

THIS WEEK'S OPERA—'SAMSON AND DELILAH' (See page 540.)

# THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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## Living Words and Cold Print.

### Broadcasting and the Battle of Tongue and Pen.

A SHORT time ago Mrs. Naomi Mitchison contributed to *The Radio Times* an article under the provocative title: 'Can the Spoken Word Come Into Its Own Again?'

After stating that the English language had been losing its freedom and much of its peculiar subtlety through the decay of the spoken and the supremacy of the written word, Mrs. Mitchison pointed out that broadcasting was helping to improve this state of affairs and to restore the spoken word to the important position which it once enjoyed.

Not many of us have realized what a revolution is taking place under our very noses. Ten years ago the influence of speech in every form was on the decline compared with that of writing. Printing, through the medium of books, newspapers, and magazines, was gradually killing the spoken word. Everything, from a poem to a system of philosophy, was reduced to cold, inanimate letters. The only stronghold for the spoken word were the theatres and the Universities, and they were being fiercely assailed by the cinematograph and that queer hybrid the correspondence course.

Broadcasting played the rôle of Perseus to the Spoken Word's Andromeda. It has set our language free again. And the much-heralded talking films seem likely to complete and perfect the process of emancipation.

Until the advent of broadcasting, the art of improvised story-telling, too, had gradually been falling into atrophy and disuse. It only survived in the form of the bedtime story for children. A. J. Alan, in his own inimitable way, has resuscitated the art of story-telling to grown-ups. To hear him for the first time is to share the emotional experiences of that

'watcher of the skies

When a new planet swims into his ken.'

The superior advantages of the spoken to the written word, however, are not confined to mere story-telling. In the actual dissemination of news, it has its rival 'dead beat.' No one would deny that to hear a broadcast account of the Boat Race or the Grand National, when one can get a whiff of the excitement and suspense from

the modern world the invention which has exercised the most far-reaching effects is the invention of printing. But we sometimes forget that the ancient world made a still greater discovery—the art of writing. The transition from the spoken to the written word was more startling to the imagination, and more revolutionary in its consequences, than the transition from the written word to the printed page.

The Greeks, the most keen-witted and original people of antiquity, gave a cold reception to this discovery. For centuries they employed it, not as a vehicle for thought, but almost wholly for memorial purposes, such as registering treaties and commercial contracts, preserving the names of Olympian victors, fixing boundaries and so forth. They knew their poems by heart and discussed rival systems of philosophy in the market-place.

In their attitude towards the laws and towards philosophy the Greeks evinced their enthusiasm for the spoken, and their corresponding distrust of the written, word. They would have appreciated and endorsed the advice which Winston Churchill once gave to Shane Leslie:—

'Turn your mind into a quick-firing gun—not into an ammunition wagon.'

For them the laws were not cold principles once for all embodied in the statute book; not stern task-masters, but the companions of social life, friendly and intelligent advisers.

Again, in the sphere of philosophy, the Greeks recognized the need for flexibility and continuous adjustment. No written exposition could reproduce the free play and infinite elasticity of thought.

I suppose the best analogy to the discussions which Socrates used to have with his friends—and enemies—is the free and easy system which is still maintained between tutor and undergraduate at Oxford and

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Managing Director of the London Palladium

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the very inflexion of the speaker's voice, is infinitely more satisfying than to read the most graphic account of such events in our evening newspapers. Equally obvious are the advantages of a broadcast debate as a substitute for the letter to the daily press and the reply which is usually forthcoming when the original letter has probably been used for fire-fighting purposes.

We take it as a commonplace that in

(Continued in column 3 overleaf.)



## TOM-TOMS CALLING THE TIRED BUSINESS MAN. A Brilliant American Critic on America's Radio.

"Good evening, ladies and gentlemen of the radio family. This is Station WKD, broadcasting from Albany, New York. I am sure those of you who have just heard Dr. Doolittle's interesting talk on 'The Double-Entry System' will be glad to know that we have with us tonight the Griswold Troubadours, presented with the compliments of Griswold and Company, manufacturers of leather belting. Our troubadours are now gliding under a Venetian moon to the palace of the Duke, where the young lover will serenade the lady of his dreams. In keeping with this scene, the young lover will sing 'Mong Cur Ah Swaff Poor Voo,' after which the Hotsey-Totsey Boys will play. 'I Got the Gimme's, so Gimme Another One Too.'"

AMERICA and Russia are the two great enigmas among the nations of the modern world. Everybody wants to know about them; nobody agrees. The difference is that whereas hardly anybody can claim to give you accurate information about what is really happening in the U.S.S.R., almost everybody has some particular right to tell you all about the U.S.A.

Every British author of any pretensions has been there on a lecture-tour; returning actors, athletes, business men, Boy Scouts, all flood us with theories about America, and of late years the Americans have joined the chorus themselves. Headed by Sinclair Lewis and H. L. Mencken, they have begun analyzing America, criticizing it, explaining it in so many different ways that one may well despair. Happily, a new exponent has arisen who does what few others do. In a book called 'Bigger and Better Murders,'\* Mr. Charles Merz covers, searchingly and revealingly, the whole brilliant, kaleidoscopic American scene.

He casts his spotlight in turn on each of the significant features in modern American life. The filling-stations, uniform from San Diego to the New England coast, which are America's equivalent to the highway inn; the vast network of secret societies with strange and mystic names, which make millions of Americans on 'lodge nights' dress themselves fantastically as Brahmins, vikings, princes, droids, Galahads or Maltese; the soda fountains that have replaced the pre-Prohibition bar with something newer, brighter, more magnificent, and entirely sham; the murder trials that are as highly organized as the circus shows of Imperial Rome; the crazes for golf, the movies; University education (the University of Wisconsin carries 20,000 correspondence students on its rolls); beauty contests, trips to Europe, Italian architecture, and Big Fights. He finds reasons for such symptoms as the Week idea which produces Go-to-Church Week, Apple Week, Safety Week, Beethoven Week, Brush-Your-Teeth Week, Plant-a-Tree Week, Clean-Up-the-Yard Week, Father-and-Son Week, Take-a-Bath Week, Brake-test Week, Learn-to-

Swim Week, and Boost-Your-Own-Town Week. He shows us an America still full of the restless spirit of the pioneers, but at the same time a conformist nation, occupied always in finding out what everybody else is doing so that it can do it too.

Across this continent of flux, and wealth, and mass-suggestion, where nine million words are telegraphed from the court-room during a murder trial, and the gate at a big fight amounts to half a million pounds, roar the voices of nearly a thousand radio stations broadcasting to an audience owning seven million sets. A growth of the last eight years that has sprung up at a truly American rate and reached a truly American scale.

Mr. Merz's typical listener is neither an old-timer nor a newcomer. He 'bought into the radio family when it had advanced beyond the early stages, when its mechanics were no longer experimental and its architecture was already Florentine. There is no static on his six-valve set. The voice that comes in is crystal-clear. He can get a dozen stations with equal ease, and he goes round them all in the evening when he is tuning in. Goes round them all—until he comes to a jazz band.

THAT is Mr. Merz's conclusion; that the backbone of broadcast programmes in the United States is not the big occasion—a speech by the President or a visiting Queen—not the news or the talks or anything else, but the jazz band.

Ten of the smaller stations were on the air for 294 hours in a recent week. They did not waste much time on being educational. They gave 28 hours to talks, 77 hours to serious and part-way serious music, and 189 hours to syncopation. Ten of the larger stations were on the air for 357 hours in the same week; used 56 of those hours for talks, 41 for serious music, and 259 for harmony and rhythm. Four hours of popular airs to one of education.

Further, such serious items as there are are got over as early as possible in the programme day. As Mr. Merz puts it, 'It is during the daytime hours, when listeners are relatively scarce, that most of the talks on teeth, the discussion of the Dawes plan, the courses in French, and the violin solos take the air; and during the evening hours, when millions of people are listening in, that the friendly jazz bands blare. . . . The saxophones begin at seven.'

And Mr. Merz—one of the sanest and most penetrating critics of modern America who have yet appeared—approves. He thinks that education is not really radio's affair. Nor, apparently, are good music, fine poetry, great plays. The radio has a function of its own.

'This function is tyrannic. Into a nation that lives at top speed most of the day, and comes home much too wide-awake to settle down, the radio brings a stimulus for tired nerves and something to distract us from the dull business of staying put at

home. . . . If it is true that from twenty to thirty million Americans are listening in on the radio every evening, then for a large part of that evening they are listening in on the greatest single sweep of synchronized and syncopated rhythm that human ingenuity has yet conceived. . . . This is our counterpart of the drum the black man beats when the night is dark and the jungle lonely. Tom tom.

Well, America, like Russia, is an enigma among the nations of the modern world, and anything that one hears about it may be true. But nothing would be more enigmatic than that this nation of bubbling, restless energy, of ceaseless reaching out for knowledge and experience, of fluid, striving, flaming youth, should be content to use the great new gift of radio as nothing better than a soothing tom-tom for the Tired Business Man.

M. A. C. G.

In next week's issue

'WHAT IS A GOOD NOVEL?'

By Mary Agnes Hamilton

The first of a series of articles in which B.B.C. critics will explain the standards of criticism according to which they form their broadcast judgment on books, films, plays, etc.

### LIVING WORDS AND COLD PRINT.

(Continued from front page.)

Cambridge. Stephen Leacock, in his essay on Oxford, says that the undergraduates there are 'smoked into culture'—or words to that effect. They take their pipes and their weekly essays—as a sort of after-thought—to their tutors, and, disregarding all the best American precepts for the attainment of 'mental uplift,' fall into casual and often irrelevant talk. The older Universities, says Mr. Leacock, employ all the wrong methods, yet somehow or other they manage to 'deliver the goods.'

I do not know of a more cogent summary of the rival claims of the written and the spoken word than these three sentences of Newman's.

'If the actions of men,' he says, 'may be taken as any test of their conviction, then we have reason for saying this: that the province and the inestimable benefit of the written word is that of being a record of truth, and an authority of appeal, and an instrument of teaching in the hands of a teacher; but that, if we wish to become exact and fully furnished in any branch of knowledge which is diversified and complicated, we must consult the living man and listen to the living voice. . . . Whatever be the cause the fact is undeniable. The general principles of any study you may learn by books at home; but the detail, the colour, the air, the life which makes it live in us—you must catch all those from those in whom it lives already.'

CLIFFORD KENT WRIGHT.

\* Gallance, 7s. 6d.



# MUSIC-HALLS AND MICROPHONES

by  
George Black

**I**N the week or two immediately preceding the first broadcast from the stage of the London Palladium on October 22 last, it was observed that movements were afoot to prevent the broadcast taking place. It was not, in fact, until the afternoon of the twenty-second that all difficulties had been cleared away. These difficulties were not made by ourselves, or the artists concerned, but were due to what can only be described as a misunderstanding.

Almost from the inception of wireless broadcasting from the stage has been the subject of frequent and heated disputation. The 'antis,' although numerically in the minority, have thought fit, when in a position to do so, to prevent altogether, or, at any rate, limit, such broadcasts. Some, indeed, in a mood of altruism, have expressed a willingness to do it under their own control, forgetting that broadcasting in Great Britain is on a somewhat different basis from that in most other countries, and that such an enterprise would not consequently be possible. These 'antis,' with laudable benevolence, imply that such a project would be of great advantage to the public.

The 'pros,' on the other hand, fully aware that broadcasting has come to stay, and that the B.B.C. is anxious to work in close and friendly co-operation with all in the entertainment world, aware also that stage and broadcasting can very well work together to the mutual advantage of both, have yet hesitated to take definite action, to the end that both theories can be put to the test. In other words, it may be said that the stubbornness of the 'antis' had been inadequately countered by the lukewarmness of the 'pros.'

