christmas Carol) (XVIII Century) } *Leon Roques*
Chantons, je vous en prie (Sing, I pray you)..... }
Balulalow (XVI–XVII Century) ..... } *Peter Warlock*
Tyrley, Tyrlow (XVI Century) ..... }

QUINTET
Rondo Capriccioso ..... *Mendelssohn*
Guitarre ..... *Moszkowski*
In the Gloaming ....*Lady Arthur Hill*

11.10–12.0 DANCE MUSIC
BILLY MASON AND HIS CAPHEANS, FROM THE CAFÉ DE PARIS
Time Signal, Greenwich, at 11.30

WEDNESDAY LONDON PROGRAMMES December 17

LONDON REGIONAL

842 kc/s (356.3 m.)

10.15 *National Programme*

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

12.0 ORGAN RECITAL
By WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
SAMUEL SAUL (*Baritone*)

WALTER S. VALE
Prelude and Fugue in D Minor ..... *Bach*

SAMUEL SAUL
Birds in the high Hall Garden .....
Come into the Garden, Maud ..... *Somervell*
Go not, happy Day.....

WALTER S. VALE
Sonata, No. 7, in F Minor, Op. 127 *Rheinberger*

SAMUEL SAUL
Whither must I wander ?'.... *Vaughan Williams*
The Monkey's Carol ..... *Stanford*
Twelve Days of Christmas .....*Arr. Austin*

WALTER S. VALE
Prelude and Fugue in G Minor ..... *Brahms*
(Published in 1927)]

1.0 Gramophone Records

1.30-3.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
(*From Midland Regional*)
DENNIS GOODYEAR (*Tenor*)
JOHAN HOCK (*Violoncello*)

3.30 *National Programme*

5.15 DANCE MUSIC
JACK KERR and his BAND
Relayed from TONY'S BALLROOM, BIRMINGHAM

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

6.40 THE VICTOR OLOF SEXTET
REBÉ HILLIER (*Contralto*)
BARRINGTON HOOPER (*Tenor*)

SEXTET
Spanish Dance Suite ..... *Anthony Collins*
Malaguena ; Habanera ; Scene et Cachucha ; Marche

BARRINGTON HOOPER
The Hour Glass ..... *Burleigh*
The Dream ..... *Rubinstein*
My Captain ..... *Cyril Scott*

SEXTET
Romance, Love's Awakening *Leslie Bridgewater*
Waltz Serenade ..... *Eric Coates*

REBÉ HILLIER
Autumn ..... *Alison Crompton*
Leaves and the Wind ..... *Leoni*
O that it were so ..... *Bridge*

SEXTET
Serenade for Strings ..... *Elgar*

BARRINGTON HOOPER
Phyllis .....
My Celia ..... *Phillips*
All through the Night ..... *Somervell*
St. Nicholas' Day in the Morning
Easthope Martin

SEXTET
A Litany ..... *Edward Vidal*
Passacaglia ..... *Cyril Scott*

REBÉ HILLIER
Still as the Night ..... *Böhm*
It was a Lover and his Lass..... *Quilter*
Golden Slumbers kiss your Eyes (17th Century)

SEXTET
Selection, Old English Melodies
Lane Wilson, arr. Hely-Hutchinson

8.0 Mr. OTTO SIEPMANN : German Talk

8.30 Regional News

8.35 Polish National Programme
Relayed from WARSAW
THE WARSAW PHILHARMONIC ORCHESTRA
Conducted by
GREGOIRE FITELBERG
Violin Concerto—third movement.. *M. Karowicz*
(Soloist, Madam IRENE DUBISKA)
Fantasy Polonaise .....*Paderewski*
(Pianoforte Solo, Madam SOPHIE RABCEWICZ)

9.0 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
HILDA BLAKE (*Soprano*)
HARRY BRINDLE (*Baritone*)

BAND
Overture, The Merrymakers ..... *Eric Coates*

HARRY BRINDLE
In Sheltered Vale ..... *arr. D'Alquin*
I'd rather wait for Jane ..... *Löhr*
Leanin' ..... *Sterndale Bennett*

BAND
Intermezzo (Pas des Fleurs) (Flower Dance) (Naïla) ..... *Delibes*
Tarantelle ..... *Chopin*

HILDA BLAKE
Snegourochka's Aria (Snow Maiden) *Rimsky-Korsakov*
Soft-footed Snow .....*Sigurd Lie*
When Chloris sleeps ..... *Homer Samuel*
Gathering Daffodils ..... *arr. Somervell*

BAND
Noël .. *Balfour Gardiner, arr. R. J. F. Howgill*
The Fairy Tarapatapoum .....*Foulds*

HARRY BRINDLE
When a Maiden takes your Fancy (Il Seraglio) *Mozart*
The Harp that once (Air, Gramachree)
Sinners and Saints ..... *Geehl*

BAND
Ballet Music from Masaniello ..... *Auber*

HILDA BLAKE
Cradle Song ..... *Herbert Howells*
A funny Fellow ..... *Head*
An Eriskay Love Lilt .... *arr. Kennedy-Fraser*
The old sweet Song ..... *Kreisler*

BAND
Rascczy March ..... *Berlioz*

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

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 HAECK
From the RESTAURANT FRASCATI

2.0–2.30 SONGS OF HUGO WOLF
ALICE VAUGHAN (*Contralto*)
BERTRAM DAVIS (*Tenor*)

5.15 THE CHILDREN'S HOUR

6.0 'GOING TO LIVE IN THE COUNTRY'—IV
Mr. J. W. ROBERTSON SCOTT : 'The Wisdom of the Old Hands'

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 755)

6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. London Stock Exchange Report ; Fat Stock Prices for Farmers

6.40 THE FOUNDATIONS OF MUSIC

7.0–7.20 Mr. STANLEY UNWIN : 'English Books abroad' (Under the auspices of the Department of Overseas Trade)

7.25 'INDUSTRY LOOKS AHEAD'—XII
Mr. FRANK HODGES : 'The Change in Industrial Control'

7.45 Interval

8.0 B.B.C. Symphony Concert—IX
Relayed from THE QUEEN'S HALL,
(*Sole Lessees, Messrs. Chappell and Co., Ltd.*)

8.45 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.0 B.B.C. Symphony Concert
Part II

10.5 Topical Talk

10.20 New York Stock Market Report

10.25–11.10 Light Music

DOUBLE THE LIFE

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WEDNESDAY December 17

626 kc/s (479.2 m.)

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.30 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Overture, Semiramide ..... *Rossini*

DENNIS GOODYEAR (*Tenor*)

A Dream ..... *Bartlett*
Your tiny Hand is frozen (La Bohème) .. *Puccini*
'Tis the Day (Mattinata) ..... *Leoncavallo*

ORCHESTRA

Selection, The Prodigal Son ..... *Wormser*

2.5 JOHAN HOCK (*Violoncello*)

Chant du Ménestrel *Glazounov*
Zur Guitarre .. *Popper*

ORCHESTRA

Melody and Valse Mignonne *Moszkowski*

DENNIS GOODYEAR

Serenade .... *Toselli*
Lend me your Aid (The Queen of Sheba) *Gounod*
Absent ..... *Metcalf*

JOHAN HOCK

Sarabande .... *Palmer*
Minuet .. *Boellmann*

2.45–3.0 ORCHESTRA

Suite, On Jhelum River *Woodforde-Finden*

5.15 THE CHILDREN'S HOUR

'A Dog Criminal,' a Detective Story, by MARGARET DANGERFIELD

Instrumental Items by VERNON ADCOCK (*Xylophone*) and ERNEST FREEDMAN (*Pianoforte*)

THE THREE GRACES will entertain

'The World around us,' a Talk by KENNETH LAWSON

6.0 DANCE MUSIC

JACK KERR and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 THE MIDLAND STUDIO ORCHESTRA

Directed by FRANK CANTELL

Turkish March ..... *Mozart*
Mosaic on Beethoven's Music ..... *arr. Tavan*

EDNA MOWBRAY MINERS (*Contralto*)

The Arrow and the Song ..... *Balfe*
The Forge ..... *Brahms*
Melisande in the Woods ..... *Goetz*

7.8 ORCHESTRA

Festival Dance, Waltz and Czardas (Ballet Music, Coppelia) ..... *Delibes, arr. Jungnickel*

GUY MAGRATH (*Viola*)

Sonata in A ..... *Ariosti*

EDNA MOWBRAY MINERS

Habanera (Carmen) ..... *Bizet*
The Hills of Donegal ..... *Sanderson*

H. J. Whitlock

JOHAN HOCK
is a soloist in the concert given by the Midland Studio Orchestra today at 1.30.

7.35 ORCHESTRA

Aria, Softly awakes my Heart (Samson and Delilah) *Saint-Saëns*
Gavotte, Mignon *Ambroise Thomas*

GUY MAGRATH

An old-time Minuet *Magrath*
Spanish Dance *Granados, arr. Kreisler*

ORCHESTRA

Ballet Suite .. *Popy*

8.0 *London Regional Programme*

8.30 Midland News

8.35 Polish National Programme

Relayed from Warsaw

THE WARSAW PHILHARMONIC ORCHESTRA

Conducted by GREGOIRE FITELBERG

Madame IRENE DUBISKA (*Violin*)

Madame SOPHIE RABCEWICZ (*Pianoforte*)

(*London Regional Programme*)

9.0 A Military Band Concert

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

HARRY BRINDLE (*Baritone*)

HILDA BLAKE (*Soprano*)

(*London Regional Programme*)

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 17 CARDIFF WEDNESDAY

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 ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Overture, The Flying Dutchman ..... *Wagner*
Legend, The Swan of Tuonela ..... *Sibelius*
Dreams ..... *Wagner*
Dance in a Village Inn ..... *Liszt*

2.0-2.30 *National Programme*

3.30 NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Ballet Music, Henry VIII..... *Saint-Saëns*

MARY MADDOCK (*Soprano*) and Orchestra
Deh, vieni (O come) (Figaro) ..... *Mozart*

THE ORCHESTRA
Air and Variations ..... *Tchaikovsky*

MARY MADDOCK
Ye little Birds (Echo Song) ..... *Bishop*
(Flute Obbligato, KEITH WHITTAKER)
The early Morning ..... *Graham Peel*
When Dawn breaks through..... *Haydn Wood*

THE ORCHESTRA
Suite No. 1, L'Arlesienne (The Maid of Arles) *Bizet*

4.45 *National Programme*

5.15 THE CHILDREN'S HOUR
A REQUEST PROGRAMME

6.0 *National Programme*

10.20 West Regional News

10.25-11.10 *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*

2.0-2.30 *National Programme*

3.30 *National Programme*

5.15 *West Regional Programme*

6.0 *National Programme*

10.20 West Regional News

10.25-11.10 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

3.30 *National Programme*

5.15 THE CHILDREN'S HOUR
STUDIO STUDIES
No. 1, 'The Terror,' by H. MORTIMER BATTEN

6.0 *National Programme*

10.20 Local News and Mid-Week Sports Bulletin

10.25-11.10 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 *National Programme*
3.30-11.10 *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*

3.30 THE NORTHERN WIRELESS ORCHESTRA
JAMES SCOTT (*Lancashire Dialect Entertainer*)
WILLIAM ARTER (*Bass Baritone*)

5.15 THE CHILDREN'S HOUR

6.0 *National Programme*

10.20 North of England News

10.25-11.0 A BALLAD CONCERT
(*From Leeds*)

KATHLEEN FRISE-SMITH (*Pianoforte*)
Largo ..... *Bach, arr. Craxton*
Nocturne, Op. 48, No. 1 .....*Chopin*
Jardins sous la Pluie (Gardens in the Rain) *Debussy*

ROWLAND MORFITT (*Baritone*)
The English Rose ..... *German*
All that I ask ..... *Coleman*
Will she be waiting up?.....*Sterndale Bennett*
Linden Lea .....*Vaughan Williams*
When day is done .....*Draper*
Poor Man's Garden .....*Kennedy Russell*

HERZL LEIKIN (*Violin*), accompanied by ZERUBBABEL LEIKIN
Nocturne in E Minor.....*Chopin, arr. Leikin*
Prophet Bird .....*Schumann, arr. Leikin*
Aria on the G String....*Pergolesi, arr. Leikin*
Gopak (Russian Dance) *Moussorgsky, arr. Leikin*

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PLAYER'S NAVY CUT.

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150 for 7/3

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It will give him a reserve of strength. It is a body builder. It replaces the sugar in the body used by every muscular action, because it is instantly absorbed into the system.

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2/6 A WEEK	...	Rental. Less outside London.

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Address .....

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on the pain!

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And for grown-ups' rheumatic or lumbago pain there is nothing which gives so much relief for so little money.

1/3 from Boots, Taylors and all chemists.

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SEND FOR THIS FREE BOOK

Post (½d. stamp on an unsealed envelope will do) *to*—
Allcock Manufacturing Co.,
Birkenhead.

Dear Sirs,
Please send me free and post free in plain envelope a copy of Nurse Bishop's Booklet, "Woman's Life made Easier."

Name .....

Address .....

(R.T.2) .....

December 18 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 MRS. STAFFORD NORTHCOTE: 'Children's Dressmaking'

12.0 EDWARD O'HENRY
At THE ORGAN of TUSSAUD'S CINEMA

Time Signal, Greenwich, at 1.0

1.0 A Concert

GRACE REYNOLDS (*Contralto*)
ARTHUR WILKES (*Tenor*)
MARJORIE BLOESE (*Pianoforte*)

ARTHUR WILKES

An African Love Song ..... *Nevin*
Go not, happy Day .... *Frank Bridge*
Love, I have won you *Landon Ronald*
Serenade ..... *Bantock*

MARJORIE BLOESE

Ballade in G Minor, Op. 23 .... *Chopin*

GRACE REYNOLDS

To the Children .....
Oh, never sing to me again ..... } *Rachmaninov*
Spring Waters .....

ARTHUR WILKES

Phyllida ..... *Howard Fisher*
Linden Lea ..... *Vaughan Williams*
Angels guard Thee..... *Godard*

MARJORIE BLOESE

Lullaby ..... *Bax*
Amberley Wild Brooks ..... *Ireland*
Seguidillas ..... *Albeniz*

GRACE REYNOLDS

Starry Woods .....
Lilac ..... } *Phillips*
Laburnum .....
The Enchanted Forest.....

2.0–2.30 Gramophone Records

3.0 EVENSONG
From WESTMINSTER ABBEY

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

4.30 Light Music

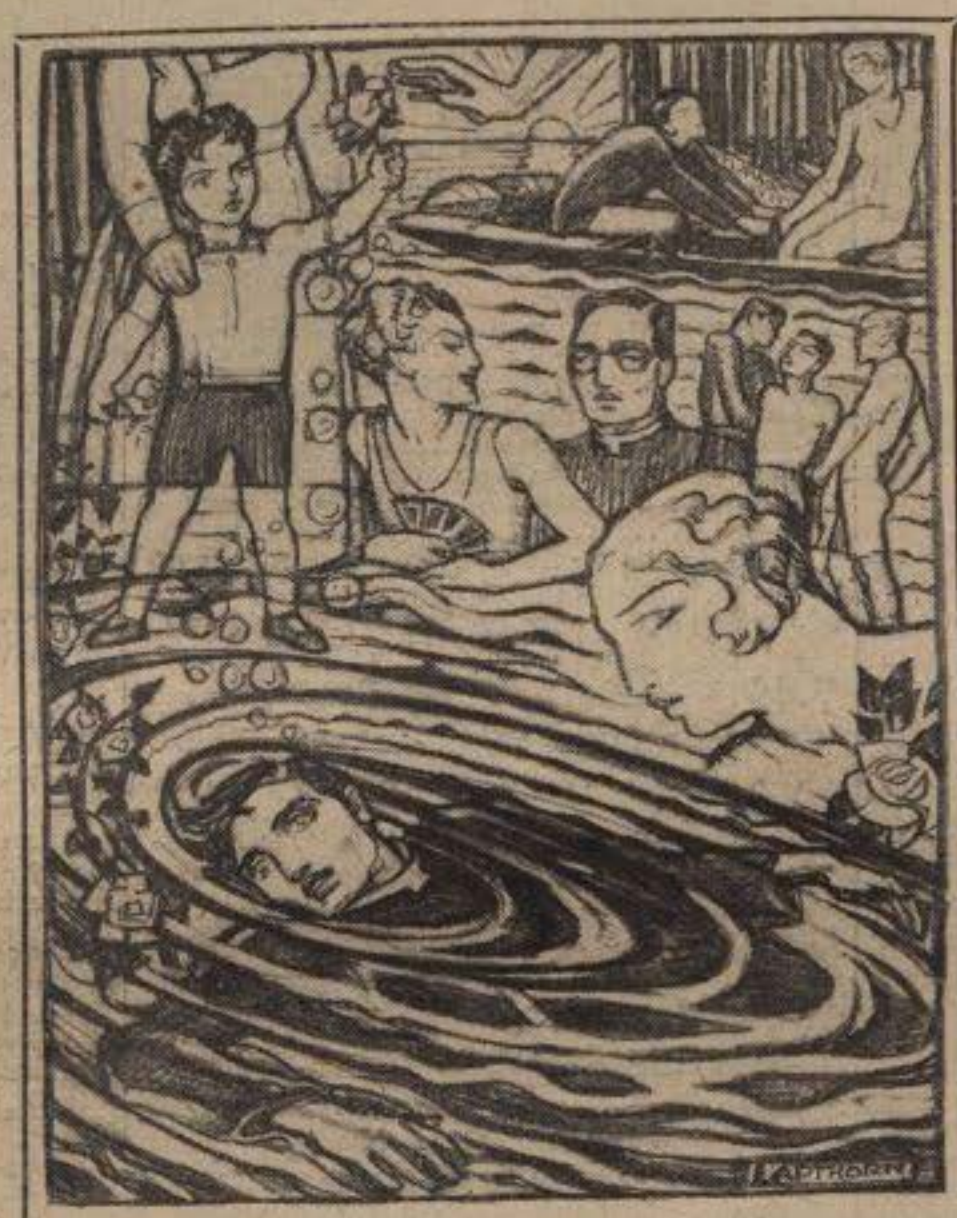
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
From GROSVENOR HOUSE

Time Signal, Greenwich, at 4.45

5.15 The Children's Hour

'The Further Adventures of Aladdin and his Wonderful Lamp'

A Play for the micriphone, by M. JEAN NEWELL
With Music by DORIS ARNOLD
Incidental Music played by THE OLOF SEXTET



'The Flowers are Not for You to Pick.'

A Play for the Microphone,

written by Tyrone Guthrie.

Produced by Peter Creswell. ***Tonight at 9.40***

IN THE CAST:

Malcolm Graeme, Wilfred Shine, Arthur Malcolm, Mary O'Farrell, Ethel Lewis, Flora Robson, Kitty Murphy, Charlotte Tedlie, Ethel Lodge, Arthur Clay, Harold Reese.

6.0 V. C. CLINTON BADDELEY
Reading from
'DAVID COPPERFIELD'
By CHARLES DICKENS

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; London Stock Exchange Report and Market Prices for Farmers

Time Signal, Greenwich, at 6.30

6.40 The Foundations of Music

MODERN ENGLISH VIOLIN AND PIANOFORTE SONATAS

Played by SYBIL EATON and MICHAEL MULLINAR

Sonata in E Minor ..... *Moeran*

7.0 'THE CINEMA'
Mr. FRANCIS BIRRELL

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

7.45 Vaudeville

1. ELSIE CARLISLE
Light Numbers

2. CHARLES HAYES
Comedian

3. 'MARTYRS'
By PHILIP WADE

A Book Tout ..... PHILIP WADE
Mrs. Hodge ..... ETHEL LODGE
William Hodge ..... CHARLES WREFORD
The Pot Boy ..... DOUGLAS EMERY

4. MABEL CONSTANDUROS and MICHAEL HOGAN
'Santa Claus at the Bugginses'

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

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

Time Signal, Greenwich, at 9.0

9.15 Shipping Forecast; New York Stock Market Report

9.20 Talk

9.40 'The Flowers are Not for You to Pick'

(*See centre of page*)

10.40–12.0 DANCE MUSIC

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

During the Dance Music tonight dominance will be given to the latest dance band music by British composers.

Time Signal, Greenwich, at 11.30

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

THURSDAY LONDON PROGRAMMES December 18

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
Directed by LOUIS LEVY
From THE SHEPHERD'S BUSH PAVILION

1.10 A Lunch-Hour Carol Service
Relayed from ST. MARTIN'S PARISH CHURCH, BIRMINGHAM
(From Midland Regional)

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

Selection, Tina ..... *Rubens and Wood*

LEONARD GORDON (*Baritone*)
Every Sunday Morning ..... *Harding*
Boots and Shoes ..... *Holliday*
Tally Ho! ..... *Leoni*

ORCHESTRA
Waltz, Il Ragno Azzuro (The azure Web) *Randegger*
In a Pagoda ..... *Bratton*
Three Dances (Nell Gwyn) ..... *German*

LEONARD GORDON
Tommy Lad ..... *Margetson*
When I have passed ..... *Harding*
Elegy ..... *Massenet*

ORCHESTRA
Three Woodland Dances ..... *Haines*
Rustic Dance (Airs and Graces) ..... *Monckton*

3.0 *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'—VI
Dr. J. B. ORR: 'The Influence of Dietary Customs on the Future Development of the Race'
(From Aberdeen)

7.0 THE J. H. SQUIRE CELESTE OCTET
Amina ..... *Lincke, arr. Willoughby*
Loin du Bal (Strings) ..... *Gillet*
Memories of Mendelssohn ..... *arr. Sear*
The Wedding of the Rose ..... *Jessel*
Air on the G String ..... *Bach, arr. Sear*
Operatica ..... *arr. J. H. Squire*
Invitation to the Dance ..... *Weber, arr. Sear*
The Fly's Courtship *J. H. Squire, arr. Willoughby*

7.45 Chamber Music

ROBERT MURCHIE (*Flute*)
THE PRO ARTE STRING QUARTET:
ALFONSE ONNOU (*Violin*)
LAURENT HALLEUX (*Violin*)
GERMAIN PREVOST (*Viola*)
ROBERT MAAS (*Violoncello*)

Trio for Flute, Viola, and Violoncello *Albert Roussel*
Allegro; Andante; Allegro

ALPHONSE ONNOU and LAURENT HALLEUX, and VICTOR HELY-HUTCHINSON
Concerto in D Minor for two Violins ..... *Bach*
Vivace; Largo ma non tanto; Allegro

PRO ARTE STRING QUARTET
Fourth String Quartet ..... *Bela Bartok*

8.55 Regional News

9.0 Choral and Orchestral Concert

'DOWN SOUTH'

Plantation Music
OLIVE KAVANN (*Contralto*)
STANLEY RILEY (*Bass*)
THE WIRELESS CHORUS
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, Sounds from the Sunny South *Isenman*

OLIVE KAVANN and Orchestra
Ma curly headed Babby ..... *Clutsom*
A Coon Lullaby ..... *Teresa Del Riego*
A Banjo Song ..... *Sidney Homer*

STANLEY RILEY, Chorus and Orchestra
Five Plantation Songs .... *arr. Stanford Robinson*
Kemo Kimo; Who's dat a-calling?; Li'l Liza Jane; De Old Folks at Home; Polly Wolly Doodle

ORCHESTRA
The Water-melon Fête (Americana) .... *Thurban*

OLIVE KAVANN
Honey ..... *Egbert Van Alstyne*
Little orphan Coon ..... *Haydn Wood*
Doan yer cry, my Honey ..... *Albert W. Neil*

STANLEY RILEY, Chorus, and Orchestra
Ring de Banjo ..... *Foster*
Dar's one more Ribber for to cross ..... *Anon.*
Good Night ..... *Scott and Gatty*

ORCHESTRA
Sketch, By the Swanee River ..... *Myddleton*

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

10.30–12.0 DANCE MUSIC

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

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 A Concert
GRACE REYNOLDS (*Contralto*)
ARTHUR WILKES (*Tenor*)
MARJORIE BLOESE (*Pianoforte*)

2.0–2.30 Gramophone Records

5.15 THE CHILDREN'S HOUR

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

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 761)

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; London Stock Exchange Report; Market Prices for Farmers

6.40 The Foundations of Music

7.0 'THE CINEMA'
Mr. FRANCIS BIRRELL.

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

7.45 Vaudeville

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

9.15 New York Stock Market Report

9.20 Talk

9.40–10.40 'The Flowers are not for You to Pick'
A Play for the Microphone
By TYRONE GUTHRIE
The Play produced by PETER CRESWELL

Electric Percolators—from 29/6 Electric Kettles—from 39/6 Electric Toasters—from 19/6

Give something useful —it costs no more

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Just such a gift is a Universal Electric Appliance—and there is one to suit the individual taste of every friend—man or woman.

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The Lucky Horse Shoe adjustable table lamp and wall bracket—hand wrought—price complete with electric candle (without lamp) 22/6

UNIVERSAL

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Those many personal things you treasure —pretty dance and party frocks—dainty lingerie—stockings—all can be renewed and freshened up with Drummer Dyes. A little Drummer powder works magic. It is the safe way to dye—as easy as rinsing and as harmless to the most delicate fabrics. Superb colours, fast and true to shade. Never risk a disappointment—remember always to ask for Drummer.