When I became Director of the General Theatre Corporation, and assumed control of the Variety section of the theatres owned by the General Theatre Corporation, including the ownership of a great show window in the London Palladium, it seemed obvious to me that here was an opportunity to prove my contention that not only does broadcasting do no harm to theatre or artist, but that the contrary is, in fact, the case. Such an experiment was sim-

plified by the fact that the London Palladium, if I may say so, had already been recognized by critics and the public as the new headquarters of Variety, and as having brought new vitality to a form of entertainment which had previously shown a marked tendency in the direction of ultimate disappearance. There could be no suggestion in this case that a broadcast had been arranged as a last-hope effort at publicity to 'save the show,' since our audiences had grown

*Mr. George Black, author of the accompanying article, is a Director of the General Theatre Corporation and Managing Director of the London Palladium, by permitting relays from which he has done a great deal to heal the supposed breach between Broadcasting and the Entertainment Industry. We are to hear another relay from the London Palladium on Saturday evening next.*

rapidly and continuously until they had already reached figures which were beyond even our own expectations.

Apart from the technical problems involved, I was quite prepared to leave the important question of presentation to the B.B.C. All kinds of difficulties arose, due to the fact that Monday sees a complete change of programme at our house, and that the time of Van and Schenck's turn could only be known approximately in the new evening bill. The B.B.C. had, however, to 'come over' to the Palladium in their own Vaudeville period, properly announced from the studio, and 'faded up' at the exact instant that the applause greeted Van and Schenck's entrance. I can only imagine the anxiety of those responsible for maintaining the careful liaison necessary and the dovetailing in of the two B.B.C. activities—at the studio and in the theatre. And here I may say that the B.B.C. was eminently successful. I listened to the broadcast on a portable set in my office at the Palladium, and was astonished at the excellence of the reproduction, reality of 'atmosphere,' and the 'slickness' of presentation. While on the personal note I must be allowed to add that I experienced a certain feeling of quite altruistic satisfaction at the whole uncanny business! Here, indeed, was the Palladium, complete with audience, orchestra, and artists, transferred via the ether to the homes of perhaps a million listeners. It was all very miraculous.

It is my object in what follows to give as comprehensively as possible an outline of the general principles governing our relations with the B.B.C. I shall try to make

it clear that broadcasts from the stage are definitely of advantage to all the principals concerned; that is, the public (and with it the B.B.C.), the artists, and the entertainment industry to which I belong.

Before a broadcast is arranged certain conditions are postulated. The turn must be a suitable one, of a high standard of performance, and free from anything which might be considered offensive. Then the physical conditions must be such as to admit of adequate transmission. For instance, a sketch involving movement about the stage is scarcely more suitable than would be a conjuring turn, or a performance by Grock! Humour must be audible rather than visual. The selection of material in terms of its ether value is a special responsibility of the B.B.C., who, from long experience, is expert in such matters, and it naturally requires a free hand in the selection of the artist to be broadcast.

Given the fulfilment of these conditions, let us look into the position of the artists concerned. In regard to finances, they cannot complain, seeing that the B.B.C. offers the same fees as if the performance were taking place in the studio, so that for one performance they are obtaining the reward of two. Moreover, no artist is asked to broadcast against his will, though I would here interpolate a private expression of opinion that the future is likely to see considerable competition to be heard in this way.

From time to time the Press of the country has been treated by the 'die-hards' to dissertations upon the imminent and certain ruin attendant upon the artist who broadcasts. A certain theatrical publication re-entered the lists in its issue of October 10. Referring to the then projected Palladium enterprise, it said: 'The artist whose turn depends upon the originality and freshness of his material is foolish to broadcast... he is exhausting his material for most inadequate remuneration.'

To this, the most unreasonable of all arguments, I would reply that if the wireless can stimulate artists constantly to seek out new material, the thanks of the

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### A Hallé Concert.

WE are to hear a Hallé Concert, relayed from Manchester, on Thursday evening, December 6. The Hallé Orchestra, conducted by Sir Hamilton Harty, will play *Sinfonia No. 2 in A Flat*, by Philip Emanuel Bach, one of the numerous Bach family of composers, a sober, formal musician after the style of Haydn, and Dvorak's *Symphony No. 4 in G*. Szigeti will play the solo part in Beethoven's *Violin Concerto* and Corelli's *La Folia for Violin and Orchestra*. On its recent visit to London the Hallé Orchestra, which played three symphonies in the second concert of the B.B.C. season, was accorded its usual enthusiastic reception by both audience and critics.

### Middle Europe.

THE programme which the Zika Quartet is to give from 5GB on Saturday, December 8, will have a flavour of 'Mittel-europa.' Among the composers represented are Suk, Janacek and Dvorak (several of whose songs will be sung by Cecily Halford). Joseph Suk is a Czechoslovakian composer, one of the founders of the famous Bohemian Quartet, of which he is second violin. This Quartet was founded in 1892 among the pupils of the celebrated Professor Wihan, of Prague, who later joined it in the capacity of violoncellist. Though it has since changed its constitution, it is as famous today as in those pre-war times when it first made known to Europe the Chamber Music of Dvorak. Suk married Dvorak's daughter. Less Janacek, who died recently, was a collector of Moravian folk-songs, the spirit of which colours his compositions.

### The Plum Pudding.

LET us talk of plum puddings. The subject is seasonable. The plum pudding is a fairly green institution. We first hear of it in the cook-book of Mrs. Frazer (late eighteenth century), who describes it as "plumb pudding" (the term has a leaden sound!). The pudding was a modification of plum broth, a stew of mutton,



'His spectacles fell into the basin.'

raisins, currants, prunes, cloves, mace, and ginger, with which Christmas dinners opened in the days of Sir Roger de Coverley. Mince pies, however, were popular during Elizabeth's reign, the pastry being shaped to resemble the crib of Our Saviour. So now you know a thing or two to tell your friends. In conclusion, let me say that on Monday evening, December 3, Miss Kate Lovell will talk on 'The Making of Plum Puddings,' and that I happen to know that Dogebody has made his, for I saw him through my bathroom window at his stirring, and heard him curse when his spectacles fell into the basin.

## 'The Announcer's' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE

### Of Comedians.

TALKING of Christmas puddings, Tommy Handley, in a vaudeville show on December 20, is to give us his recipe. He shares the bill on the 20th with Nora Delany (who will be heard from several of the Stations during the same week), and other 'stars' to be announced later. Tommy Handley goes from strength to strength; his 'Surprise Item' on Lord Mayor's Day was a triumph. He shares pride of place, in my estimation, with Clapham and Dwyer, Leonard Henry, and 'Stainless Stephen.' The two last-named are also to 'appear' again in the near future—Leonard Henry on December 11, with Dick Tubbs, Firth and Scott, and Lily Lapides; and 'Stainless Stephen' on December 22, with, it is hoped, Rebla, the Australian juggler-comedian who did such good work in *Charlot* 1928.

### Mary 'Stars.'

THE weeks preceding Christmas are specially rich in 'star' vaudeville programmes. It is amazing how many well-known artists of the music halls are now to be heard from the Studio. Clarice Mayne appears twice in December—on the 7th with Jack Hulbert, Walseley Charles, etc., and on the 17th with Julian Ross, etc., and Morris Harvey, who will act as compère. Was there ever yet such an 'impression' of Marie Lloyd as Miss Mayne lately gave us? One could almost see the grin, the wink, the tousled fur (the reward for 'sitting in the long grass with a furrer'). The Duncan Sisters follow their broadcast of this week with another on December 8, in a bill including Dorothy Ward, Shaun Glenville and Louis Hertel. On December 13 Cicely Courtneidge heads London's vaudeville. During the week she will be heard from the Stations. Miss Courtneidge is our leading comedienne. She has replaced Miss Beatrice Lily, now included among the treasures of which the United States have robbed us. After groping for some time for her *métier*, she has found it. Her work in *Clowns in Clover* is a joy to see.

### Farewell!

M YRA HESS and Jelly d'Aranyi are shortly to leave on a tour of the world. The former is one of our most brilliant native pianists, a product of the R.A.M. and the school of Tobias Matthay; the latter, Hungarian by birth and a sister of Adila Fachiri, has been so long over here that England may be called her 'musical fatherland.' These two artists will broadcast a farewell recital from London on Wednesday, December 5.

### Two Concert Party Broadcasts.

TWO famous concert parties will broadcast during December—'The Roosters' from London on the 14th, and Ronald Frankau's 'Cabaret Kittens' on the 15th (their show will have a 'trial run' from 5GB on the previous evening). The Cabaret Kittens are to give us something in the nature of a revue. The title suggested in *Beyond Compare*.

### Pianoforte Recitals.

AT 5 p.m. on Sunday, December 2, Leslie England will give a pianoforte recital from the London Studio. His programme includes Scriabin's *Fantasia Sonata* and works by Schumann and Liszt. During the week following, the daily 'Foundations of Music' recitals will consist of miscellaneous piano works by Schubert played by Harold Craxton.

### Agony Column.

WANTED, cheap second-hand wireless installation, in good order, for two elderly ladies with usual dials, etc. Would go to 35s. Only a lady with a very unusual dial is going to persuade our wireless enthusiasts to part with their sets at that price!



'A lady with a very unusual dial.'

### Tudor Touches.

VARIETY as distinct from 'Vaudeville' has now almost vanished from the programmes. This form of drawing-room entertainment has been replaced by short, light programmes built round a central idea. Such were *Cracked China*, *New-Georgians*, and *Spring of Shamrock*. We are to hear another of these entertainments on December 10. Its title, *Tudor Touches*, is self-explanatory. A programme of madrigals, etc., will be built round Catherine Parr, that most celebrated of Maurice Baring's 'Diminutive Dramas.'

### 'Life's a Dream.'

THE fourth play of the Great Plays series—Calderon's symbolic play, *Life's a Dream* (*La Vida es Sueño*)—is to be broadcast from 5GB on December 19 and other stations on December 12. Calderon was one of the greatest Spanish playwrights, the last of the heroic age of Spain, second only to Lope de Vega, who, like himself, adorned the seventeenth century. Calderon led an adventurous life. After studying with the Jesuits for the priesthood, he entered the army and saw active service as a cavalry officer. Later he became a priest, but did not cease to write secular plays, one of which landed him in trouble with the Inquisition. *Life's a Dream* is a romantic story of Poland, an imprisoned heir to the throne, a Muscovite princess disguised as a man, and so on. In the original Spanish it is exquisite poetry, and the translation by Frank Riney and J. B. Trend is, I understand, very able. Three listeners who seek to find in Calderon's greatest play a drama of the passions of men and women as we are used to seeing them upon the stage will be disappointed. For this dramatist reflects the literary—and social—conventions of his day, of an age of masterly artificiality, ruled by a formal code of behaviour in which 'honour,' the honour of men, held pride of place, and women as subjects for drama were no more than the prize in a game between men as rigid in its rules as chess or sword-play.

### Social Item.

MR. CHARLES STAINER, the banjost, has asked me to explain that he and Mr. Charles Stainer, the flute player, are two distinct persons. It is just as well to know this sort of thing.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE

## Composer's Chinese Model.

THE next concert in the B.B.C. Contemporary Chamber Music series will be broadcast from London and other stations on Monday, December 3. Hermann Scherchen, one of the leading Continental conductors and a famous exponent of 'modern' music, will conduct the B.B.C. Chamber Orchestra and the Wireless Singers in works by Hindemith, Krenek, Janacek, and Hauer. The Viennese composer, Josef Hauer, has returned to the music of the Chinese for his inspiration. His ventures into atonality, though their dissonances may be a trifle disconcerting to the conservative ear, are vividly interesting. He has even elaborated a new type of musical notation. One of his achievements is an 'Apocalyptic Fantasia' written for piano and several harmoniums. The concert on the 3rd should be of special interest to the musical enthusiasts. The 'modernity' of it may trouble some of the more formally minded. Still, there was a time when Wagner was one too much for the ordinary music-lover.

## A Patron of Broadcasting.

ALHESBA listener suggests that there should be a patron saint of broadcasting. Alheseba have appropriated Elijah, motorists St. Christopher, gunners St. Barbara, sportsmen in general St. Germain and the specialized race of sailors St. Ludwine. Even robbers have a saint—St. Nicholas, otherwise Santa Claus. It seems odd that they should have a patron; robbers should be able to look after themselves, still—to return to our subject, my correspondent suggests St. Bertold as patron of the ether; for was it not, surely, Brother Bertold who perpetrated the first wireless miracle in the land of Italy, native to him and Marconi alike? Bertold was a famous preacher of the thirteenth century. It is said that a certain earl, whose master had refused him permission to go and hear the preacher, was, while at his work in the fields, privileged not only to hear clearly the sermon Bertold preached thirty miles away, but also to memorize it in its entirety, and, when it was ended, perform in the remaining



'It seems odd that they should have a patron.'

hours of the day all of the task of ploughing from which the discourse had for a while distracted him. On returning from work, the peasant asked his lord for an account of the sermon, and the latter being unable to provide it, repeated the preacher's discourse word for word; whereupon the lord, duly impressed, gave his earl full permission to go to hear Bertold whenever he wished. A story creditable to all concerned, and though the saint modestly denied it, widely believed at the time.

## A Kumsche Concert.

ONE of the most tuneful composers of the Viennese school is Edward Kumsche, a concert of whose music is to be given from London on Saturday, December 8. Kumsche wrote the music for *Song of the Sea*, which is now running in London. In the recent past he has scored successes with *A Cousin from Nowhere* (a very popular broadcast) and *Love's Awakening*.

## A Cause to Support.

THE Good Cause appeal on Sunday evening, December 2, will be made by the Countess of Chester in aid of the Lady Chichester Hospital, Hove. This hospital performs a unique work, in that it receives women and children of the poorer classes who are suffering from breakdown and other nervous disorders.

## —And Others.

AMONG the musical programmes of next week which I have not so far mentioned, the most outstanding is the Chamber Recital which the Catterall Quartet gives from London on Sunday evening, December 2. On Friday, December 7, W. H. Squire, the cellist, will be soloist in a Light Orchestral Concert. On the same evening, from 5GB, there will be a recital by Peggy Cochrane and Alice Maxon. The Wireless Military Band will give three concerts during the week—from London on Sunday, with Harold Williams, and Tuesday, with Betsy de la Porte and Ben Williams; and from 5GB on Friday with Frank Phillips and Ethel Walker, the pianist.

'The Announcer.'

## Of Microphone Fright and a Gray Suit for Brother Tom.

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the New Pepys' 'Diary of the Great Wars,' etc.)



Oct. 25.—Eating lunch at the Arts Clubb at the bidding of Mr. Sherlock; with us Mr. Hann and young Mr. Coxon. Here was a great strength of lunchers, both he-lunchers and she-lunchers; so that, the lower room being full, we stoof to the upper, where did, albeit hardly, come by a table. Entertainment and discourse both mighty good, so as never, I believe, did I eat lunch to my better content.

Young Mr. Coxon is a rare droll, full of merrie quips, pink ones and others, yet informatory too, as in his speaking of what he named microphone-fright; being a sort of counterpart of stage-fright, onelle worse, that do overtake many even veteran speakers and players, when they face the microphone in broadcasting. Whereby they who can and do carry themselves with the coolest possible confidence on a platform or a stage before a live audience shall oftentimes quake all they sweat before a microphone. This Mr. Coxon lays to the magnetic currents that communicate themselves to the orator or player from a live audience, as well as their clappings and other tonic encouragements; but these he misses in the microphone and it leaves him lost; which methought seemed like enough.

A comick thing he told us was of one that was called to broadcast and they gave him 10 minutes. But being strong up by his subject to a great emotion, he goes on, with the most passionate eloquence, for 20. Whereby he that worked the microphone, liefer than wound this so strung-up speaker by staying him in the midst of his eloquence, did at the end of 10 min. very gently and quickly switch off the microphone. So on goes the speaker, pouring out his very soul into the microphone for other 10 min., and knows not to this day that all his later outpourings were poured into a switched-off microphone.

After lunch, Mr. Sherlock takes me down into the Clubb's theatre, a most neat, compact, well-devised little theatre as ever I did behold. And the B.B.C. use it for their Chamber Concerts.

So away and in walking down Great Newport St. Mr. Hann singles me aside and 'My dear Pepys,' quoth he, 'Think you not 'tis time you

gave your poor wife a little rest, your bickering and your deceptions of her, before they are the death of the poor lady?' Whereby I into a pretty twitter, thinking he means some wifes at the way I use my wife and getting an ill husbandly name for it outside; which is a thought that did trouble me beyond bearing almost, my getting an ill husbandly name for myself outside. However, goes on to say he onelle means it diaristickally, and in that sense a pity to wock the poor lady to her death. His saying this did lift the heaviest of my weight. But Lord! The fright Mr. Hann gave me before I knew he only meant it diaristickally.

Oct. 29.—Come Tom from Gifford, which, knowing brother, makes me uneasy what brings him. But comes, I find, for nothing worse than to thank me for my befriending of Sophie, to my great content. I took occasion to question him narrowly how he came to forget himself (who he was) 2 whole days—in particular whether there was a wench in it. But this he solemnly denies, confessing only to strong waters, in which he went off to lose himself (the trouble he was in with his creditours) and did, it seems, while his money lasted, lose himself therein very complently. Which do in a manner gladden me that 'twas onelle strong waters and not a wench, being that any man who gives his mind to it can break with strong waters and have clean done with them; but the man who thinks to break with a wench and have clean done with her, unless she be of the same mind with himself, is a pretty simple thinker. Tom tells me (to use his own words) of his how being on the water-cart and he means to continue it; which I hope comes of a changed mind and not merely of a sick stomach, albeit fearing otherwise. Before he went, as I would not send my poor brother away empty, I gave him (being of a size with me) my last year's gray suit with the faint pink stripes to it that I had meant to reserve for the Parish Jumbell Sale, onelle for my remembering that charity begins at home, and shall methinks, when he have had it cleaned and pressed, do very well for Gifford.



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# The Midlands Calling!

Some Future 5GB Events from Birmingham.

## 'Paddy Pools.'

THIS year the crimson poppies of Earl Haig's Fund and the Armistice commemorations again swept away the mists of time and revealed memories of ten years ago when the world found long-sought relief from war. *Paddy Pools* is the title of what might be termed an 'Armistice Fantasy,' and comes from the pen of a writer who has won distinction both as an actor and playwright—Miles Malleson. Threading its way unbroken through this fairy-like dream of fancy is that striving to evolve a means of assuring peace to the nations of this world. The child character of Tony becomes a serious rival in one's affections to Peter Pan. *Paddy Pools* is to be broadcast from the Birmingham Studios on Monday evening, December 3.

## Fireside Singing.

HERE is another of those popular 'community singing by radio' programmes due for 10.15 p.m. on Tuesday, December 4. The success of the recent features on these lines from the Birmingham Studios has been so pronounced that it has been decided to carry the series on at intervals. One does not hesitate to say that the secret of their popularity has been due to that intimate spirit which has prevailed between the broadcasting studio and the listener's fireside.

## The Old Song Book—

LOVERS of melody and 'lilt' will do well to make a note of the first Thursday in December, when 'An hour with the Old Song Book' will be broadcast from 8 to 9 p.m. The old songs heard nowadays generally group themselves in one of two divisions. They are either of the particular type which the late Cecil Sharp has standardized by his own rules under his now accepted term of 'Folk-songs,' and with which his untiring industry has enriched our music with some thousands of examples; or they are learned arrangements, suited for listeners trained to think in three or four parts, in which the plain old country ditty has been affectionately swathed in such a multitude of contrapuntal laces, that the only peeps out occasionally with a bewildered expression as one who should say: 'Law now, 'ark at me!'

## —And its Melodies.

THE twelve examples to be given are taken from one of the numerous collections in which the popular favourites of the 'Carlands' and 'Broadbides' of the years between 1770 and 1790 were preserved in more permanent form, the melody and words being printed without any ascription of authorship. They have been selected solely on the ground of their place in the book, unobtrusively harmonized for voices and strings, without any attempt at 'period music,' and presented as simply as they appear. The only changes made have been the omission of some of those 'rondels' and 'grace-notes' in which our ancestors delighted, and the needful curtailment of some of the longer songs. The soloists include John Armstrong (tenor), Douglas Pemberton (baritone), supported by the Birmingham String Orchestra. The songs have been arranged, and will be introduced, by Walter Hitchford.

## 'The Constant Lover.'

THIS comedy of youth is to be broadcast on Saturday evening, December 8. Its author, the late St. John Hankin, was a journalist who contributed both to the serious and to the lighter sides of life. He was associated with the *Saturday Review* and *The Times*, while his sense of humour found an opening in the columns of *Punch*. His chief plays—*The Two Mr. Wetherbys*, *The Return of the Prodigal*, *The Charity that began at Home*, *The Casualty Engagement*—have been described as 'serious in the sense in which Mr. Bernard Shaw's plays are serious, they are founded upon ideas, and the characters and plot are evolved in order to express them. *The Constant Lover* is an idea (admittedly heterodox) which is worked out in a vein of elfish irresponsibility.' The two characters, originally created by Gladys Cooper and the late Dennis Eadie, will be played on this occasion by Molly Hall and Herbert Lugg.

## The Birmingham Military Band.

FOR the last twelve months one of the most popular 5GB features has been the programmes of the Birmingham Military Band. The Band consists of some of the finest wind instrumentalists in the Midlands, including all the principals of the Birmingham Studio Symphony Orchestra. Mr. W. A. Clarke, who directs operations, is the principal bassoon at the Birmingham Studios, and for a long time worked with Mr. W. Rimmer, well-known as the conductor of the Southport Corporation Band. In his programmes for Wednesday, December 5, Mr. Clarke has included Weber's *Concertino for four 'solo' clarinets*. So far as I know, this will be its first presentation by an English band, although it has been performed previously by the Band of the Garde Republicaine. The soloists will be Messrs. Cotterell, Wilson, Roberts, and Landor. By the way, it is curious how many people believe that a brass band and a military band are one and the same thing. A brass band lacks, of course, the 'woodwind' which brings that extra tone colour possessed by a military band. In this programme Joseph Yates (baritone) and Claude Jephcott (entertainer) are the artists.

## 'Cinderella Married.'

SEQUELS in the literary world sometimes—in fact, very often—are a failure. The standard is difficult to keep. The reader is liable to get a shock when some particular quality, or atmosphere, with which he had invested his favourite character is rudely shattered in the 'second instalment.' Rachel Lyman Field has run this risk in what she describes as 'a hitherto untold story' under the title of *Cinderella Married*. We meet the fairy-tale Cinderella, but four years after her marriage to Prince Charming. Married life for fairy tale folk is evidently not the 'roses all the way' that we expect it to be. They obviously have their worries and troubles in the same way as we poor humans do—a case of 'truth severe, in fairy fiction dress.' A friend told me the other day that she thought *Cinderella Married* a rather cynical play. Well—no, I don't think it is, because everything ends happily, although the last lines show Cinderella



A 'RADIO CIRCLE' CEREMONY.