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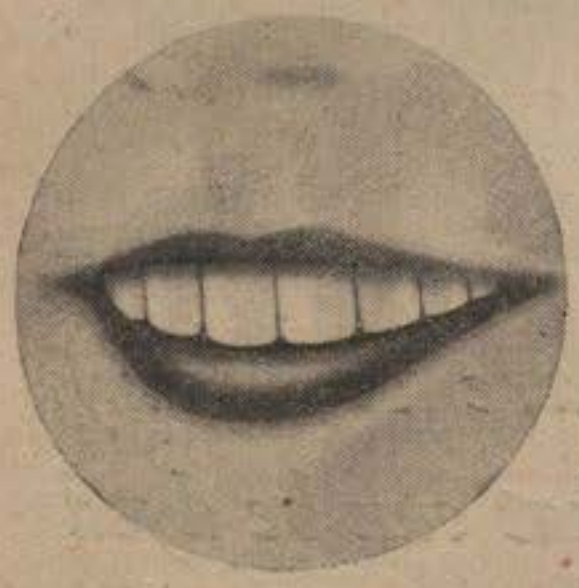

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READ THE BOOK THAT COMES WITH THE BOTTLE

MILTON

THURSDAY December 18

626 kc/s (479.2 m.)

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.10 A LUNCH HOUR CAROL SERVICE
Relayed from ST. MARTIN'S PARISH CHURCH, BIRMINGHAM

1.50–3.0 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL
LEONARD GORDON (*Baritone*)
Selection, Tina ..... *Rubens and Wood*

LEONARD GORDON
Every Sunday Morning ..... *Harding*
Boots and Shoes *Holliday*
Tally Ho!.....*Leoni*

ORCHESTRA
Waltz, Il Ragno Azzuro (The Azure Web) *Randegger*
In a Pagoda..*Bratton*
Three Dances (Neil Gwyn).....*German*

LEONARD GORDON
Tommy Lad *Margetson*
When I have passed *Harding*
Elegy ..... *Massenet*

ORCHESTRA
Three Woodland Dances ..... *Haines*
Rustic Dance, Airs and Graces *Monckton*

5.15 THE CHILDREN'S HOUR
'Berries,' a Nature Sketch for Christmastide, by Dorothy Cooper
'Billy Boy' and other Songs, by OSMOND DAVIS (*Tenor*)
HAROLD MILLS (*Violin*)

6.0 *London Regional Programme*

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

6.40 *London Regional Programme*

7.0 A Symphony Concert

THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by LESLIE HEWARD
OSMOND DAVIS (*Tenor*)
MARY ABBOTT (*Pianoforte*)

ORCHESTRA
Overture, A Life for the Czar ..... *Glinka*

OSMOND DAVIS and Orchestra
Recit., Oh, Loss of Sight....(Samson)
Aria, Total Eclipse ..... } *Handel*

7.15 MARY ABBOTT and Orchestra
Second Concerto in C Minor ..... *Rachmaninov*
Moderato; Adagio; Allegro

7.45 ORCHESTRA
Serenade in A, Op. 16..... *Brahms*

OSMOND DAVIS
There be none of Beauty's Daughters..*Quilter*
So we'll go no more a-roving *Maude Valerie White*
A Wanderer's Song ..... *Rasbach*

NIGEL DALLAWAY
conducts the Midland Studio Chorus in 'Come, Pipe a Song' tonight at 9.35.

MARY ABBOTT
Nocturne in B Flat, Op. 27, No. 2; Waltz in A Flat, Op. 42 *Chopin*

8.28 ORCHESTRA
Symphony in C *Wagner*

8.55 Midland News

9.0 ORGAN RECITAL
By
Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Overture, Semele *Handel*
Prelude (Old 104th) *Parry*
Siciliano .....
Fantasy and Fugue in C Minor ..... } *Bach*
Canzona in A Minor *Guilmant*
Concert Overture in C *Hollins*

9.35 'COME, PIPE A SONG'
THE MIDLAND STUDIO CHORUS
Directed by NIGEL DALLAWAY

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

10.30-10.40 *London Regional Programme*

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December 18 CARDIFF THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.0-2.30 *National Programme*

3.0 *National Programme*

4.45 Light Music
BOBBY'S STRING ORCHESTRA relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR
'King Olaf and the Dumb Princess'
A Dialogue Story
by
SUE STEVENS

6.0 Mr. GEORGE EYRE EVANS: 'Votepore, The Sinner's Stone in Carmarthen Museum'
(From Swansea)

6.15 *National Programme*

6.35 app. Market Prices for Farmers

6.40 *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*

2.0-2.30 *National Programme*

3.0 *National Programme*

5.15 *West Regional Programme*

6.15 *National Programme*

6.35 app. *West Regional Programme*

6.40 *National Programme*

9.15 West Regional News

9.20-12.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0-1.0 *National Programme*

3.0 *National Programme*

5.15 THE CHILDREN'S HOUR
Catches and Rounds
by
CHARLES FORD'S DANCE BAND

6.0 *National Programme*

9.15 Local News

9.20-12.0 *National Programme*

Whitlock & Sons

SUE STEVENS,
whose dialogue story, 'King Olaf and the Dumb Princess,' will be broadcast in the Cardiff Children's Hour this afternoon.

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.0-2.0 *National Programme*

3.0-12.0 *National Programme*

MANCHESTER and LEEDS

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

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0-1.0 A Ballad Concert
(From Newcastle)
DORIS PHILLIPS *(Soprano)*
RALPH JACOBSON *(Violoncello)*
THOMAS IRVING *(Tenor)*

4.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA

Suite, Bergamasque ..... *Debussy*
Prelude; Menuet; Clair de Lune (Moonlight); Passepied
Suite Gaie ..... *Gabriel-Marie*
Petite Suite, Jeux d'enfants (Children's Games) *Bizet*
March Trompette et Tambour (Trumpet and Drum); Berceuse, La Poupée (The Doll); Impromptu, La Toupie (The Top); Duo, Petit Mari, Petite Femme (Little Husband, Little Wife); Galop, Le Bal

5.15 THE CHILDREN'S HOUR
'Help!' A Thriller in Four Parts

6.0 *National Programme*

6.35 app. Market Prices for Northern English Farmers

6.40 *National Programme*

9.15 North of England News

9.20-12.0 *National Programme*

Men! You must see
The DAYMARK RAZOR SET

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MYATT DAYMARK RAZOR
Daymark Blade, Spare Blade Box and handsome Leatherette-spring lid Case complete for **2'6**

NO EXPOSED PRONGS TO IRRITATE TENDER SKINS; GUTTER CHANNEL FOR EASY CLEANING; POLYGON PIPS GIVE TRUE PARALLEL BETWEEN BLADE AND GUARD; PERFECT BALANCE ENSURES SMOOTH CLEAN GLIDE.

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Just the present you are looking for! Men all over the world are adopting this new British invention which has superseded both braces and belts. The "SPAN" BRACER is smarter, healthier, and much more efficient. Gloriously free, it enables a man to ride, walk, and lounge in the utmost comfort, and garments "hang" perfectly every moment. There is no abdominal strain with the "SPAN," the elastic sections allowing for muscular movement. Ideal for sports, business, and evening wear.

Back View

Front View

Side View

The **Junior** "SPAN" is ideal for Boys' wear. On growing boys, braces drag shoulders down and restrict chest expansion. Belts constrict the abdomen. The "SPAN" gives the body full freedom and *supports the lumbar region of the back.* Ask for the "Junior" Model. In all sizes.

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General Sir Aylmer Hunter-Weston, K.C.B., D.S.O., R.E., M.P., writes: "Your '*SPAN BRACERS are excellent.*"
A Doctor, M.D., of Lancashire (5643), writes: "*I feel I owe a debt of gratitude for your splendid invention, . . Am enjoying wonderful freedom.*"

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If your Outfitter does not stock, send direct to the Sole Manufacturers, mentioning size of waist and colour preferred, and enclosing cheque or P.O. to cover instructions.

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is afforded all flat-topped furniture covered with Polished Plate Glass. It not only positively eliminates all damage from those accidents that *will* happen in the home—a cigar left burning, coffee or soup spilled, or a hot dish carelessly placed on the dining-table—but it immediately imparts an air of distinction and charm to its surroundings.

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Address.....

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Goodall Ad.

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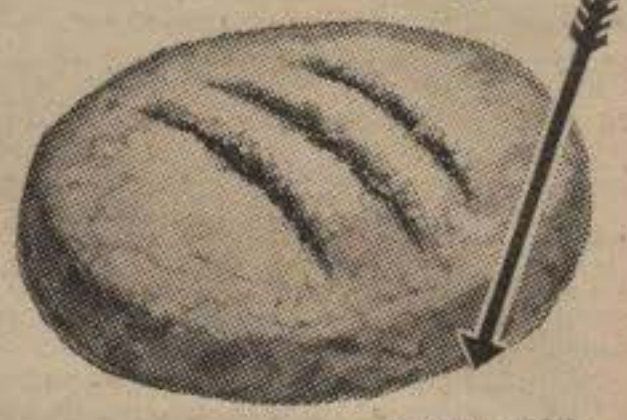

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2. Take a piece the size of an egg and roll it out.
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4. Gather the edges of pastry together on the top; turn over and roll lightly.
5. Prick lightly with a fork.
6. Bake ten minutes in a quick oven.

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'GOLDEN SHRED' BRAND.

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M.S.

December 19 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'—VIII

Mrs. OLIVER STRACHEY: 'Some Types of Novels —Short Stories and other Books'

12.0 A SONATA RECITAL

MAUDE GOLD (*Violin*)

MAY JARDINE (*Pianoforte*)

Sonata in C Minor ..... *Beethoven*
Sonata in E Minor, No. 4 ..... *Mozart*

12.30 ORGAN RECITAL

By BERTRAM HOLLINS

ORGANIST AND DIRECTOR OF THE CHOIR, BECKENHAM CONGREGATIONAL CHURCH

Relayed from ST. MARY-LE-BOW

FOSTER MANLEY (*Bass*)

BERTRAM HOLLINS

Fantasy (Sonata in D Flat) ..... *Rheinberger*
Ariel ..... *Bonnet*

FOSTER MANLEY

Songs

BERTRAM HOLLINS

Toccata and Fugue in C ..... *Bach*
Toccata; Aria; Fugue

FOSTER MANLEY

Songs

BERTRAM HOLLINS

Cortège ..... *Faulkes*
Nocturnette, Moonlight ..... *d'Evry*
Toccata (Gothic Suite) ..... *Boellman*

Time Signal, Greenwich, at 1.0

1.30–2.30 A Recital of Gramophone Records

By CHRISTOPHER STONE

4.0 Light Music

MOSCHETTO and his ORCHESTRA

From THE MAY FAIR HOTEL

Time Signal, Greenwich, at 4.45

5.15 The Children's Hour

Songs at the Piano by HELEN ALSTON

The Story of 'The Man who Found Christmas' (*Frances Cowen*)

At approximately 5.30 p.m., 'Here and There,' being a Summary of the Week's News by STEPHEN KING-HALL

6.0 Mr. F. W. MILES: 'Christmas Gardening'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; London Stock Exchange Report; Fat Stock Prices for Farmers

Time Signal, Greenwich, at 6.30

6.40 The Foundations of Music

MODERN ENGLISH VIOLIN AND PIANOFORTE SONATAS

Played by

SYBIL EATON and MICHAEL MULLINAR

Sonata No. 3 ..... *Bax*

7.0–7.20 THE B.B.C. MUSIC CRITIC

Mr. ERNEST NEWMAN

7.25 'THE DARK CONTINENT'—XII

THE MARQUIS OF LOTHIAN, C. H.: 'The Question-Mark of Africa'

7.45 A PIANOFORTE RECITAL

by

ERNEST LUSH

Ballade in G Minor (Op. 23) ..... *Chopin*
Preludes in B Flat Major, G Major, B Minor, B Flat Minor (Op. 28) ..... *Chopin*

8.0 THE PHILHARMONIC CHOIR

and

THE LONDON SYMPHONY ORCHESTRA

Conducted by CHARLES KENNEDY SCOTT

MESSIAH (*Handel*)

(with Handel's Orchestration)

Artists:

DORA LABBETTE
MARY MORRIS
TUDOR DAVIES
HAROLD WILLIAMS

Relayed from THE QUEEN'S HALL

(*Sole Lessees, Messrs, Chappell & Co., Ltd.*)

Time Signal, Greenwich, at 9.0

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 THE PHILHARMONIC CHOIR

Part II

Relayed from the QUEEN'S HALL

10.15 'PEOPLE AND THINGS'

The Hon. HAROLD NICOLSON

10.30 Shipping Forecast; New York Stock Market Report

10.35–12.0 DANCE MUSIC

HENRY HALL'S GLENEAGLES HOTEL BAND, from the MIDLAND HOTEL, MANCHESTER

Time Signal, Greenwich, at 11.30

HANDEL'S 'MESSIAH'

will be relayed from the Queen's Hall tonight at 8.0

The PHILHARMONIC CHOIR
and
The LONDON SYMPHONY ORCHESTRA,
Conducted by Charles Kennedy Scott

ARTISTS:

Dora Labbette — Tudor Davies
Mary Morris — Harold Williams

The performance will be broadcast in two parts—from 8.0 to 9.0, and from 9.15 to 10.15

FRIDAY LONDON PROGRAMMES December 19

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15 *National Programme*

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

12.0 A Request Programme
(*From Midland Regional*)
THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL

March, Gaily through the World ..... *Macbeth*
Humoresque, A Lightning Switch ..... *Alford*
Dance of the Flowers ..... *Delibes*

BERNARD SIMS (*Baritone*)

Roadways ..... *Löhr*
Simon the Cellarer ..... *Hatton*
Myself when Young ..... *Liza Lehmann*

ORCHESTRA

Waltz, Très Jolie ..... *Waldteufel*
American Sketch, Down South ..... *Myddleton*
Allegretto in E Flat ..... *Wolstenholme*

BERNARD SIMS

The old Black Mare ..... *Squire*
Because I were shy ..... *Lyell Johnston*
The Yeomen of England (Merrie England) *German*

ORCHESTRA

Suite, My Lady Dragonfly ..... *Finck*

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

4.0 *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
STILES ALLEN (*Soprano*)
THE B.B.C. ORCHESTRA
Conducted by B. WALTON O'DONNELL
Overture, Romeo and Juliet .... *Tchaikovsky*
STILES ALLEN with Orchestra
Santuzza's Aria (Cavalleria Rusticana) *Mascagni*

C.N.R.

TYRONE GUTHRIE,
author of *The Flowers are Not for You to Pick*, the radio play that was first broadcast last April. It was given in the National programme last night, and it will be repeated in the London Regional programme to-night at 9.0.

ORCHESTRA
Three Symphonic Dances, Op. 64 ..... *Grieg*

STILES ALLEN
None will know ..... *Landon Ronald*
Summer Night ..... *Redman*
Life and Death ..... *Coleridge-Taylor*

ORCHESTRA
Carnival in Paris ..... *Svendsen*

STILES ALLEN
The Dove ..... *Fogg*
Homing ..... *Del Riego*
Moonlight ..... *Katie Moss*

ORCHESTRA
Malaguena (Boabdil) ..... *Moszkovski*

8.0 A Violin Recital
by
MELSA
Suite populaire Espagnole
de Falla, arr. Paul Kochanski
Le drap mauresque (Moorish Cloth); Nana (Berceuse); Chanson; Polo; Asturienne; Jota
Valse Caprice ..... *Nandor Zsolt*

8.25 Regional News

8.30 'ELECTRICITY IN OUR BODIES'—VI
Mr. BRYAN H. C. MATTHEWS: 'Electricity from our Muscles'

9.0 'The Flowers are Not for You to Pick'
A Play for the Microphone
By TYRONE GUTHRIE
Artists:
MALCOLM GRAEME; WILFRED SHINE; ARTHUR MALCOLM; MARY O'FARRELL; ETHEL LEWIS; FIORA ROBSON; KITTY MURPHY; CHARLOTTE TEDLIE; ETHEL LODGE; ARTHUR CLAY; HAROLD REESE
The Play produced by
PETER CRESWELL

10.0 Interval

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

10.30–12.0 DANCE MUSIC
HENRY HALL'S GLENEAGLES HOTEL BAND, from THE MIDLAND HOTEL, MANCHESTER

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

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

12.0 A Sonata Recital
MAUDE GOLD (*Violin*)
MAY JARDINE (*Pianoforte*)

12.30 Organ Recital
By BERTRAM HOLLINS
ORGANIST and DIRECTOR of THE CHOIR, BECKENHAM CONGREGATIONAL CHURCH
Relayed from ST. MARY-LE-BOW
FOSTER MANLEY (*Bass*)

1.30–2.30 A Recital of Gramophone Records
By CHRISTOPHER STONE

5.15 THE CHILDREN'S HOUR

6.0 MR. F. MILES: 'Christmas Gardening'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; London Stock Exchange Report; Fat Stock Prices for Farmers

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 767)

6.40 The Foundations of Music

7.0–7.20 THE B.B.C. MUSIC CRITIC
Mr. ERNEST NEWMAN

7.25 'THE DARK CONTINENT'—XII
THE MARQUIS OF LOTHIAN, C.H.: 'The Question-Mark of Africa'

7.45 A Pianoforte Recital
By ERNEST LUSH

8.0 THE PHILHARMONIC CHOIR
and
THE LONDON SYMPHONY ORCHESTRA
Conducted by CHARLES KENNEDY SCOTT
Messiah
(*Handel*)
(With Handel's Orchestration)
Relayed from THE QUEEN'S HALL

9.0 'The Second News'

9.15 Messiah
Part II
Relayed from THE QUEEN'S HALL

10.15 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

10.30–10.35 New York Stock Market Report

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

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Leather Sole "Clumped" With "Dainite" Saves Half Boot Bills

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Order by Post—Double Wear Guaranteed. Send your size and width, and state Style B.718. Sizes stocked 5 to 12; widths: 4 (medium), 5 (wide), 6 (extra wide). Half sizes in No. 4 width only. If doubtful of size send pencil outline of foot in sock. Size 12, 1/- extra. Enclose cheque or money order for 18s. 9d. and postage. Post direct to—

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DE LUXE MODEL £14·10·0
ALL MAINS MODEL £24·0·0

AT the new low price this portable is amazing value. The Standard Model is in a blue leatherette case, with metal corners and twin locks, whilst the De Luxe is attractively finished in Antique Red, Green or Blue Crocodile Leather Cloth with gilt fittings throughout. The latter model has a particularly pleasing mahogany loudspeaker grille and mahoganite panels and dials. Weighing only 26 lbs, and with the provision on all models for external aerial and earth connection—which greatly increases range—this set is the ideal portable.

The De Luxe Model is also available for all mains drive.

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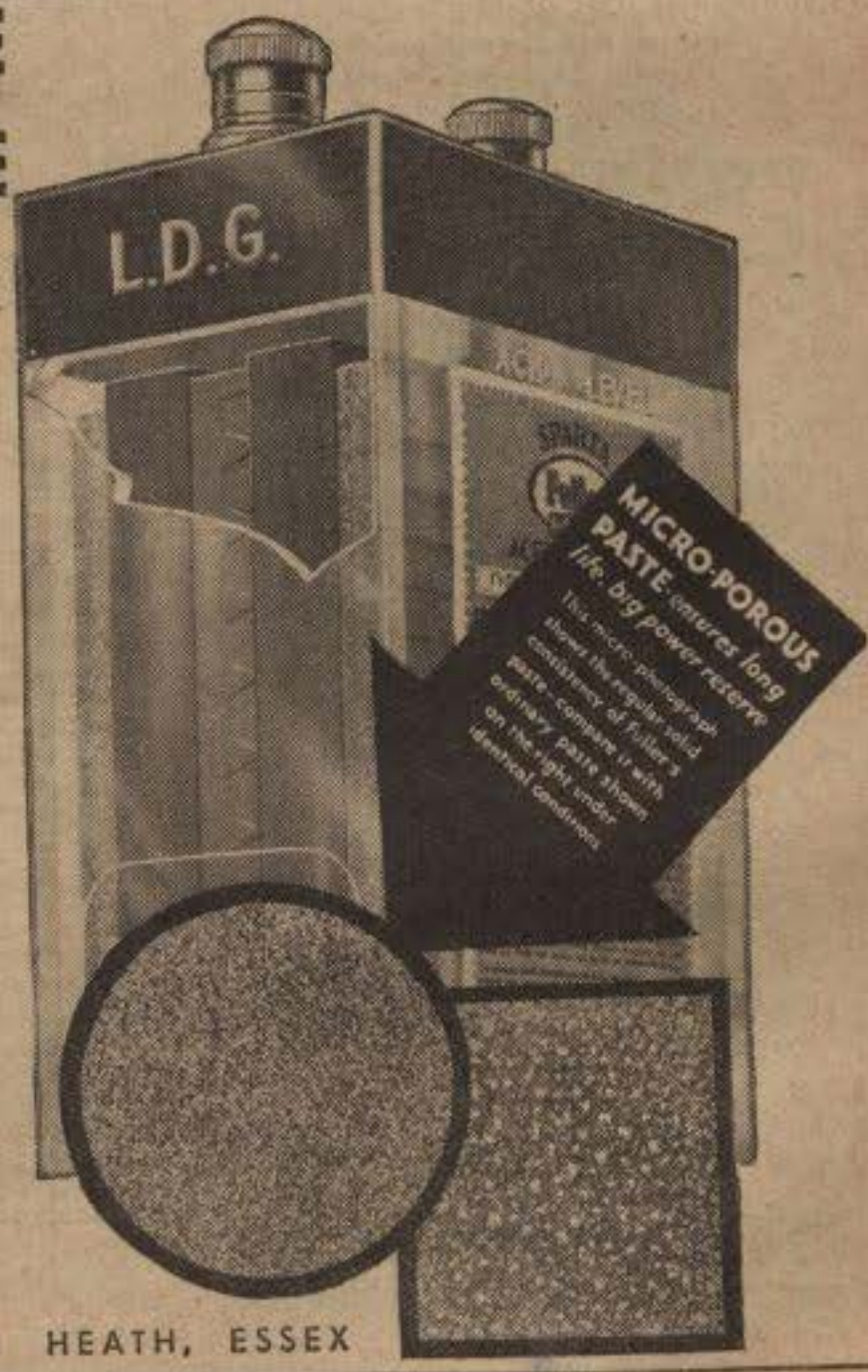

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FRIDAY December 19

626 kc/s (479.2 m.)

MIDLAND REGIONAL

12.0 A Request Programme

THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL

March, Gaily through the World ..... *Macbeth*
Humoresque, A lightning Switch ..... *Alford*
Dance of the Flowers ..... *Delibes*

BERNARD SIMS (*Baritone*)

Roadways ..... *Löhr*
Simon the Cellarer ..... *Hatton*
Myself when young ..... *Liza Lehmann*

ORCHESTRA

Waltz, Très jolie ..... *Waldteufel*
American Sketch, Down South.... *Myddleton*
Allegretto in E Flat ..... *Wolstenholme*

BERNARD SIMS

The old Black Mare ..... *Squire*
Because I were shy ..... *Lyell Johnston*
The Yeomen of England (Merrie England) *German*

ORCHESTRA

Suite, My Lady Dragonfly..... *Finck*

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

'Concerning Figs and Dates,' by JESSIE BAYLISS ELLIOTT, D.Sc.
Songs by BERNARD SIMS (*Baritone*)
MABEL COLLIS (*Saxophone*)
'A real old Sea-Story,' by ROBERT ASCROFT, M.B.E.

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 *London Regional Programme*

8.25 Midland News

8.30 *London Regional Programme*

9.0 A Band Concert

ST. HILDA'S BAND
Conducted by JAMES OLIVER

March, Entry of the Gladiators ..... *Fucik*
Overture, Napoleon ..... *Bilton*
Egyptian Ballet Music .... *Luigini, arr. Rimmer*

EDITH JAMES (*Songs at the Piano*)

9.30 BAND

Cornet Solo, Cleopatra..... *Damare*
(WILLIAM OUGHTON)
Selection, Oberon ..... *Weber, arr. Owen*
Entr'acte, On with the Guard ..... *Feldman*

EDITH JAMES

10.0 BAND

Trombone Duet, The Troubadors.... *Hawkins*
(Messrs. BOAM and BIGGS)
Selection of Squire's Songs..... *arr. Hume*

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

SAMUEL PEPYS, Listener, By R. M. Freeman

Nov. 21.—All matters concerning my book now conclusively determined; whereof the price shall be 7s. 6d., and Messieurs Hutchinson will issue it in January, to my great content. Whereof my hopes are that the manie good friends the Diary hath allready brought me through *The Radio Times* shall be glad to heare, and others perchance as well. To whom and to the care of Providence I do humbly commit it.

My wife going this morning to Blimson's to her 2nd sitting, I was to have gone into the City to mine accustomed Friday's Board; but the suspense I was in abt my wife and that beast wd not let me. And presently into Okeley St, Chelsey, where this devill hath his studio, with noe sure plans what I shall do when I come there, yet unable to keep me away from that vicinity.

Soe being come into Okeley St, here I walkt awhile and on into Sidney St; then back again, after that forward, and this continued to and fro above ½ an hr, full of jealous anger, but in the greatest uncertainity of mind what to do; having a great impulse to break in upon them into the Studio, yet allmost a greater dread lest I be found to have made myself a jealous fool over nothing and it bring me into publick ridicule; which, for my dignity's sake, I cannot have. Whereby all finally ended in my doing naught, beyond tramping those 2 damned sts (Okeley and Sidney), impotently chewing the bitter cud of my thoughts. Soe, by-and-by, away, before my wife shd come out and fine me there.