A ceremony of much interest to members of the Birmingham Radio Circle took place at the Birmingham Children's Hospital, when the £1,000 cheque for the endowment of the Radio Circle cot was handed over by the Lord Mayor. This photograph shows the Lord Mayor and Lady Mayoress, the Chairman of Committee, Constance Parkes, the first patient to occupy the cot, and two well-known officials of the Birmingham Station.

## 'Out of the Mist.'

THIS short tone poem by a Birmingham composer, Lilian Elkington, is included in the British Composers' programme on Thursday evening, December 6. *Out of the Mist* is the outcome of a poignant memory connected with the War. When the Unknown Warrior was brought home to his last resting place, 'there was a thick mist over the Channel, out of which the warship slowly emerged' as she drew near to Dover. This explanation of the title will give the clue to the understanding of the music. The opening is quiet, with muted lower strings, as the ship feels her way through the mists, occasional rifts being depicted by the use of the upper strings. Gradually the air grows brighter, the gloom is somewhat removed, and the style becomes more elevated as larger views of the meaning of sacrifice calm the spirit. The agitation of the soul asserts itself, broadens and leads to the final section, as, with a burst of and exaltation, the representative of nameless thousands who laid down their lives is brought out of the darkness to his own.

to be not quite devoid of that womanly asset—I was going to say 'failing,' but being always the gentleman I'll make it 'asset'—vanity. Over the port the other night we were discussing films. One of the white shirt fronts remarked that there was always one thing which annoyed him about films. 'What's that?' I asked. 'Why, in order not to show anything brutal on the screen, they always end the picture just as the happy couple are going to be married.' No, *Cinderella Married* is not like that! The play will be broadcast at 10.35 p.m. on Saturday, December 8. 'Cinderella' will be played by Grace Walton, and others in the cast are Janet Eades, Maud Gill, Gladys Jainer, Courtney Bromet, and Herbert Lugg.

## A Sunday Evening Service.

THE Service at 8.0 p.m. on Sunday, December 2, is to be relayed from Carr's Lane Congregational Church, the preacher being the Rev. F. Towle Lord, of Queen's Road Baptist Church, Coventry.

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# What the Other Listener Thinks.

The Menace of the Machine—The Cat which Hates Tremolo—A World of Beauty—Sunday Programmes—The Best Talker—Give Us More Revues!

Will you allow me to express warm appreciation of your "Thriller" plays, not merely as dramatic productions, but even more on account of the message which, intentionally or by inspiration, you are conveying by their means. "Morton," as presented to listeners the other night in X, was the embodiment of this attitude. You are calling to a public which does not realize that every smallest achievement in labour-saving devices must inevitably be paid for to the uttermost, in subordination of body, in desecrating of intellect or in loss of spiritual vision. . . . The criticism of programmes, which is written by listeners, may be sharply divided into the useful and the useless. If the criticism contains any reference to the licence fee, no matter whether by way of approval or disparagement, such comment is intrinsically worthless. Programmes may be valued according to their power to please, to excite, to soothe or to annoy, but one might just as well attempt to measure a beef steak with a voltmeter or to value a pair of silk stockings in calories as to price a broadcast programme in shillings. The two things are incommensurable.—P. O'K., Sutton, Surrey.

We have a cat who, as a rule, appears to enjoy the music transmitted through the loudspeaker. A few evenings since, our maid was listening and the cat was lying quietly on a chair. One of the wobbling singers was "turned on," whereupon the cat jumped off her chair, went up to the maid, mowed and held up her paw. The maid switched off the wireless, when the cat jumped on her chair again and curled herself up. We can sympathize with the cat, as we often switch off the wireless ourselves when these "wobbly" singers commence.—C. W. H., Bromley, Kent.

As a listener since the inception of broadcasting, who, while not being a musician, is nevertheless able to understand and appreciate good music and singing, I strongly urge the B.B.C. to provide a studio having similar acoustic properties to the concert room of the Grand Hotel, Eastbourne, from which the Sunday evening concerts are occasionally transmitted. I think that the majority of listeners will agree with me when I say that no other broadcast (either from outside or from a studio) "gets over" with the same tone or quality as that from the Grand Hotel, Eastbourne.—T. W. A., Brighton.

PERHAPS if there was a little bit more trouble and business attached to wireless we might appreciate it a little bit more. If, for instance, before we could listen, we had to go to a place like a telephone exchange, where our wireless set was installed in a room specially set aside for our own personal use, we would probably be more rational in our choice, criticism and outlook.—I. M., Chiswick.

Your correspondent, S. F. J., of Harwich, declares that he "hates Bach and is proud of it." As Bach is universally accepted as one of the great

I am writing to you because I so very much appreciate the plays that you include from time to time. I consider that from many points of view, the broadcast play has advantages over a theatre production, in that it is easier for the listener to get at the real purpose of the playwright, in so much as there is less likelihood of the actor's idiosyncrasies and personal ideas spoiling the original intention of the author. I do want to say, however, that almost all the plays have been rendered less enjoyable because the impossibility has been attempted. I mean this. I feel that

introduction of noise effects and, to some measure, the intonations and inflections of the voice, which are in place on a stage, are not successful when broadcast. It may be said that on a perfect receiver and a perfect loudspeaker these should come through as they reach the audience in a theatre. That is not so for two reasons. The perfect medium has not yet been produced, or rather has not been so produced that it is within the means of the ordinary listener; and it does seem to be the wiser thing to adapt the production to slightly less efficient receiving sets, for then all will receive the greatest benefit. The other reason is that when you see a play you have the advantage of seeing what is happening, so that if the voice of the actor is not heard clearly, or is drowned by noise effects, you can still tell what is happening.—J. E. E., Sarbiton, Surrey.

I AGREE with the statement made by W. P., Birmingham, in *The Radio Times*, that only letters favourable to the B.B.C. programmes are published.—P. H. S., Blackburn.

It would be interesting to have a ballot on the ideal radio talker, and the worst one, getting listeners to record their candid opinions. This might make many music lovers see beauty in the spoken word.—D. M. M., London, W.C.1.

I wish there were more radio revues. This type of entertainment is ideal. It has none of the stalling purposelessness of Vaudeville which the desperate efforts of the *compère* cannot weld into a corporate entertainment. Let us have plenty of satire, and new tunes.—L. J., Streatham Common, S.W.

It is wonderful to think that the whole country is becoming used to hearing fine music and that the least of us may live in a world of beauty.—R. N. J., Manchester.

## MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
<b>Sunday, Nov. 25.</b>		
3.30. Symphony Concert (Conductor, Sir Henry J. Wood).	3.30. Ballad Concert.	3.30. Cardiff. Orchestral Concert.
5.0. Recital of Works by Mediner.	4.15. Military Band.	
5.45. Bach Church Cantata.	9.0. Selections from "Elijah."	
<b>Monday, Nov. 26.</b>		
12.0. Ballad Concert.	5.0. Ballad Concert.	3.30. Glasgow. Light Orchestral Concert.
3.25. Studio Concert, with Wireless Military Band.	7.45. "Samson and Delilah."	7.45. Newcastle. Vocal and Instrumental Concert.
<b>Tuesday, Nov. 27.</b>		
7.45. Studio Concert.	4.0. Orchestral Programme.	5.0. Belfast. Clarinet Recital.
9.40. Orchestral Concert. Music by Herbert Ferrers.	8.0. Symphony Concert.	9.40. Belfast. Ulster Male Voice Choir.
<b>Wednesday, Nov. 28.</b>		
3.45. Light Classical Concert.	3.0. Military Band.	3.45. Manchester. Northern Wireless Orchestras.
8.15. "Samson and Delilah."	8.0. Spain in Music of the 19th Century.	7.45. Aberdeen. Song and Story of the Gael.
<b>Thursday, Nov. 29.</b>		
4.0. Studio Concert.	3.0. Symphony Concert, Bournemouth.	7.45. Belfast. Concert Music.
7.45. Chamber Music.	9.0. "Sing! Listeners, Sing! (Chorus Songs)." (Chorus Songs).	7.45. Cardiff. Symphony Concert.
<b>Friday, Nov. 30.</b>		
12.0. Sonata Recital.	3.0. Organ Recital.	12.0. Belfast. Organ Recital.
7.45. Military Band.	8.15. "Palatuff."	7.45. Manchester. "The Jackdaw of Rheims."
<b>Saturday, Dec. 1.</b>		
3.30. Ballad Concert.	3.30. Orchestral Concert.	3.30. Manchester. British Composers.
7.45. Popular Concert, from Kingsway Hall.	8.30. Chamber Music.	7.45. Cardiff. Popular Concert, from the City Hall.
<b>Monday to Saturday.</b>		
6.45. Schubert's Violin and Pianoforte Music played by Winifred Small and Maurice Cole.		

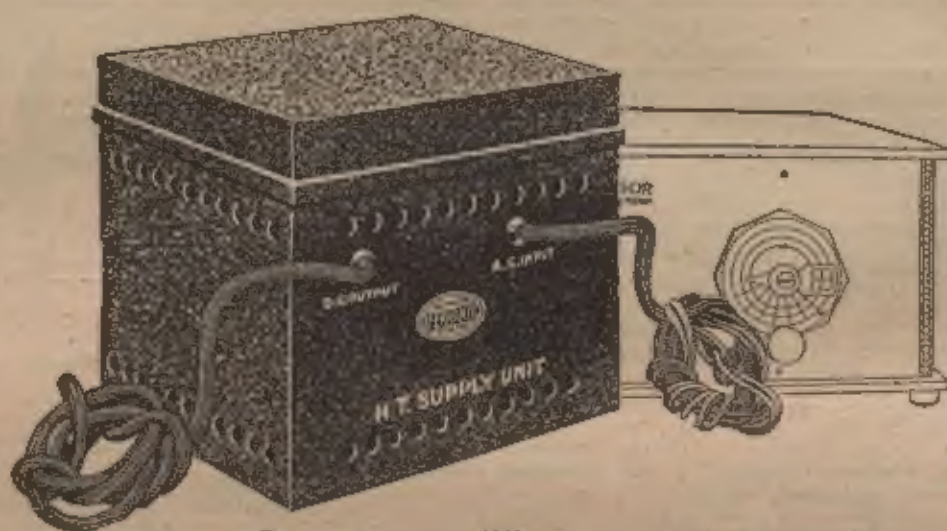
classic masters, S. F. J. is merely showing his or her ignorance of music, and I am inclined to agree with his estimate of himself. To draw a parallel between his own hatred of beauty and Sir Henry Coward's hatred of noise is to my mind absurd.—P. H. F., London, S.E.1.

THE suggestion of your correspondent, R. W., is ridiculous. Dance music would be quite out of place in the Sunday programmes. The only improvement I can suggest is more readings. I should like to hear the old favourites—Dickens, Thackeray, George Eliot and Hardy.—K. E. G., Bexhill-on-Sea.



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# MODERN POETRY IS NOT A POSE,

says Miss V. Sackville West in the third of her talks on 'Poetry of Today'; it is the sincere expression of the mind of the poet who is seeking new channels for expression. There was a time when Keats, Shelley, Wordsworth, Coleridge and even Tennyson were looked upon as outrageous revolutionaries and poseurs. Yet they are the accepted classics of today

I WONDER whether you realize at all what a ~~disadvantage~~ ~~the~~ ~~broadcaster~~ is at? The broadcaster, that is, of a series of conversational talks. For really, I can't estimate in the least how many of you who listened to this talk of mine, had listened to (or read) my two previous talks. It isn't as though I had seen you, ranged in rows of faces before me, and could identify a listener here and there, and could base what I am going to say on your knowledge of what had gone before—of what I had already said to lead up to what I am going to say now. Because as my series of talks is based on a definite thesis, if you have missed the beginning you will naturally be rather at a loss—you'll cut in, so to speak, in the middle. So, very briefly, I will recapitulate, hoping to catch the attention of those who haven't listened before and who so may find themselves rather at sea.

So far, I have spoken exclusively of those poets who, for one reason or another, have been grouped under the name of Georgian poets. I explained this general grouping by saying that the reason they were so grouped was because they shared a certain conservatism, and were pretty sure that what they were saying would be clear enough to their readers, and would be a comfort to them. In fact, they were so sure they could be pretty sure of not frightening their readers, and, indeed, they had no wish to frighten their readers, for it had never occurred to these poets that it might be a good idea and possibly a salutary thing to frighten the reader even to the point of shocking him. It never occurred to them that the room was getting stuffy, and that the window ought to be opened, even at the risk of giving the reader a cold. So the poet went on celebrating the return of spring and the innocence of childhood, and the reader went on reading in the stuffy room, reading phrases and sentiments to which he was so well accustomed that they gave him nothing but a sense of comfort and assurance, and ended by inducing a pleasant drowsiness in which all trouble and discomfort were forgotten. But the day came when his comfort was rudely disturbed by a cascade of shivered glass on the floor, and, looking up, he saw that some vandal from outside had thrown a stone and broken the window.

It is a very common error to suppose that the poets of the present day have been the first of their species to feel the need for a freshening of the poetic atmosphere. You have only to look at contemporary reviews of Coleridge, Wordsworth, Shelley, Keats, and even Tennyson, to see that the same sort of thing was happening then, and that the critics and the



PERCY BYSSHE SHELLEY,

whom, says Miss Sackville West, the critics and readers of his time found as puzzling as many of us find the poets of today

public were equally perplexed and exasperated by something which was new to them and which they consequently could not understand. 'The faults characteristic of his school,' said the *Monthly Magazine* 'are still held up with as much affection as Mr. Keats as if he were fearful of not coming in for his due share of singularity, obscurity and conceit.' The *Edinburgh Review* says of Wordsworth's 'Excursion,' 'it is often extremely difficult for the most skilled and attentive student to obtain a glimpse of the author's meaning, and altogether impossible for an ordinary reader to conjecture what he is saying.' *From the rhapsody of unintelligible wildness and incoherence*.' This is not said with the intention to suggest that any poet of the calibre of Shelley, Keats, Wordsworth, or Coleridge is living misunderstood or unrecognized among us today; it is said merely to point out that the accusations levelled against the innovator and the rebel are always the same. 'It is altogether impossible,' said the *Edinburgh Review*, 'to conjecture what he (Wordsworth) is about.' And such terms as obscurity, affectation, and incomprehensibility, are peppered all over the pages of the reviews. It is the same cry, and, ludicrous though it may appear to us as applied to the poets of the nineteenth century, many of us today think it anything but ludicrous as applied to the work of Mr. T. S. Eliot or Miss Edith Sitwell. 'Oh yes,' we say, 'of course it was both blind and criminal of the critics to tell Keats to go back to his gallopots, but

these modern poets, you know—well, really, that's quite another pair of shoes.' But is it? Is it? Are we perhaps being ever so slightly incautious in being so sure of our own judgment?

Let us consider. We are agreed that from time to time in the course of literature a feeling of discontent arises, a discontent and boredom with a method that has been wrung dry and is as stale as last week's bread, a discontent that at length drives artists to desperate measures, such as throwing stones at the windows of respectable citizens. I say artists, rather than poets, in order to include all the arts, for, of course, the painters, sculptors, and musicians have been taking a hand at it, too. This discontent, then, arises; and in his anxiety to escape from the slavery of the established form, the artist—whether poet or otherwise, but we will say poet, since it is about poetry we are talking—the poet rushes to the opposite extreme, and in his rebellion produces work which is not only alarming, but also totally unintelligible to many critics and to the general public.

Now why, exactly, does this curiously periodic discontent arise? The obvious answer is that poetry is made out of language, and out of the patterns and associations of language; and that when those patterns and associations have been in use for a certain length of time they lose their freshness, and must be replaced, or at any rate reorganized into something which will sting and whip the mind into a brisk, if indignant, flurry. It is as though an archer, starting with an arrow newly barbed and feathered, had loosed that same arrow so many hundred times that finally the feathers wore away and the barb grew blunt. No one would blame the archer for taking a fresh arrow from his quiver; but when the poet attempts to renew his weapon, there is an immediate cry of 'Out upon him!'

But this is only one reason why the poets begin sooner or later to fret at tradition and convention. The other, and perhaps more cogent, reason is that poets and all artists are perpetually seeking to enlarge the scope of their sensibility; which amounts to very much the same thing as saying that they are perpetually seeking for forms of self-expression, and in order to achieve this it is necessary for them to discover forms which will fit their new requirements. You may, of course, disapprove of some of the directions in which this scope of consciousness is to be enlarged; you may fall back upon the old slogan of Beauty with a capital B, you may say that a rose is a beautiful object, however often we say so, and that a pair of combinations drying in the sun is not; you may say that

(Continued overleaf.)



(Continued from previous page.)

various states of mind are neither interesting nor profitable to explore: all that, if you will forgive me, is beside the point. For one thing, it is not within our power to judge whether in a year, or ten years, or fifty years we shall not have learnt to regard as beautiful or interesting the very things which we despise or condemn today, and our existence has been enriched thereby; and for another thing, it is scarcely fair or wise on our part to hamper and dishearten the very people who are most active in keeping our literature alive and on the move. By denying them a sympathetic interest, by refusing them the merest attempt to understand and to appreciate what they are at and by what urgency they are driven, we are not only depriving ourselves of possible pleasure and even profit, but are running the risk of ranging ourselves with the reviewers of Wordsworth and of Keats. Our vision and our power of perception are so continually changing and shifting—they are so variable and so elastic—that it is impossible to foresee to what strangeness of angle and subtlety of colour they will accommodate themselves next.

Perhaps you may remember the story of the reception accorded to one of Whistler's paintings—I think it was the picture of Battersea Bridge, now in the Tate Gallery. It was greeted with shouts of derision, people asking which way up they were supposed to look at it, and similar facetious comments; yet to our eyes, today the picture presents no difficulty at all; it is as plain as a poster; a child would understand it. So it is with literature. We are seeing things that we have long seen and failed us to see them that way too, in other words, he enlarged and enriched our vision and our power of perception. He increased our

sensibility, by initiating us into the secret of his own peculiar vision. That is what artists and poets are forever trying to do. We may in the end decide against our poets, but the least we can do is to open our minds as we would open our front door to an unknown relative suddenly arriving, and to give them first the most intelligent consideration of which we are capable, even though we may turn them out into the street in the end.

For I hope I have said enough by now to diminish at any rate one serious misunderstanding which exists about the more revolutionary poets. Their demonstrations are set down as a pose. Now one can hardly protest too strongly against this attitude of mind. It is not a pose. It is not an attempt, on the part of the poet, to make himself cheaply and wantonly conspicuous. Certainly, in order to get himself heard at all, he makes a noise; and equally certainly a swarm of hooligans and charlatans rush in after him, anxious to burn down the house where he has merely broken a window, but Heaven help the sincere person in any walk of life if he is to be judged by the antics of his imitators. Besides, the sincere poet has not got his eye on the public, he is pre-occupied entirely with himself, he is driven by his own inner difficulty and necessity; he is fighting to throw off a sort of padded quilt of convention, which hampers his free movement: he is fighting for air and life. No wonder if in his struggles he sometimes grows a little unseemly and violent. No wonder even if, in their intoxication at their new-found liberty, his imitators exhibit unseemliness and a violence which is not the calculated violence of a man who has a real live objectionable enemy to fight, but the violence of a mob eager to show how completely they will sweep somebody else's

wounded enemy off the board—or, I might say, in a truer metaphor, will turn their cartwheels as dully as porpoises following in the wake of a ship. It is the business and the problem of the reader to discriminate between the honestly impatient poet and the host of time-servers who catch his tricks without sharing anything of his original perplexity. But it is better, surely, for that reader to risk being taken in by half-a-dozen swindlers than to shut his mind to the experiments of one ardent and honest man.

What I put forward, therefore, is a plea for consideration. It is not very much to ask, if you take an interest in poetry and I assume that you do take an interest or you would not be listening to me talking, or reading what I have to say, about it. No consideration is not really much to ask for. But it must be a consideration freed from prejudice; and that is a more difficult thing to ask. It is not enough even to admit that the poets may be sincere instead of affected and self-advertising. You must go a step farther. It is no good approaching modern poetry hoping against hope to find in it the beauties to which we have been accustomed. It is no good even trying to persuade ourselves that it conforms in a greater degree than we had expected to familiar and recognizable aspects of literature. It is not recognition that we must hope for, but revelation.

Before I end, I want to say that if there is any poet in whom any listener is particularly interested, I should be very pleased if he or she would write to me c/o the B.B.C., Savoy Hill, London, and then, if time allows, I will try to devote a space to that poet.

Next time I shall talk about Mr. T. S. Eliot, with especial reference to his poem 'The Waste Land.'

## MUSIC-HALLS AND MICROPHONES.

(Continued from page 807)

whole entertainment industry is its due! It is high time the hard-shell performer should adapt himself to present conditions, otherwise he will inevitably fall by the wayside; and that managements should cease further to risk the early demise of their Variety theatres as such by having to exhibit specimens of entertainment popular in the days of crinolines. But I would also inquire as to the difference in this respect between broadcasts from the B.B.C. studios (which will certainly continue) and from the stage. It is true that from the latter there is that intangible 'atmosphere,' applause, and a packed visible audience from which to gather inspiration. But that is all. The material of the performance is the same. Moreover, as we are owners of Variety theatres throughout the country, we are not likely to endanger the popularity of performers under contract to us.

I recall the time a few years ago when the Rip Van Winkles were proclaiming the knell of gramophones in speech and writing. It was the same old story. 'That awful wireless,' they said in effect, 'will knock the bottom out of the gramophone industry in



MR. GEORGE BLACK,  
he author of this article

a couple of years.' Alas for prophecy! No industry of modern times has experienced a greater or more rapid rise to prosperity than the gramophone companies, a prosperity coinciding almost exactly with the growth of the wireless habit. The gramophone record, as it were, crystallizes the taste developed as a result of the enormous range of entertain-

ment at the disposal of wireless listeners. And it is an admitted fact also that a desire is created in the minds of listeners to see their favourites in the flesh. Yet no one argues that recording damages an artist's career (though it quite well might if there were no change in his repertoire), and certainly not the entertainment industry.

As I understand it the chief consideration of the B.B.C. in broadcasting from the stage is to obtain that elusive object, 'atmosphere,' and to pass on to the listener a feeling of being present in the theatre. They think also that artists do better in the presence of a large visible audience. It is certain that otherwise the B.B.C. would not go to the greatly increased cost and trouble involved in outside broadcasts, with their infinitely greater complications. The position, however, remains, that occasional broadcasts will continue from the stage of the Paladium, and my personal hope is that the public, on whom we both depend for support, will derive substantial enjoyment from the arrangement. If they do I am not averse to a certain modicum of credit as an entertainment purveyor.