Uncertain whether to eat lunch at home (lest my wife wonder why I am so soon back from The City) I did resolve for having it at The Clubb. Which I did, with Mr. Eves to my company, and had each of us a wood-cock on toast with water-cresses; thereto betwixt us a botel of The Clubb's best Burgundy-wine, to my very good content. Strange how, after the generous Burgundy-wine, I was soon wholly another man, risen-up out of my miseries into a state of bluff devil-may-care, wherein I did comfortingly assure myself of noe woman alive being worth a man's making himself unhappy over, but that if (as the old song said)

'The lady elopes
Down a ladder of ropes,
She may go to Hong Kong for me'

(meaning, in this case, my wife)—well then, let her and the Blimson reptile likewise. In which frame I did continue till about tee-time, when the flush of the wine began to leave me.

Nov. 23 (Lord's Day. Last after Trinity).—To church to Mr. Blick. Lesson (Ecclesiastes xi & xii) harmonizes well with my sad thoughts, so as when Blick came to the words, 'Vanity of vanities, all is vanity,' I cd not help adding to myself 'Especially wives,' God forgive me. After sermoun, coming Jimble with the plate, vext I was at finding I have left all my silver-money in my week-a-day trowsers, soe onlie my noat-wallet with me, wherefrom a 10s. noat into the plate, to my great discontent, being merely church expences. Soe here is a crowning misery on all my other miseries. The wretchedest Lord's Day, I believe, that ever I spent!

Nov. 24.—Some diversioun this night in hearing a verie good concert by the B.B.C. Orchestra, in particular the Old English Dances. Which did please me mightily, making me lose my miseries awhile in abt ½ an hr's Lethean happinesse. But alas! Soon wore off again, like the Burgundy-wine, and did plunge me into a deeper misery than ever, being now not onlie black, but allmost murderous.

December 19 CARDIFF FRIDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0-2.30 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR
A Request Programme

6.0 Mr. ROLAND WILD: 'A Bristol Man in Spain'

6.15 *National Programme*

10.30 West Regional News

10.35-11.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0-2.30 *National Programme*

4.0 *National Programme*

5.15 West Regional Programme

6.0 *National Programme*

10.30 West Regional News

10.35-11.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR
MYSTERY DAY

Red Lamps by ..... AGNES HART
The Creaking Stair ..... } DUNSTAN-HARVEY
The Magic Door ..... }
are among the problems to be solved

6.0 *National Programme*

10.30 Local News

10.35-11.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

4.0-11.0 *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*

4.0 An Orchestral Concert
Relayed from PARKER'S RESTAURANT, MANCHESTER
PARKER'S RESTAURANT ORCHESTRA
Musical Director, LADDIE CLARKE
MABEL SKELLEY (*Soprano*)

5.15 THE CHILDREN'S HOUR

6.0 Mr. J. HANCLARK HOLLIS: 'Motoring at Christmas'

6.15 *National Programme*

10.30 North of England News

10.35-12.0 DANCE MUSIC
HENRY HALL'S GLENEAGLES HOTEL DANCE BAND
Relayed from THE MIDLAND HOTEL MANCHESTER
(*National Programme*)

LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

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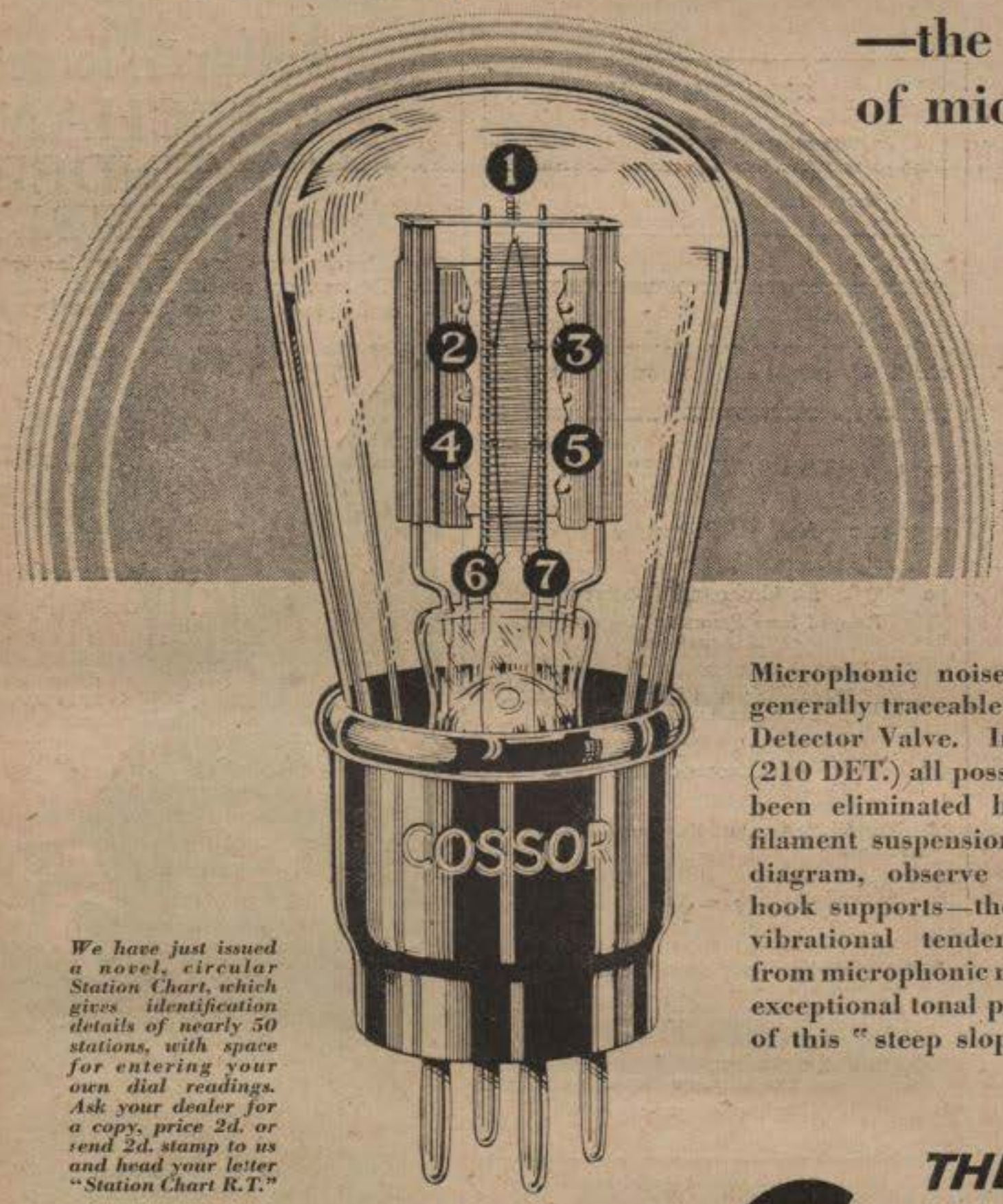

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♡6824

December 20 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' XIII

Mr. C. NOEL HEATH: 'Woodcuts at Home'

(Time Signal, Greenwich, at 1.0)

1.0–2.0 Light Music

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT

From THE COMMODORE THEATRE

Selection, Melodious Memories *Finck*

Song Waltz, It's for You *B. Kaper*

Suite Enfantine ..... *Lardelli*

Fox-trot Ballad, Absence makes the Heart grow fonder *H. Warren*

Descriptive Piece, Voice of the Bells ..... *Thurban*

Selection, H.M.S. Pinafore *Sullivan*

Fox-trot Ballad, With my Guitar and You ..... *T. Synder*

Selection, Christmas Memories *Finck*

2.30 Carol Service

by

THE ROYAL CHORAL SOCIETY

Conducted by

MALCOLM SARGENT

Relayed from THE ROYAL ALBERT HALL

National Anthem

Adeste Fideles (O come, all ye Faithful) *Attributed to John Reading*

Motet for Double Chorus, 'Now, once again, our Hearts we raise' *Founded on an Ancient Chorale*

Ancient Carol (Fifteenth Century) Welcome Yule *Parry*

Carol, In dulci Jubilo .. *Fourteenth-century Melody Harmonized by R. L. De Pearsall* (1795–1856)

Festival Carol, Ring out, wild Bells .... *Fletcher*

3.10 ARSENAL *v.* NEWCASTLE UNITED

A RUNNING COMMENTARY ON THE SECOND HALF OF THE ASSOCIATION FOOTBALL MATCH

Commentator, GEORGE F. ALLISON

Relayed from THE ARSENAL FOOTBALL GROUND, HIGHBURY

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

(Time Signal, Greenwich, at 4.45)

4.45 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, The Vagabond King ..... *Friml*

La Rosita ..... *Dupont*

Novelty Piece, Cupid on the Cake ..... *Myers*

Ballad, The Rosary ..... *Nevin*

5.15 The Children's Hour

THE METROPOLITAN ACADEMY OF MUSIC, LEYTONSTONE BRANCH, JUNIOR ORCHESTRA

Conductor, Mr. CECIL BURCHATT

Topical

ANOTHER BROADCAST FROM THE HIGHBURY GROUND TODAY. Follow Mr. ALLISON'S account of the second half of the Arsenal *v.* Newcastle match on the numbered plan on this air view of the ground.

The Story of 'The Two Fir-Trees,' from 'Princes and Fairies' (*Stella Mead*)

'The Lost Christmas'—a Personal Experience written and told by 'Mr. X'

6.0 A Recital of New Songs

6.15 'The First News'

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

(Time Signal, Greenwich, at 6.30)

6.40 London Sports Bulletin

6.45 The Foundations of Music

MODERN ENGLISH VIOLIN AND PIANOFORTE SONATAS

Played by

SYBIL EATON and MICHAEL MULLINAR

Sonata No. 1, in E, Op. 18 ..... *Herbert Howells*

(In three linked movements)

7.0 Topical Talk

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

7.30 THE WIRELESS MILITARY BAND

Conducted by HERMANN SCHERCHEN

The Programme will include Old German Military Marches and Concertmusik by Hindemith

(Time Signal, Greenwich, at 9.0)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Shipping Forecast

9.20 'EDGES OF THE WORLD'—XVI.

Major C. K. COCHRAN-PATRICK: 'An Air Surveyor: Charting Unknown Countries'

9.35 A Musical Comedy Programme

KATHLYN HILLIARD (*Soprano*)

WINIFRED WILLIAMSON (*Contralto*)

JOHN TURNER (*Tenor*)

THORPE BATES (*Baritone*)

JOHN KELLY (*Bass*)

THE B.B.C. ORCHESTRA

Conducted by JOSEPH LEWIS

Selection, A Country Girl *Monckton*

'Cupid and the Cutlets'

An Operette in One Act

By PATRICK BARROW

The Cast includes:

KATHLYN HILLIARD (*Soprano*)
WINIFRED WILLIAMSON (*Contralto*)
JOHN TURNER (*Tenor*)
THORPE BATES (*Baritone*)
JOHN KELLY (*Bass*)
Conducted by the COMPOSER

ORCHESTRA

Venus Waltz (Oh, Oh, Delphine) ..... *Caryll*

Selection, Lilac Time .... *Schubert, arr. Clutsam*

10.35–12.0 DANCE MUSIC

AMBROSE'S BAND, from THE MAY FAIR HOTEL

(Time Signal, Greenwich, at 11.30)

This Week's Epilogue:

'SAYINGS OF JESUS'

'ALL YE THAT LABOUR'

Ancient and Modern, No. 112, All ye who seek for sure relief

Isaiah xl, 1-12

Ancient and Modern, No. 254, Art thou weary

Matthew xii, 28-30

SATURDAY LONDON PROGRAMMES December 20

842 kc/s

LONDON REGIONAL

(356.3 m.)