# ROUND AND ABOUT

## The Legend which Shaped Scotland.

On Wednesday next there are to be special St Andrew's Day Programmes

**E**VERY year on November 30 St Andrew's Day is celebrated in Scotland. It is a day when the Scots remember the life and work of their patron saint, the first king of Scotland to be converted to Christianity. The day is marked by a variety of customs, including the wearing of kilts and the playing of bagpipes. It is a day of national pride and unity.

petitions line of Scottish kings who carried the sovereign throne of Scotland back to high antiquity.

Later again, when the War of Independence was actually being fought, the Scots sent an elaborate statement of their case to Pope Boniface VIII, in which it was asserted that Scotland was converted to Christianity by those who brought the relics of St. Andrew to the country—four hundred years before the English were converted!

The story appears in its latest and most complete form in the famous letter which the barons of Scotland sent to the Pope six years after Bannockburn; that letter, which is all too little known by Scotsmen, but which is one of the noblest expressions of a country's spirit ever penned. One sentence of it, at least, should be remembered at every St. Andrew's gathering. Freely translated, it runs thus: 'It is not for riches, glory, or for honour that we fight, but for freedom alone—which no good man loses, but with his life.' In that letter the whole long line of Scottish kings, who ran back unbroken through one hundred and thirty-seven names, was given, and again the Pope was told that the relics of St. Andrew brought Christianity to Scotland long before Augustine landed.

There is the story of St. Andrew. On a peaceful day, but a legend consecrated to the cause of Scottish independence and bound up in that age-long struggle for freedom which makes the most glorious chapter in our history. It is not so much Andrew, the fisherman on the shores of Galilee, and brother of Simon called Peter, whose name is blazoned on Scotland's flag, and whose name has been shouted on a thousand stricken fields, but that mythical St. Andrew of legend whose shadowy presence arose in Scotland in her time of need.

St. Andrew, patron saint of Scotland, does not stand as a great historical figure who wrought mighty works for his country, and whose name Scotsmen must reverence down the ages; he stands, simply, for the spirit of Scotland. That is why, on his Day each year, exile Scots meet together in every country of the world; not to remember him in ceremonies, nor to recall his fame in speeches, but simply to remember their country and 'avid acquaintance,' and in the good fellowship of song and story to recapture a breath of the spirit of their old folk at home. D. C. T.

(Continued from column 1.)

issued either by the management or by an agent who knows the type of girls required. This saves time and heart break. The producer arrives punctually, assembles the girls on the stage, politely dismisses any who appear quite out of the question, and sends the remainder to a room from which they emerge one by one, for the test. It is a relief not to have to sing or dance before a hundred curious and 'oddy' rituals!

The 'musical comedy type' changes from year to year. The full-chested goddess of the old Gaiety days would not meet with much success today when, particularly for chorus work, girls must be small and young (the age varies between 17 and 24). The ability to stand and 'look lovely' will not carry a girl far in 1928. Dancing is now the rage. If you want a job you must be able to 'shake an ankle'—and modern dance-steps are about as strenuous as Gene Tunney's.



THE FINISHED ARTICLE

These chorus girls look happy enough. But the path which leads to the 'first night' is not always a primrose one.

### 'Next, Please!'

On Friday evening an audition is to be broadcast from the Palace Theatre. The accompanying article by an actress discloses what an ordeal these auditions are to the aspiring 'star.'

**A**N audition for musical comedy is the most trying experience I know—worse even than a visit to the dentist. All but the most self-confident actresses find it so. In addition to the ordeal of singing and dancing 'in the cold' with a stage full of strangers, there is the anxiety of wondering what the producer is thinking of you. There are so many actresses in the world as turn up for a big audition!

The audition is usually at 11 o'clock in the evening. At about ten thirty the aspirants begin to arrive—pretty girls, not so pretty girls, fat girls, thin girls, rich girls (a regrettable number—those), poor girls, girls alone and with their mothers. Hats are removed, hair is looked to, the dancers change their skirts and shoes. The air is thick with powder and fragrant (if) with scent. Everyone clutches the song of her choice—though I have often seen girls arriving without music and trying desperately to borrow from someone else.

I have had personal experience of many auditions, some badly conducted, others arranged with tact and efficiency. The audition at which listeners are to be allowed to eavesdrop on Friday evening will be of the latter kind, for it is organized by a famous firm of theatrical producers with a view to selecting the 'No. 1 Touring Company' for a West End success.

A badly managed audition increases the actress's ordeal to a painful extent. The producer may arrive late—and for the time he takes his seat in the stalls the chattering crowd of aspirants on the stage is in a state of chronic 'nerves.' On go the first songs, the weary and cynical accompanist takes his seat at his rather jaded 'upright' and 'Who's first?' asks the god in the stalls. At length some bold spirit steps from the crowd and presents her music to the pianist. If she is good-looking and has something of a voice, she will be allowed to finish her song. If not, a curt 'Thank you' will cut her short in the middle and she retires from view, followed by the sympathetic glances of the rest.

A curious thing about these ill-organized, haphazard auditions is that they are attended by girls who are obviously unwanted for the work—a question, who come to the theatre without hope of securing a job, but simply because the theatre is part of their life, and to move 'among the old crowd' gives them comfort and pleasure. At some the task of 'looking for work' has become purely automatic; they make their daily round of agents' offices and auditions without any great hope of success. But it fills the day somehow, and without it they would be so many lost sheep.

The modern type of audition is a different affair. Admission to it is obtained only by presenting a card to the door-keeper, such cards having been

(Continued at foot of column 3.)



# THE PROGRAMMES

## A Parish Scare of Early Victorian Times.

Forerunner of Father Ronald Knox and his News Bulletin Burlesque.

THE scare report of Father Knox was forestalled almost a hundred years ago, and a letter alleged to have been written by an eye-witness describing what was called a 'Parish Revolution' might easily have been written by Tommy Handley himself. Some account of this strange coincidence may be acceptable. The account occurs in a supplementary number of the *Mirror* published at the end of 1830. The headlines were quite modern journalistic: 'Alarming news from the country—Awful insurrection at Stoke Poges—The military called out—Flight of the Mayor.' The article itself proceeds: 'We are concerned to state, that accounts were received in town, at a late hour last night, of an alarming state of things at Stoke Poges . . . report speaks of serious occurrences. The number of killed is not known.' From Another Quarter: 'We are all here in the greatest alarm! a general rising of the inhabitants took place this morning, and they have continued in a disturbed state ever since. . . . are heard! the helman is going his round. . . . saying "God save the King" is saluted with "hang the king"! Organised bands of boys are going about collecting sticks, &c.—whether for barricades or bonfires is not known. . . . These are festers that remain as of the most inflammable times. Several strangers arrived last night, and engaged a barn: they are now busily distributing handbills—surely some horrible tragedy is in preparation.

'Eleven o'clock.—The mob has proceeded to . . . the mare is hobsonate—he is at the Rose and Crown—but refuse to treat.

'Half past three.—The cage is chopped to fragments, we haven't a pound, and the stocks are rapidly fading . . . the people demand the release of Dobbs and Gubbins, and the demolition of the stocks, the pound and the cage. As these are already destroyed, and Gubbins and Dobbs are at large, it is hoped that his worship will accede to the terms.

'Four o'clock.—The mayor has rejected the terms. In the meantime the mob are loud in their joy—they are letting off squibs, and crackers, and rockets, and devils, and quiet is completely restored.

Then comes 'The narrative of a High Whinney who seed every Think proceed out of a Backwinder . . . 'Little did I dream to see Wat is

before me. The hole parish is thrown into a Pannikin . . . the people is in against the King rain, and all the pious that be . . . Some say it is like the French Plot . . . some say more after the Dutch Pattern . . . If so we shall be flogged like Brussels. Our winder overlooks all the high street except where Mister Higgins juffs out behind. What a prospectus! All riotism and hubbub—There is a loud speechifying round the Gabbie end of the Bows . . . hactiv in the Mob . . . is Mr Wagstaff the Constable, considering his rummatiz has only left one Barn disaffected to show his loyalism with . . . they are trying to outdistance the ringleaders . . . Master Gallipie jest gon by . . . with a bunch of exploded squibs gone off in his trousers. It makes Mrs. G. and me tremble like ash-trunks . . . Mr. J. has gone off with his musketry to militate against the mob . . . only think of two loan winning looked down on such a Hoierrescence, and as ignorant as the unbegotten Babe of the state of our Husbandry . . . Mr. Hatband the Undertaker as jest been squibbed and obligated to inter his own Hows. Mister Higgins blames the inflexible stubbornness of the Morn, and says a little timely Concension would have been of Preventive Service . . . six of Haze now doing . . . the lings as been, but could not Play for want of Pipe witch is too often the case with Parrish ingenuity . . . Mr. J. has come back . . . tired in the extremes with being a standing army, and his uniformity spatterdashed all over (saved) thro leaving his retrenchments the old ewe's nest has been perpetrated rite thro by a Rocket . . . the Fishmongers has notched (fire) and all his stock Gotted . . . the noise is enough to drive one deleterious . . . Sam say All is Lost and the town Crier is missing . . . The Mare is gone. His corporation did not stick to him . . . don't wonder he lost his stomach . . . them that were enjoying parish officiousness as been turned out. Mr Barber says in futur all the Perukial Authorities will be Wigs.

There was not of the same calibre as that of Father Knox. It was based on a real incident—Guy Fawkes Day 'Bona' fire, but the wit of word-perversion is almost up to Tommy Handley's standard—though some of it may require a remembrance of the conditions of things a hundred years ago.



HANG OFF THE MARK

Runners in the Inter-Varsity relays which Mr. Abrahams will describe. These races are among the most strenuous and exciting of athletic events.

## Keeping Fit.

By Harold M. Abrahams, the famous athlete, who on Saturday will give an eye-witness account of the Inter-Varsity Relay Races, in which he formerly captained Cambridge.

THE more I read about what I ought to eat, in order to keep fit, the less I seem willing, or, indeed, able (so exhaustive and controverted are the lists of vitamins drawn up by eminent experts), to consume. In the days of my wild youth, when I trained for athletics, I worried not at all about diet. The idea that certain foodstuffs are good for certain kinds of athletic performance is still prevalent among those who belong to what I may term the 'open sesame' school of thought. According to them ice-cream must be good for pole jumpers, broad beans for long jumpers, and speeded for sprinters. Good wholesome food taken regularly is all that matters in the diet line, in fact, regularity is really the keynote for physical fitness.

How serious one is over training depends entirely on how fit one wants to be. The average person requires sufficient exercise to make him feel that life is really worth while and to substitute the joys of living for the sorrows of liver. In all seriousness, now that I am engaged in a more or less sedentary occupation, I find that unless I get some exercise (such as walking to and from the station) I don't feel one hundred-per-cent, you've said it—efficient. The best games for rapid and strenuous exercise are undoubtedly such games as five or squash racquets. Either of these two games can give you as much as you want in from half to three-quarters of an hour.

I have never done any of those 'ten in a train-the-morning-make-you-beautiful courses,' so I cannot tell of their utility or otherwise. Personally I find myself quite incapable of any exercise until I have plunged headlong (not quite literally) into a cold bath. I always take a cold bath in the morning—a traditional superstition from years gone by when we were compelled at school so to do. I've never quite overcome this cold-bath complex, and rationalize by pretending that it protects me against the attacks of the insidious influenza germ.