10.15-11.0 *National Programme*

1.0-2.0 *National Programme*

2.30 *National Programme*

3.10 A Brass Band Concert

(From Glasgow)

THE GOVAN BURGH BAND
Conducted by GREGOR J. GRANT

March, Old Panama ..... *Alford*
Overture, Martha ..... *Flotow*

JAMES YOUNG and DUGALD MACBRAYNE *(Cornet Duet)*
The Marionettes

ALEXANDER D. CARMICHAEL *(Baritone)*
Non più andrai (So, Sir Page) ..... *Mozart*
Silent Noon ..... *Vaughan Williams*
Trade Winds ..... *Keel*
The Handyman ..... *Fisher*

BAND
Fantasy, Scotland Calling ..... *arr. G. J. Grant*

ALEXANDER D. CARMICHAEL
Tomorrow ..... *Keel*
The Beggar's Song ..... } *arr. Lane Wilson*
When dull Care ..... }
A Lover's Garland ..... *Parry*

BAND
Selection, Bitter Sweet ..... *Noel Coward*

4.10 *National Programme*

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

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

6.40 London Sports Bulletin

6.45 Vaudeville

1. DOROTHY SUMMERS
Entertainer
2. JAMES G. TAYLOR
Comedian

HENRI GIL-MARCHEX
will give a pianoforte recital tonight between 8.0 and 8.25

3. ARTHUR KLEIN and NANCY LOVAT
Songs and Duets

4. NORMAN LONG
A Song, a Joke, and a Piano
hailed by
'THE FOURSOME'
who will also interfere every now and again
WALFORD HYDEN
and his Orchestra

THE WEEKLY THEATRICAL CARTOON
Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON
ATHENE SEYLER

8.0 A Pianoforte Recital

by
HENRI GIL-MARCHEX

Fantaisie beatica ..... *de Falla*
Deux Novelettes ..... *Poulenc*
Deux Preludes ..... *Debussy*
La Danse de Puck; Minstrels

8.25 Regional News

8.30 'THE SPIRIT OF ADVENTURE'—XII

9.0 An Orchestral Concert

FRANCESCA DURET *(Soprano)*
ROY HENDERSON *(Baritone)*
THE B.B.C. ORCHESTRA
Conducted by CHARLES WEBBER

ORCHESTRA
Fackeltanz, No. 1 ..... *Meyerbeer*
Overture, Fra Diavolo ..... *Auber*

FRANCESCA DURET, ROY HENDERSON and Orchestra
Duet from The Merry Wives of Windsor *Nicolai*

ROY HENDERSON and Orchestra
Ralph's Air (The Pearl-Fishers) ..... *Bizet*

ORCHESTRA
Prelude, Entr'actes and Ballet from the last Act of Carmen ..... *Bizet*

FRANCESCA DURET, ROY HENDERSON and Orchestra
Duet (Don Giovanni) ..... *Mozart*

FRANCESCA DURET and Orchestra
Aria, Come per me serena (O Love, for me thy Power) (La Somnambula) ..... *Bellini*

ORCHESTRA
Overture, Der Zigeunerbaron (The Gipsy Baron) *Johann Strauss*

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

3.10-4.10 Running Commentary
on the Second Half of the
ASSOCIATION FOOTBALL MATCH
ARSENAL *v.* NEWCASTLE UNITED
Commentator, GEORGE F. ALLISON
Relayed from THE ARSENAL FOOTBALL GROUND, HIGHBURY

5.15 THE CHILDREN'S HOUR

6.0 A Recital of New Songs

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

LONDON NATIONAL

1,148 kc/s (261.3 m.)

(See also National Daventry Programme on page 773.)

6.40 London Sports Bulletin

6.45 The Foundations of Music

7.0 Topical Talk

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

7.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
Conducted by HERMANN SCHERCHEN

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

9.20 'EDGES OF THE WORLD'—XVI
Major C. K. COCHRAN-PATRICK: 'An Air Surveyor: Charting Unknown Countries'

9.35-10.35 Musical Comedy Programme

KATHLYN HILLIARD *(Soprano)*
WINIFRED WILLIAMSON *(Contralto)*
JOHN TURNER *(Tenor)*
THORPE BATES *(Baritone)*
JOHN KELLY *(Bass)*
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS

CHARLIE & AUNTIE DANCING DOLLS
220 RED or GREEN COUPONS
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X MAS—the Season of festivity—laughter, music, and a hundred other sounds—brings home to you the 'isolation' of your distressing disability.

Your deaf ears never place you more at a disadvantage than when others are happy and you just sit out and "look on"—a life apart, cut off even from nearest and dearest—you see them smile and wonder why, you see them speak and wonder what they say, you see them play and wish you could join in and so shorten time, which hangs so dully upon you.

GAMES, CONVERSATION, DANCING, BRIDGE, WIRELESS, TELEPHONE, "TALKIES," MUSIC, CHURCH AND THOSE WHISPERED ASIDES, all these CAN be yours again when the new scientific method enables you again to HEAR.

THE BEST THING IN LIFE, THAT HEARING GIFT

is everything to you—it means participation instead of isolation, and it is the simplest and most inconspicuous method which many Church Dignitaries, scientists, doctors, and society leaders as well as men and women acclaim "wonderful." It is the

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In confidence and with confidence. Don't be timid or shy. An ear test is simpler than testing eyes. This is your hearing opportunity—grasp it! A lady receptionist in attendance.

Or if unable to call, write for details and "MEDICAL REPORTS."

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DUBLIN—97, GRAFTON ST.
MANCHESTER—27, KING ST.
BIRMINGHAM—118, NEW ST.
EDINBURGH—111, PRINCES ST.
GLASGOW—206, SAUCHIEHALL ST.
NEWCASTLE—23, BLACKETT ST.

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What better gift to yourself or a deaf friend than hearing this Xmas and New Year! Write for details of SPECIAL XMAS PRESENTATION SCHEME.

SATURDAY December 20

626 kc/s (479.2 m.)

MIDLAND REGIONAL

3.30 THE MIDLAND STUDIO ORCHESTRA
Directed by FRANK CANTELL

Selection of Haydn Wood's Songs. . . *arr. Higgs*

EVA TOLLWORTHY (*Contralto*)

Thoughts have Wings ..... *Liza Lehmann*
A Song at Dawn ..... *Hubert Brown*

ORCHESTRA

Villanesca and Oriental March..... *Granados*

W. A. CLARKE
Andante Cantabile ..... *David*
Romanza appassionata ..... *Weber*

EVA TOLLWORTHY

When the Dream is there ....*d'Hardelot*
Poor Man's Garden *Kennedy Russell*

ORCHESTRA

Selection, The Damnation of Faust *Berlioz, arr. Foulds*

W. A. CLARKE

Theme and Variations *Standhaft*

ORCHESTRA

Two Pieces *Tchaikovsky*
Reverie interrompue; Russian Dance

4.45 REGINALD NEW

At THE ORGAN of the BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, The Vagabond King....*Friml*
La Rosita .... *Dupont*
Cupid on the Cake *Myers*
Ballad, The Rosary *Nevin*

DR. JAMES LYON,
who has arranged and will introduce a programme of Manx folk songs to be broadcast from the Midland Studio tonight at 9.0.

5.15 THE CHILDREN'S HOUR

'The Christmas Wish,' a Story, by RUTH MASCHWITZ

Musical Selections by THE HILO HAWAIIAN MELODY MAKERS

Songs by MARY POLLOCK (*Soprano*)

'Stocking the Stocking,' by FRANCES PEARMAN

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Midland Sport

6.45 Vaudeville

1. DOROTHY SUMMERS
Entertainer

2. JAMES G. TAYLOR
Comedian

3. ARTHUR KLEIN and NANCY LOVAT
Songs and Duets

4. NORMAN LONG
A Song, A Joke, and a Piano
hailed by
'THE FOURSOME'
who will also interfere every now and again
WALFORD HYDEN
and his ORCHESTRA

THE WEEKLY THEATRICAL CARTOON
Impressionist, ELIZABETH POLLOCK
Material by HERBERT FARJEON
ATHENE SEYLER

(London Regional Programme)

8.0 ORGAN RECITAL
by
G. D. CUNNINGHAM
Relayed from THE TOWN HALL, BIRMINGHAM

Heroic Piece ..*Franck*
Tuba Tune *Norman Cocker*
Scherzo in F *Hofmann*
Toccata (Fifth Symphony) ..... *Widor*

8.25 Midland News

8.30 *London Regional Programme*

9.0 'FOLK SONGS OF THE MANX'

Arranged and introduced
by
Dr. JAMES LYON

Presented by
EMILIE WALDRON (*Soprano*)
WINIFRED PAYNE (*Contralto*)
GEOFFREY DAMS (*Tenor*)
HAROLD HOWES (*Baritone*)

10.0 Interlude
GEORGE HACKFORD
(Xylophone and Vibraphone solos)
JACK VENABLES (at the Piano)

Little Dutch Doll ..... *Blaauw*
That's a Plenty ..... *Pollock*
Minuet in G.....*Beethoven, arr. Sheaff*
The Fairy on the Clock ..... *Reeves*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

December 20 CARDIFF SATURDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0–12.45 An Orchestral Concert

Relayed from

THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, Poet and Peasant ..... *Suppé*
Suite, Summer Days ..... *Eric Coates*
Egyptian Ballet ..... *Luigini*
Slavonic Rhapsody ..... *Friedemann*

2.30 *National Programme*

4.45 DANCE MUSIC

by

THE GRAND SPA HOTEL NEW DANCE ORCHESTRA

Relayed from

THE GRAND SPA HOTEL, CLIFTON

BRISTOL

5.15 THE CHILDREN'S HOUR

6.0 *National Programme*

6.40 West Regional Sports Bulletin

6.45 *National Programme*

7.0 Rev. E. EBRARD REES: 'Welsh Christmas Customs'

7.20 *National Programme*

7.30 DANCE MUSIC

by

THE GRAND SPA HOTEL NEW DANCE ORCHESTRA

Relayed from

THE GRAND SPA HOTEL, CLIFTON

BRISTOL

7.45 A Christmas Concert

Relayed from THE ASSEMBLY ROOM

THE CITY HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Christmas Overture ..... *Coleridge-Taylor*
Fantasy, The three Bears ..... *Eric Coates*

HAROLD WILLIAMS (*Baritone*) and Orchestra

Nazareth ..... *Gounod*

THE ORCHESTRA

Suite, Nautical Scenes ..... *Fletcher*

THE LYRIAN SINGERS and Orchestra

All hail to the Days .....
The Boar's Head Carol
The Cornish Mummers' Song } *arr. Leslie Woodgate*

HAROLD WILLIAMS and Orchestra

Ho, Jolly Jenkin (Ivanhoe) ..... *Sullivan*

ORCHESTRA

Overture, 1812 ..... *Tchaikovsky*

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*

7.30 *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 GRAMOPHONE RECITAL
A Miscellaneous Programme

2.30 *National Programme*

5.15 THE CHILDREN'S HOUR

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**:—The Northern Wireless Orchestra. Gladys McIntosh (Contralto) (From Newcastle). **3.10**:—National Programme. **5.15**:—The Children's Hour. **6.0**:—National Programme. **6.40**:—Regional Sports Bulletin. **6.45**:—National Programme. **7.0**:—Mr. Sherard Vines: 'Town and Country in Japan.' (From Leeds.) **7.20**:—The Royal Horticultural Society's Bulletin for Northern English Listeners. **7.30**:—The Ship. A Play in Three Acts by St. John Ervine. Produced by Victor Smythe. Incidental music by The Northern Wireless Orchestra. **9.0**:—National Programme. **9.15**:—North of England News. **9.20**:—National Programme. **9.35**:—'Do You Remember?' Kitty Darnell, Marjorie Farnham, Walter Jones, John Rorke. The Revue Chorus. The Northern Wireless Orchestra, conducted by T. H. Morrison. (Leader, John Bridge.) **10.35–12.0**:—National Programme.

THIS CHRISTMAS
• TALK •

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A VERY STRANGE REQUEST!

Women Listeners who want more programmes of 'Drinking Songs'—Another Concert by City of Birmingham Orchestra—Two Band Concerts—A Midland Composer at the Piano—Christmas Day Pantomime for the Children.

NORMAN TIMMIS
plays the part of one of the Ugly Sisters in the Children's Pantomime, of which he is part-author, that will be broadcast on Christmas Day.

'MERCIAN'S' NOTES FOR MIDLAND LISTENERS

Two Works for Violin.

EDA KERSEY, one of Midland listeners' favourite fiddlers, will broadcast again in the City of Birmingham Orchestra's programme on Monday, December 22, her pieces including Mozart's *Concerto in A Major*, one of five violin concertos composed in 1775. The works are beautifully written for the instrument. Mozart played the violin himself, though he never cared for it very much. He took lessons mainly to please his father, who loved it. A letter is still in existence in which his father writes to him: 'You have no idea how well you play the violin; if you would only do yourself justice and play with boldness, spirit, and fire, you would be the first violinist in Europe.' But if Mozart had followed this advice he would have had no time to write concertos. In the programme on December 22 Miss Kersey will also play an unusual modern Spanish piece, *En el Jardin de Lindaraja*, a dialogue for violin and pianoforte by Nin. It is hardly likely that listeners have heard this work before, though Miss Kersey included a suite by Nin in a recital some weeks ago.

Rehearsing before Breakfast.

A TREAT is in store for Midland Regional listeners on Saturday, December 27, when concerts by the Hasland Prize Band and the City of Birmingham Police Band will be broadcast at 3.30 and 6.45 p.m. respectively. These bands have one thing in common, besides a gift of fine playing. All the members must put in a good hard day's work before they can turn their attention to music. We have heard it whispered that the Police Band players get up early and rehearse before breakfast, which shows to what inconvenience bandsmen will go in the cause of art.

An 'Abel' Overture.