Should a man who wants to succeed in sport give up nicotine and alcohol? Here again depends entirely on the standard which he desires to attain. Excess in either of these narcotics should be avoided by everyone, and even mild indulgence may do harm. It is just that possibility which the man who has ambitions for real success in sport cannot afford to risk. For he cannot take the chance of any loss of efficiency, even half per cent.—half a yard in a hundred—through smoking or drinking.

There are many little things which I used to do and which I am sure helped to keep me fit. Running after an L.G.O.C. motor-bus—one of those marked 'speed not to exceed 22 m.p.h.' is splendid exercise—and despite the fact that I used to be able to run at nearly double the advertised speed, I always had more than my work out out to catch the rapidly-disappearing vehicle.

(Continued a foot of column 1.)

(Continued from foot of column 2.)

Running up a moving staircase as fast as one can, one step at a time, is also a first-rate method of keeping fit. During rush hours this form of entertainment is neither easy to obtain nor popular in execution.

Dancing would be excellent for keeping fit were it not for the uncongenial atmosphere of so many dance halls. Golf I find a most excellent relaxation, though not really violent enough for my temperamental.

But after all the main secret of keeping fit is using common-sense—refusing to burn the candle at both ends and in the middle, and getting regularity into as many of one's everyday actions as possible.

'Be moderate and regular in all things.'











# Sunday's Programmes continued (November 25)

**5WA CARDIFF.** 352 M. 250 KC.

## 3.30 AN ORCHESTRAL CONCERT

NATIONAL ORCHESTRA OF WALES  
Conducted by W. SEWICK SMITH, WAITE

Overture, The Butterfly's Boy

HEDDLE NASH (Soprano) and Orchestra

Alb. Moon of my Delight (In a Foreign Country)

ORCHESTRA

Lyric Suite, Op. 54..... Grieg

THIS Suite, which was part of the programme of his own music which Grieg conducted at his last appearance in London, in May, 1906, owes its origin to the conductor Seidl. It was Seidl's idea to arrange some of the popular piano-forte pieces for orchestra. When Grieg himself saw these, the idea pleased him but he thought the orchestration rather Wagnerian for the slight nature of the tunes. He accordingly re-arranged them more simply himself, and instead of an first number which Seidl and 'Bell Ringing', he substituted *The Shepherd Lad*, a little more pastoral tune. The second number is the Norwegian *Rustic March*, the third *Notturno*, and the fourth the jolly *March of the Dwarfs* which has been a favourite of Norwegian and German.

THE LYRIAN SINGERS

Conducted by E. IDLOES OWEN

Hymn before Action... Walford Davies  
Hymn to Cynthia... Barthold Toura  
Hymn to Apollo ('Ulysses')  
Gounod, adapted by Percy Fletcher

ORCHESTRA

Lobster and Gigue ('Much Ado about Nothing')  
German

HEDDLE NASH

My Lovely Celia  
Fugue has such charming graces  
The Pretty Creature  
High no more, Ladies... Aiken, Stainer and Bell

LYRIAN SINGERS

Wake to the Hunting... Farrar  
A Red, Red Rose... G. F. Waters  
Ode to the Nightingale... J. Owen Jones  
Crossing the Bar... J. Morgan Lloyd

ORCHESTRA

Ballet Music, 'Bouffes'... Montkowski

5.0 S.B. from London

5.45-6.15 app. S.B. from Manchester

6.30 S.B. from Buenos

8.0 S.B. from London

8.45 THE WEEK 4.0

1. Appeal on behalf of the Bristol and Clifton  
1. Artist Nurses Society by Mr. CHARLES WALL

8.50 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

10.40-11.0 The Silent Fellowship

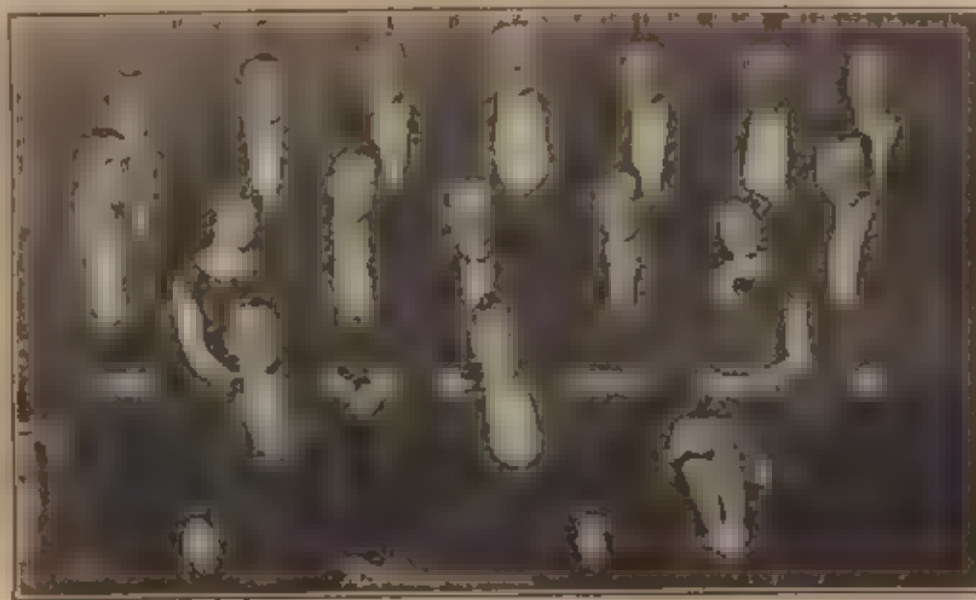
55X 204.1 M. 1,020 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Manchester

6.30 A Religious Service

In Welsh  
Relayed from Capel Gomer Welsh  
Church  
Swansea



The Lyrian Singers, conducted by E. Idloes Owen, take part in the afternoon concert from Cardiff today

Emyn 164 (Llawlyf Mollant), 'O Arglwydd Doed  
by Deyrnas Di  
Darllen: Eclia xl, 18-26; Acta xvii, 22-31  
Emyn 334, 'O Arglwydd Dduw Rhaglunioth'  
(weddi)  
Emyn 202, 'Mae Duw yn lloed pob lle'  
Pregeth: Y Parch R. S. Roobus.  
Emyn 333, 'Pe Ddaw Ynblith y Duwiau'  
Yr Weddi Apostoladaid  
Gwerau—Llan

6.0 S.B. from London

9.0 Musical Interlude relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 328.1 M. 920 KC.

3.30 S.B. from London

5.45-6.15 app. S.B. from Manchester

8.0 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

6PY PLYMOUTH. 400 M. 780 KC.

8.0 S.B. from London

5.45-6.15 app. S.B. from Manchester

8.0 S.B. from London

8.45 THE WEEK 8.0  
Appeal on behalf of the Homeless and the  
Homeless, by Mr. S. J. Jones  
Appeal on behalf of the Homeless and the  
Homeless, by Mr. S. J. Jones  
Appeal on behalf of the Homeless and the  
Homeless, by Mr. S. J. Jones  
Appeal on behalf of the Homeless and the  
Homeless, by Mr. S. J. Jones

The residents of the Homeless are now  
two in number. They have the benefit of  
the Homeless and the Homeless, by Mr. S. J. Jones  
The residents of the Homeless are now  
two in number. They have the benefit of  
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The residents of the Homeless are now  
two in number. They have the benefit of  
the Homeless and the Homeless, by Mr. S. J. Jones

8.50 S.B. from London  
9.0 Local Announcements

10.30 Epilogue

2ZY 324.5 M. 780 KC.

## 3.30 Dream Valley

LILY ALLEN

Soprano

Dream Valley (Soprano)

JOHN CITROEN (Relations)

The Question... Shelley

THE AUGMENTED NORTHERN WIRELESS  
ORCHESTRA

On Hearing the First Cuckoo in Spring... Delius  
Second Suite, 'The Wand of Youth'... Elgar

JOHN CITROEN

A Reverie, 'Dream Children'... Charles Lamb

ORCHESTRA

Dream Children... Elgar

ELGAR'S interest in young people appears  
in quite a number of his compositions. This  
Suite might be described as a Fantasy on a quo-  
tation from Charles Lamb, from the reverse  
which Lamb calls by the same name—'Dream  
Children.' The first dreamy tune is played very  
softly by the two clarinets in thirds; it is largely  
used throughout the first movement. In the  
second movement, two delicate themes are heard  
together, one on the clarinet and one on the  
strings, and the whole little movement is woven  
of the softest and faintest texture. It closes,  
and brings the little Suite to an end, with a  
reminder of the wistful tune of the opening.

LILY ALLEN

If there were dreams to sell  
Come to me in my dreams  
A Dream Garden

JOHN CITROEN

Dream Children... Elgar







**7.45**  
**Clapham**  
**and**  
**Dwyer**

**MONDAY, NOVEMBER 26**

**2LO LONDON & 5XX DAVENTRY**

(351.4 M. 830 KQ.)

(1562.5 M. 192 KQ.)

**Cecil Lewis**  
**presents a**  
**Max Mohr Play**

- 10.15 a.m. The Daily Service  
10.20 W. J. ...  
11.0 Love, the magician De Falla  
12.0 Cathcart Lynn (Contralto)  
12.30 Jack Payne and the B.B.C. Dance  
1.0 The London City Hooty Orchestra  
2.0 Musical Interlude  
2.20 Musical Interlude  
2.30 Miss Ronda Power: 'What the Outdoors  
Saw—X, Corpus Christi Day'

- 3.0 Musical Interlude  
3.5 Max R. A. ...  
3.20 ...  
3.25 A Studio Concert  
4.15 Alphonse et Cloe and his Orchestra  
5.15 THE CHILDREN'S HOUR  
Piano Solo, Interlude 'Palmarella'

- 5.20 ...  
5.25 ...  
5.30 ...

- 5.35 ...  
5.40 ...  
5.45 ...

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7.35 ...

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7.40 ...  
7.45 ...

- 7.45 ...  
7.50 ...  
7.55 ...

**9.35 'CARAVAN'**  
A Comedy in Four Acts  
by Max Mohr  
The English Version by SUSAN BEHN  
and CECIL LEWIS  
The Persons  
Kaleve (a Dancer) ... ERIC PORTMAN  
Leonine his Wife KATHLEEN LACEY  
Garlon a Merchant, FRANK PETLEY  
Sandmann an Agent  
REGINALD PURDELL  
A Waiter RICHARD GOULDEN  
A Nigger HARVEY BRADAN  
A Little boy PERCY PARKIN  
A Caravan Guide ABRAHAM SOFAER  
1st Policeman EUGENE LEA Y  
2nd Policeman BIGH CHESMAN  
The Scenes  
North Africa, in a Harbour Town  
near the desert, or in the desert itself.  
Time: The Present.



Once more we are indebted to Mr. Cecil Lewis for an opportunity of renewing our acquaintance with Max Mohr and his harlequinade.

His characters are really eternal aspects of humanity whom the dramatist arranges and re-arranges, but achieves always the same result—a portrait of mankind as seen by Max Mohr. We always like the picture, but wonder, when the play is over, whether the likeness is really a good one.

The background this time is neither the Arctic waste nor an Austrian castle, but the Sahara desert. The 'Improvisator' is now a kind of dubious dragoon.

All the other characters begin by being discontented with the world of reality because they mistake it for the real thing, but by the time the dust of the desert has got into their eyes, they see more clearly and are eager to start life afresh.

At the end of the play the Arab guide perhaps expresses our feelings for us: 'Pardieu.'

of his pieces that that popularity rests. It is a ...  
all the Violin and Pianoforte music to be played in this week's 'Foundations of Music' series is unknown except to violinists, but it is all so ...  
are sure to wonder why it has not more often been played.