WE have almost forgotten the music of Karl Friedrich Abel, whose second overture will be included in Fred Dunnill's organ recital for Midland Regional listeners on Monday, December 22. This Abel was a great fellow in his day, when he was famous as a performer upon the viola da gamba. His facility was remarkable; he could play almost any instrument, including the newly-invented 'pentachord.' He and John Christian Bach lived together in London. They were an interesting pair, both being composers of note. Abel had the stronger personality, and so wide was his musical knowledge that he was consulted like an oracle. Unfortunately a passion for the wine-cup brought about his death earlier than need have been. He left a large number of works, including several symphonies, quartets, and concertos. The overture to be heard on December 22 has been arranged by Barber.

Sydney Grainger.

DURING the programme on Saturday, December 27, a Midland composer is to broadcast one of his own pianoforte pieces. Sydney Grainger, the composer of *Devoniensis*, is a local organist, in charge of the music at St. Luke's Church, Blakenhall. He was only fifteen when he became an assistant, and at sixteen he was a full-blown organist at a tiny church. The War brought him an experience which he still remembers proudly. A month after the Armistice he was staying in Venice, when an opportunity occurred to play the organ for Mass in the magnificent Cathedral of St. Mark's. For some years now he has been doing excellent musical propaganda among schoolboys by inviting them to hear recitals of fine music. His programmes are chosen to appeal to young people, and each piece is preceded by a few explanatory programme notes.

'Here's a Health' Again.

THE Midland Regional Station has had a severe shock about its lady listeners—it is they, after all, who really appreciate Mr. Charles Brewer's 'drinking programmes.' Not for them the sentimental ditties of yesteryear; they are all for 'cellars cool' and 'flowing bowls' and not too much water with it! Since it is the men who are supposed to keep the liquor trade going, 'Here's a Health' was broadcast some months ago as a special treat for them. But that was where the B.B.C. made a mistake, for every letter of appreciation was in the handwriting of a lady. Of course, the matter was discussed very seriously. Had the ladies made a mistake and taken the programme as a 'wireless toast'—a sort of 'Here's to the ladies—God bless 'em!'—over the microphone, and responded accordingly? But it was noticed that every lady had requested a repeat performance, and so it could not be that! A 'complete anti-feminist' on the staff grumbled that women were usurping man's last and dearest privilege, and ought not to be encouraged. But he was howled down, and finally it was decided to broadcast 'Here's a Health' again on Wednesday, December 24—this time especially for the ladies.

IN OUR CHRISTMAS NUMBER
The Broadcasters reply to 'Open Letters to Broadcasters' in a series of frank and amusing 'Open Letters to Listeners.'
FRIDAY NEXT, DECEMBER 19.

A Christmas Day Pantomime.

CHILDREN who want pantomime on Christmas Day will get it from the Midland Regional Station, because all the 'Panto' characters are coming down to Birmingham for a grand Children's Hour programme, entitled 'Pantomime Re-potted.' Mabel France and Norman Timmis, who are writing it, tell me there is a good deal of unrest among the 'Panto' folk. They are absolutely tired of doing the same old things, and feel the time has come for a change. Jack has climbed the beanstalk until his legs ache; Cinderella is getting tired of going to the ball and losing her slipper; the Ugly Sisters grow plainer and plainer in spite of their fine clothes. Harlequin and Columbine, always rather a superior pair, feel called upon to take charge of the situation, so they, too, will be in the studio. And so that all the children can hear how the experiment comes off, the Midland Regional Children's Hour is to be relayed to all stations.

THE HASLAND SILVER PRIZE BAND
will broadcast in the Midland Regional programme on Saturday, December 27.

EARLY HISTORY IN WALES

Another Talk on Discoveries of the Roman Occupation—Distinguished Preacher at Welsh Religious Service—More About the Log of the 'Great Western'—Stories from a Deserted Mansion—Sir Thomas Hughes on Great Welshmen.

'STEEP HOLM' WRITES FOR THE WEST REGION

Aberpergwm Church.

THE monthly Religious Service in Welsh for inclusion in the National Programme on Sunday, December 21, at 6.30 p.m., will be relayed from Aberpergwm Church, Pont-Neath-Vaughan. On the south wall of the outside of the chancel of this church is a tablet recording the burial of David Nicholas, which states he was family bard of Aberpergwm for over fifty years. He was, in fact, the last domestic bard, once the frequent appendage of old Welsh families. As a ballad writer he had hardly a peer in the Wales of the eighteenth century. The preacher at the service on December 21 will be the Rev. Joseph Llewelyn Thomas, who has been vicar of the parish since 1894. Mr. Thomas is a native of Carmarthen and was educated at St. David's College, Lampeter, and Balliol. His publications include: 'An Undergraduate's Trip to Italy and Africa,' 'Oxford to Palestine,' 'Journeys among the Gentle Japs,' 'Views along the Volga' (with notes), 'The Church in America,' 'Kaiser William's Pilgrimage to the Holy City' and 'A Visit to the Ex-Kaiser at Doorn.'

Log of the 'Great Western.'

SO much interest has already been evinced in Mr. A. G. Powell's first talk about 'The Log of the *Great Western*' that a second talk on the same subject has been arranged for Saturday, December 27, at 7 p.m. Besides his keenness in seafaring topics, Mr. Powell is well known in cricket, Rugby football, and doggy circles in the West of England.

History of Wales.

'RHUFEINIWR a Brodor'—'Roman and Native,' is the subject of Mr. Iorwerth Peate's fourth talk in the series 'Early Chapters in the History of Wales' for West Regional listeners, on Tuesday, December 23, at 7 p.m. When Wales was conquered by the Romans, between the years A.D. 50 and 75, the country was organized as a frontier district of the Empire, base fortresses being established on what is now the border between England and Wales. These fortresses supported an elaborate network of roads and were used for the subjugation of the interior, a task which was, however, never fully attained. The development of civil life to a high degree was encouraged, and excavations at Caerwent, the site of the Roman town of Venta Silurum, provide the most complete data of evidence so far collected of the attitude of the Roman imperial government towards the natives of the province. The pottery and other remains from the Welsh hill-forts of North Wales also throw much light on the life of those natives who did not come into extensive contact with the Romans.

The Deserted Country Mansion.

'SNAP DRAGON' is the title of a programme arranged by Dorothy Eaves for West Regional listeners on Friday, December 26, at 9.30 p.m. A storm breaks suddenly in a remote part of Wales, where the only shelter for miles is an old and apparently deserted, country mansion. A strange collection of people who arrive to await the passing of the storm pass the time telling stories. There is a ghost story, a War-time Christmas tale, a mining incident, and the professional actor's story. A mysterious dish of 'Snap Dragon' which has puzzled the uninvited guests provides an unexpected *dénouement*.

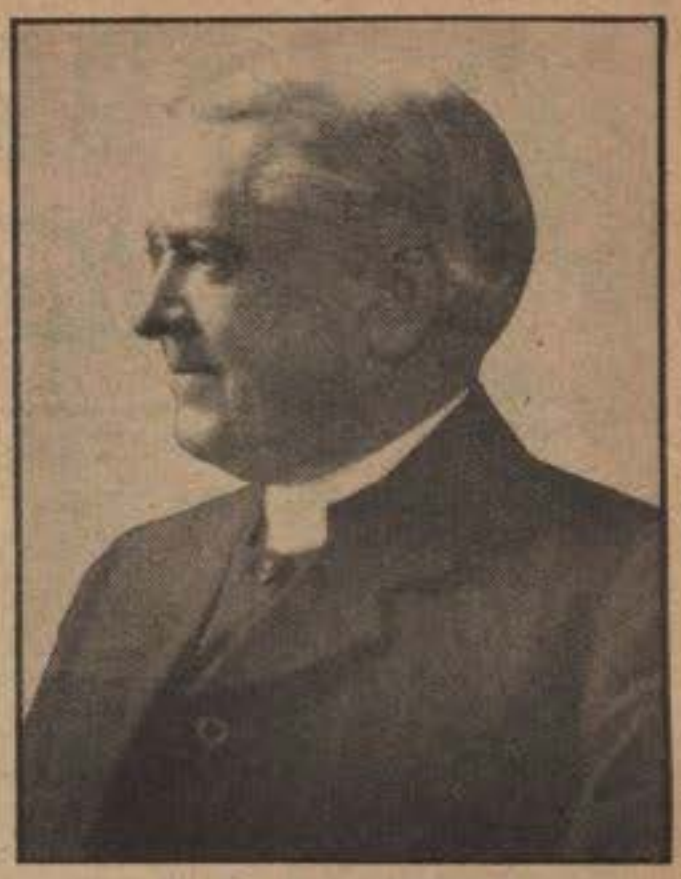
The Lord Mayor's Distress Fund.

NO more worthy object than his own Distress Fund could be chosen by the Lord Mayor of Cardiff (Alderman R. G. Hill Snook) for the broadcast appeal he is making to West Regional listeners on Sunday, December 21. One of its objects is to provide footwear for necessitous children. It is alarming, but nevertheless true, that there are hundreds of poor children attending elementary schools at Cardiff, who are either entirely without boots or are wearing boots beyond repair. The Fund also assists aged people and the thousands of families of the city's unemployed.

National Museum of Wales.

A HUMPTY-DUMPTY URN FROM CAERWENT.

This urn in the form of a human head (which bears a curious resemblance to Tenniel's Humpty-Dumpty) was found on the site of the Romano-British town at Caerwent, in Monmouthshire. Mr. Iorwerth Peate will talk on 'Roman and Native' on December 23.



The Rev. J. Ll. THOMAS, of Aberpergwm Church, Pont-Neath-Vaughan, conducts the service in Welsh that will be relayed from the Church on Sunday, December 21, at 6.30 p.m.

Eminent Welshmen.

SIR THOMAS HUGHES is to speak of two eminent Welshmen in another talk on 'Great Welshmen I Have Known,' arranged for West Regional listeners on Tuesday, December 23. One of them, the late Lord Pontypridd, or 'Ponty,' as he was known to his intimates, was born at Penylan three years after the coronation of Queen Victoria. In his early thirties, as a Cardiff town councillor, Lord Pontypridd took part in the great struggle for the locale of the South Wales University College, and all his life he stood by the college of which he eventually became president. He had a big share, in the early nineties, in the drafting of the National Institutions (Wales) Bill, a measure with a threefold aim: the establishment of a Welsh University and a Welsh National Museum, the setting up of a National Council of Wales, and the creation of a separate Welsh Department (including a Department for Education) with a Secretary of State. Lord Pontypridd was the first President of the Museum, and saw the inauguration of the Welsh Department of the Board of Education and the Central Welsh Board.

Gwilym Williams of Miskin.

JUDGE GWILYM WILLIAMS, a native of Sweet 'Berdar, is the other eminent Welshman of whom Sir Thomas will speak. 'I seem even now to see the little courthouse at Neath,' said Sir Thomas, in discussing his talk with me a few days ago. ''Miskin' in the chair, usually wearing a square bowler hat, slightly tilted, and by his side 'Blind Rhys,' of Aberdare, a man of mighty brain, prodigious memory and uncanny second sight. Apart from these judicial and quasi-judicial functions, 'Miskin' was a great figure in the life of Glamorgan. He was a keen, fearless rider to hounds, a good, all-round shot, something of an angler, while he also loved his garden. It was, however, when he foregathered with Welsh folk that he was literally in his element.'

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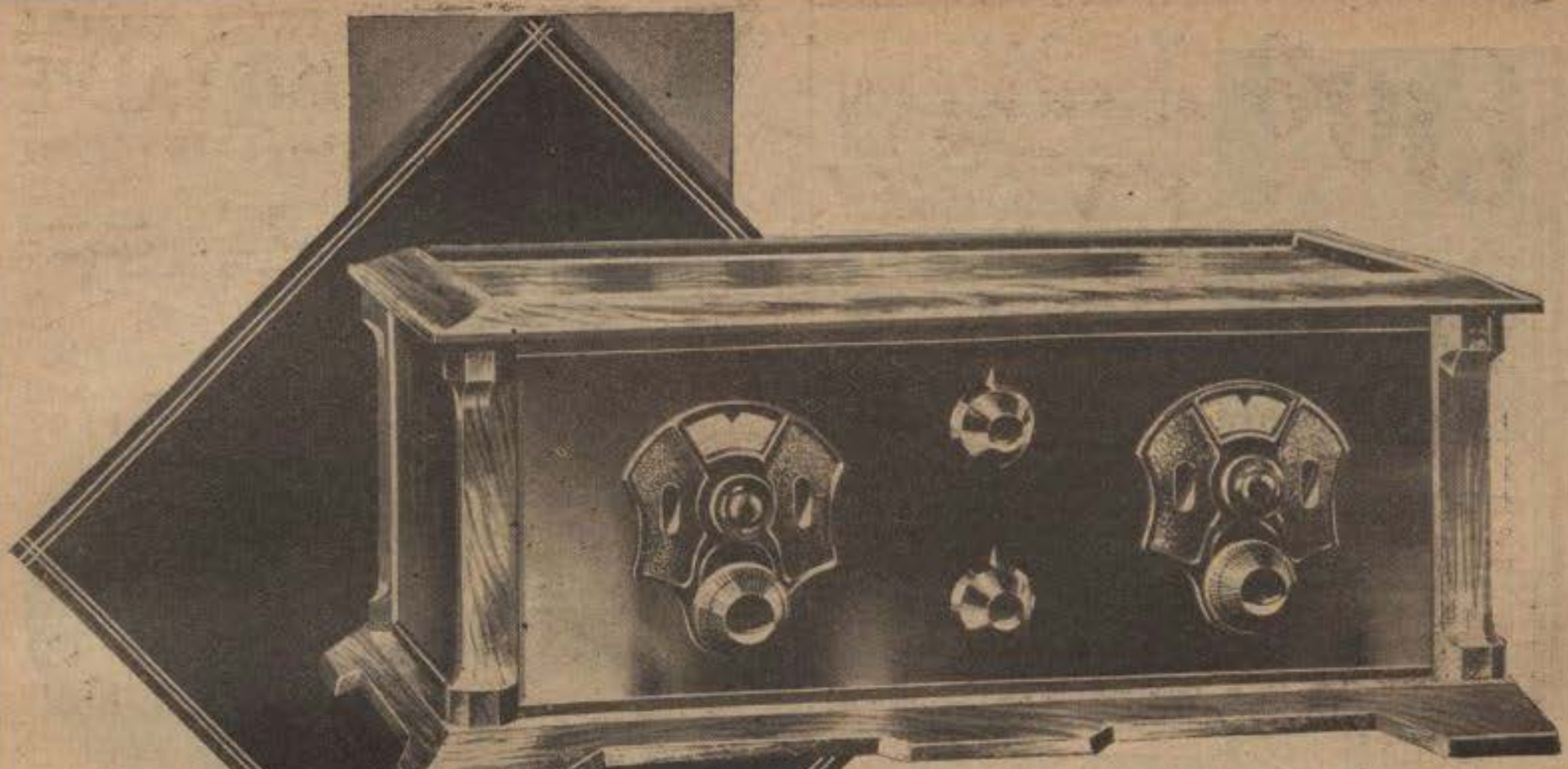

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THOUSANDS listened to Mark Antony. Millions are listening to BLUE SPOT Loud-speakers. You, too, want the World's best Loudspeaker.

Lend it Your Ears!

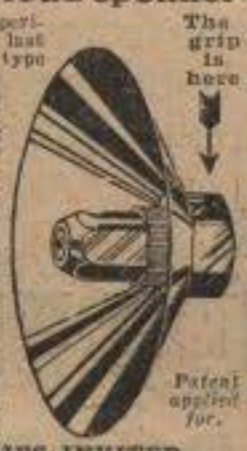
Blue Spot

BLUE SPOT 101K. Price 75/-
Incorporates the famous 66K Unit. One of the renowned Blue Spot Range

THE BRITISH BLUE SPOT COMPANY LTD
BLUE SPOT HOUSE · 94/96 ROSOMAN STREET · ROSEBERY AVENUE · LONDON · E.C.1

A NEW CHUCK
—that will definitely improve your loud speaker

After considerable experimenting, we have at last designed an entirely new type of chuck for all cone loud-speakers. This is the **TONAX**, which, by means of the screwing device behind the washer, grips the driving rod of the unit so as to eliminate all trace of chatter.
It has a highly polished nickel-plated finish AND WILL FIT THE DRIVING ROD OF ALL MAKES OF UNIT, supplied with specially lined washers.
Obtainable from most dealers, price 1/- each, or direct from the manufacturers 1/2 post free.



Patent applied for.

TRADE INQUIRIES INVITED.
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13/3 DOWN BRINGS A RILEY 'HOME' BILLIARD TABLE CARRIAGE PAID ON 7 DAYS' FREE TRIAL

13/3 DOWN

Think of the pleasure for you and your friends when such a fascinating pastime is available any time. The 6 ft. Riley "Home" Billiard Table to fit on your dining table is delivered carriage paid for 13/3, and Riley's take all transit risks. Pay balance monthly. Cash Price £11.16.0.

RILEY'S 'COMBINE' BILLIARD AND DINING TABLES are also offered on easy terms. (Cash prices from £22.10.0.) Write to-day for Art List showing all models. Riley's are the largest makers of full-size Billiard Tables in Great Britain.

32 Free Billiard Tables. Write for details and price list.

E. J. RILEY, LTD., Raymond Works, ACCRINGTON.
and *Dept. 5, 147, Aldersgate Street, London, E.C.1.*

FOR INVALID DIET

There is nothing so appetising and so strength-building as Robinson's "Patent" Groats. Taken last thing, it is a most soothing and easily digested "night-cap."

ROBINSON'S *"patent"* **GROATS**
Keen Robinson & Co., Ltd., Carrow Works, Norwich.

KEEP YOUR RADIO & GRAMOPHONE WOODWORK GLEAMING

The efficiency of your Radio or Gramophone depends upon components, circuit and wiring . . . . and THERE we cannot help you.
But the value as a piece of furniture depends upon its cleaning and polishing. Use only ADAMS'S POLISH and let your instrument ornament your home

ADAMS'S POLISH *for furniture and floors*

Lost— A Headache!

Extract from letter: "Nothing I have tried would stop the pain, but I am pleased to say that ZOX has done so."—(M.L.)

That is the experience of thousands of sufferers from HEADACHE AND NEURALGIA.

Don't put up with pain when you can get speedy relief. ZOX is the proved remedy. 30 years' reputation for efficacy.

2 ZOX FREE

2 Powders Free if you send a stamped addressed envelope for same. Chemists and stores sell ZOX at 2d. each, or 1/6 and 3/- per box. For the Free Powders write The ZOX Mfg. Co., 11, Hatton Garden, London, E.C.1.
Mention this paper, please.

Sussex Birdbaths & Sundials

As supplied to H.R.H. Princess Mary.
IDEAL XMAS PRESENTS.
"Sussex" Birdbath 37/6
Usual Price £4.
"Sussex" Sundials 37/6
Height 3ft.
Solid Brass 8 in. Dial, 12/6 extra. Made of reinforced imperishable stone. Usual Price £4.
Sent on approval against cash.
Send to DURRINGTON, WORTHING, for illustrated Catalogue of Beautiful Garden Ornaments.

"SUSSEX" GARDEN ORNAMENTS CO. (Dept. R), Durrington, WORTHING.
London Showrooms:
40-42, Oxford Street, W.1.
Birmingham Showrooms:
Edward Grey, Ltd., Bull Street.
Manchester Showrooms:
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7/6 DOWN BRINGS THE 6FT. RILEY BAGATELLE TABLE

It will effectively solve the problem of what to do on winter nights. Provides wonderful pleasure for all the family. Delivered carriage paid for 7s. 6d. down, balance payable in 10 monthly instalments of 7s. 6d. Cash price £6 10s. 0d. Riley's take transit risks and offer 7 days' Free Trial. Also in 2 other sizes, 7ft. and 8ft. All fold away when not in use. Accessories included.

32 Free Billiard Tables. Write for details

Write for Free Price List.
E. J. RILEY LTD.,
JASPER WORKS, ACCRINGTON,
and at Dept. 17, 147, Aldersgate Street, LONDON, E.C.1.

BAC-KHANA

UNIQUE RACE GAME

Indispensable for Christmas parties.

SPEED BOATS really race at speed many times both up and down the 3ft. course turning by themselves 4 laps a minute

PRICE 10/6
Packing and Postage 1/-

A thrilling game of chance. Provides prolonged suspense and excitement. Handicap Races, Bumping, Relay, Scratch Races etc.

G. H. WELLS
(Manufacturers Agent),
70, Chancery Lane, London, W.C.2.

"What a Lovely Gift!"

Beautiful Hair *for* XMAS

The Perfect Xmas Gift

Illustration shows, in reduced size "Super" model with beautiful jade handle, in handsome gift case complete with testing lamp.

Actual size Standard Model of White's Electric Comb. The battery is 4in. long. When you buy a comb ask to see the battery. If it is not 4in. you are not getting a White's Comb.

COMB NEW BEAUTY INTO YOUR HAIR

There can be no greater mistake than to imagine that falling hair is an infallible sign of coming baldness. Unless you are **completely** bald White's Electric Comb will grow new hair on bald patches, strengthen thin hair, making it thick and gloriously healthy.

ELECTRICITY THE SECRET OF HEALTHY HAIR.

Do you know that you change all your hair once in four years, or even oftener? Sometimes through ill-health or neglect new hair fails to grow in as it should. The hair is not permanently lost. The roots are still alive, but they have fallen asleep. There is only one thing that will shake them into activity—ELECTRICITY—absorbed through the special teeth of White's Electric Comb.

NEW HAIR GROWS QUICKLY.

White's comb sends wave after wave of low frequency electricity to the sleeping roots of your hair. In a remarkably short time you will see new shoots appearing. Electricity is the most powerful factor in growing hair the world has ever known. This is proved by the fact that telephone, telegraph and wireless operators invariably have fine crops of beautiful, healthy hair.

DANDRUFF AND GREYNESS DISAPPEAR.

After a few days White's Electric Comb will have cleared away all signs of dandruff, and you will not be troubled with it again. Greyness begins gradually to disappear. You can see the natural colour creeping up from the roots. Soon you can clip off the grey tips, and greyness is gone for good.

MAKES YOUR HAIR NATURALLY WAVY.

If your hair is straight, White's Electric Comb will make it wavy. Day by day you will see a glorious wave developing—a wave that is really permanent, because it is **natural.**

NO SHOCKS; NO SPARKS; NO DANGER.

The electricity in White's Electric Comb is supplied from a full-size 4in. battery in the handle. It is conducted to your hair roots by the specially highly plated teeth. These teeth have four waves in every tooth, and are only to be found in White's Comb. The current supplied is low-frequency; that is to say, it is so gentle that you feel nothing as you comb. There is nothing to tell you the electricity is there except that when you place the little testing lamp against the metal teeth it lights up. There is no possibility of a shock or a burn.

RESULTS GUARANTEED—OR MONEY RETURNED: £1,000 GUARANTEE.

Although 560,000 combs have already been sold to satisfied users, the results obtained are so amazing it is difficult to believe that they are proved facts. We do not ask you to **believe** anything. We ask you to try White's Comb at our expense. You shall be the judge. If you are not absolutely and completely satisfied we guarantee to return your money (under penalty of £1,000), provided you send back the comb to us within seven days after purchasing it.

LOOK! What happened here!

"I didn't think it would do any good." Letter No. 729. Miss G. S.

"New hair grew quickly."

"It is now wavy and thick and full of colour—a rich, coppery auburn."

LOOK WHAT SHE'S DOING

Growing Her Own Hair!

YOU CAN FEEL IT

Doing its job making hair grow.

White's SHAMPOO ENOUGH FOR TWO **6D.** per packet with FREE Gift Coupon. **FREE SAMPLE GIVEN WITH EVERY COMB.**

White's

THERE'S SECURITY IN A NAME

Standard model, with nickel-plated handle and teeth, ebony back, complete with full-sized battery, in handsome gift case .. .. Price 10/-
"Super" model, with beautiful jade handle, in superior case .. .. Price 15/-
"De Luxe" model in colour harmonies, with gold-plated teeth and handle in plush-lined Case Price 28/-
"Junior" model for handbag, nickel-plated and with full-sized battery, in handsome gift case Price 3/6
Brush attachment for use with all models except "Junior" .. .. Price 5/6

Demonstrated and sold at Chemists and Hairdressers, including Boots, Taylors, Timothy White's, Selfridges, etc., or direct by post from

WHITE'S MANUFACTURING CO., LTD., Dept. R.T.1, Swan Street, Minories, London, E.1.

WHITE'S ELECTRIC COMB

BUY A BATTERY THAT LASTS SO LONG THAT IT SEEMS EVERLASTING

DEC JAN FEB MAR APR MAY JUN JUL AUG SEP OCT NOV DEC

Made in all sizes, all voltages, all capacities to suit your needs.

YOU FORGET THE DATE YOU BOUGHT A LISSEN BATTERY

—because it lasts so many months.

Its current is pure all the time. Its power is abundant and reproduction is kept always loud and clear.

In every Lissen Battery you get a combination of chemicals and a process which builds up remarkable oxygen content in each cell. Therefore the potential of the battery will never drop quickly in use like that of an ordinary battery, and the electronic emission of your valves is maintained at a high value. This accounts for the clear tone and the great power over prolonged periods experienced by users of the Lissen New Process Battery.

Ask firmly for a Lissen New Process Battery and show by the way you ask that you will take no other.
10,000 *radio dealers sell it.*

LISSEN LIMITED

WORPLE ROAD, ISLEWORTH, MIDDLESEX.

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