The piece itself is a very fine three signature ...  
Two Duets for violin and pianoforte follow the Sonatina, in which Sch. best disclaims any intention to follow out a set plan. He calls them simply 'Duos.'

The series includes also a number of ...  
known of Schubert's violin and pianoforte pieces, the so-called Rond. ...  
which really is a brilliant ...  
instruments, will form a happy ...  
to the week's feature.

7.0 Mr. James Agate: Drama ...

7.15 Musical Interlude

7.25 Signor S. BREGGIA  
Italian Talk—V

Enrico Castelnuovo, from the ...

**7.45 Vaudeville**

JULIAN ROSE (Hobrow Cornelian)  
NORMAN LINTON (Hobrow Cornelian)  
ELITE (Hobrow Cornelian)  
CLAPHAM and DWYER  
Another Sign of ...  
GILBERT MAURICE and DORIS ROSE  
(Comedy Duo)  
JACK PAYNE and the  
B.B.C. DANCE ORCHESTRA  
and the  
DANCING SISTERS

8.0 WEATHER FORECAST, SECOND ...

8.15 Topical Talk

8.30 Local Announcements (Daventry only) Ship ...

**9.35 'CARAVAN'**  
(See centre column)

**11.0 12.0** (Daventry only) DAN ...  
NEWTON, from ...

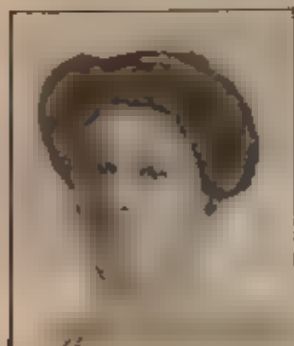
(Monday's Programmes continued on page 520)

(Continued at top of column 3.)



# BARONESS ORCZY'S APPEAL.

Take Up Pelmanism—"Not a Man or Woman Who Would Not be Benefited."



The Baroness Orczy.

plainly before you," she says.

"There is no man or woman living who has not been endowed with Mind and Memory and Will, just as they have been endowed with a body.

"But in just the same way as the body becomes stiff and useless and atrophied if it be not given the chance of exercising its proper functions, so the higher functions of man's entity do in most cases remain torpid and dormant for want of simple and regular activity.

"Even the most superficial glance into the 'Little Gray Books' of Pelmanism will open up the most dazzling possibilities and reveal the fact that the mind can be trained to a high degree of perfection.

## The Road to Success.

"You can attain your heart's desire with just a very little application, a very little self-discipline, and let the Pelman Institute do the rest for you. Put yourself in their hands, and let them take you by easy stages—every one of them a delight—along that beautiful road which will lead you inevitably to success, let them smooth away for you all those difficulties which have stood in your way hitherto: if your Will has been feeble, they will show you how to strengthen it; if your Memory is uncertain, they will show you how to render it more keen; they will give you Self-Confidence, which is the essence of power, and Determination, which is the foundation of proficiency.

"Once you have started on the Pelman Course, let me assure you that you will not wish to rest till you have gone through to the end. There are 12 'Little Gray Books,' each of which represents one week of simple, easy, exceedingly pleasant mental and bodily exercises. If you do these and follow the advice given you in the books each succeeding week will see you just a little more self-reliant, just a little more confident, a little more certain of ultimate success.

"Believe me, I have studied the little books, each of them a small gold mine which goes to enrich the brain. There is not a man or woman living who would not derive some benefit from them, and there are thousands—nay, millions—to whom they would mean just the difference between a life of mediocrity and disappointment and one of prosperity and of triumph."

Every reader who wishes to follow the Baroness Orczy's advice should write to-day (using the coupon printed on this page) for a free copy of a little book entitled "The Efficient Mind," which contains a full description of the Pelman Course and shows you how you can enrol on specially convenient terms.

In this book you will read something about the wonderful work that Pelmanism is doing to-day. You will read how Pelmanism trains the senses and brings increased power and

energy to your mind, how it strengthens your Will, how it develops your Personality; how it cultivates those factors which make for Courage, Initiative, and Determination; how it banishes Timidity and Nervousness, and drives away dark, gloomy, morbid, and 'defeatist' thoughts; how it helps you to take up a more cheerful and optimistic attitude towards life; how it enables you to cultivate an appreciation of the finer and more beautiful aspects of existence.

## Remarkable Results.

This is borne out by remarkable letters received from those who have taken up the Pelman Course. Here are a few extracts from some of these—

A Teacher writes: "I have more self-confidence and am not so subject to fits of Depression."

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

A Civil Servant writes: "I began the Course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these fears away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation, and in my appearance."

A Shorthand Typist writes: "I have found a much greater interest in life. I am much happier, for I have found the pleasure which comes from Self-Confidence."

A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life."

A Shop Assistant writes: "I have learnt how to get the most enjoyment out of life, that life is worth living, how to love Nature—truly it is a wonderful world! All this I attribute to Pelmanism."

A Manager states that as a result of Pelmanism he has received the following benefits: "Salary increased from £230 per annum, first to £400, then to £600, now to £1,000 in two years. My age is 35 years."

A Canon writes: "I have experienced much benefit, and wish I had undertaken the Course earlier in life. Had I known at the age of 20 certain things which I know now—largely through the Pelman lessons—I think I could have avoided one or two painful nervous breakdowns. . . . To summarise (and employ a fashionable word) I think I have gained a better orientation towards life."

## What Pelmanism Does.

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

Depression	The "Inferiority Complex"
Timidity Shyness	Indecision
Defeatist ideas	A sense of Will
Worry	Debility
Procrastination	Procrastination
Mind Wandering	Brain lag

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

Concentration	Organising Power
Observation	Drive Ability
Perception	Forcefulness
Optimism	Courage
Cheerfulness	Self-Confidence
Judgment	Self-Control
Initiative	Tact
Will Power	Reliability
Decision	Driving Force
Originality	Salesmanship
Resourcefulness	Business Acumen

and a Reliable Memory.

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

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you find that you are able to live a fuller, richer, happier and more effective life.

## Simple and Easy.

Pelmanism is quite easy and simple to follow. It is exceedingly interesting, and only takes up a few minutes daily.



The books are printed in a handy "pocket size," so that you can study them in bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

The coupon is printed below. Fill it up and post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind" and full information about the system that has done so much for others and the benefits of which are now obtainable by you. Call or write for this free book to-day.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultants will be delighted to have a talk with them, and a free copy of the book will be sent.

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

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# MONDAY, NOV. 26

## 5GB DAVENTRY EXPERIMENTAL

(481.5 M. 210 K.C.)

STUDIO RECORDS WILL BE PLAYED

### 3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Overture, 'The Flying Dutchman'.... Wagner  
 Thomas, M. J. Jones  
 The March of the Cossacks..... Monckuski  
 Gavotte ('Mignon')..... Ambrosius Thomas  
 Ave Maria..... Bach/Gounod  
 Suite of Ballet Music ('Romeo')..... Wagner

### 4.0 JACK PATTER and the B.B.C. DANES ORCHESTRA

PAULINE and IAN (Astronauts in Dances)

### 5.0 A Ballad Concert

HILDA SEARLE (Soprano)  
 RICHARD FORD (Baritone)  
 HILDA SEARLE  
 A Lush's Love Song  
 Love, the Jester  
 At the Well

5.8 RICHARD FORD  
 The Emigrant  
 Graham Peel

6.15 HILDA SEARLE  
 Come out, come out, my Love  
 Buy my Roses  
 David Slater

6.22 RICHARD FORD  
 Ho, Jolly Jenkins  
 The Jug of Punch  
 Chas. Wood

6.30 THE CHILDREN'S HOUR  
 Items by AUNTIE ROSE, UNCLE LAUREN and HORACE of Nottingham  
 'Dug from the Earth—Mercury,' by O. Bolt  
 Songs by NOLA DESMOND (Soprano)

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

### 6.30 Light Music

(From Birmingham)  
 THE BIRMINGHAM STUDIO ORCHESTRA  
 Conducted by FRANK CASTLE

Overture, 'A Fool's Paradise'..... Flux  
 Fantasia, 'The Pearl Fishers'..... B. J. de Tavan

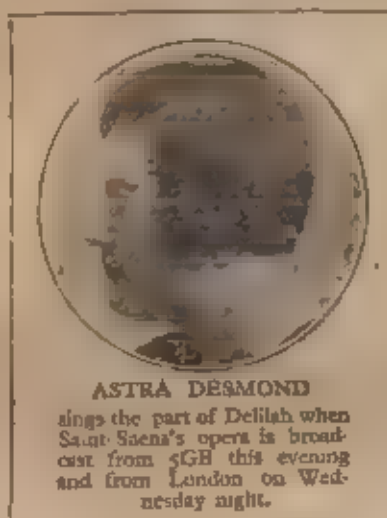
ON its first production, Blaset's opera, *The Pearl Fishers*, had a very good reception. That was in 1923 when it was first produced at the Theatre Royal, Covent Garden. The opera has since been produced in many other theatres and has always been a popular success. The tale, however, is not one which can be followed as it is a very complicated one. The opera is a story of two young people, a girl and a boy, who are in love. The girl is a Christian and the boy is a Hindu. They are both of noble birth and are both very beautiful. The story is a very interesting one and is well worth a try. The opera is a very good one and is well worth a try. The opera is a very good one and is well worth a try.

full would be almost lost to the world for selections and for the first time in the history of the world. The opera is a very good one and is well worth a try. The opera is a very good one and is well worth a try.

6.52 THE BROKEN VASE  
 The Broken Vase..... Arnsky  
 Dearest Little Maiden..... Dargomysky  
 Go not, happy day..... Frank Bridge  
 Come by my side..... Butterworth

ORCHESTRA  
 Selection, 'The Firefly'..... } From  
 Russian Dance

7.20 NOLA DESMOND  
 The Broken Vase..... Arnsky  
 Dearest Little Maiden..... Dargomysky



**ASTRA DESMOND**  
 sings the part of Delilah when Saint-Saens's opera is broadcast from 5GB this evening and from London on Wednesday night.

First Phylaxine..... JOHN COLLETT  
 Second Phylaxine..... STANLEY LEBY  
 Chorus of Hebrews and Phylaxine  
 THE WIRELESS CHORUS  
 Chorus of Hebrews and Phylaxine  
 THE WIRELESS SYMPHONY ORCHESTRA  
 (Leader, S. KNEALE KELLEY)  
 Conducted by PERCY FITZ

(An article on the opera appears on page 340 of this issue)

8.30 Musical Interlude  
 8.45 'Samson and Delilah' (Continued)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

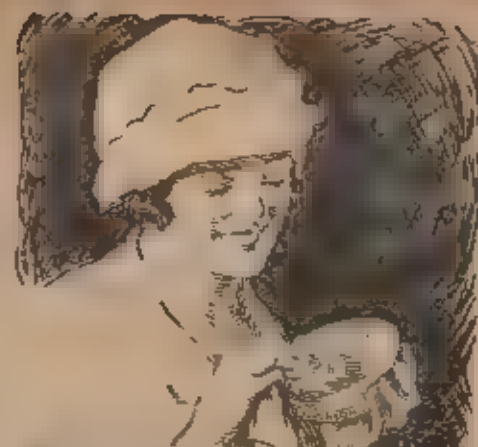
10.15 DANCE MUSIC GEORGE FIFER'S BAND from the Kit-Cat Restaurant

11.0-11.15 THEA CLARA LIND, CONDUCTED BY LEONARD NEWTON, from Grosvenor

Monday's Programmes continued on page 327

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

### 7.45 'Samson and Delilah'

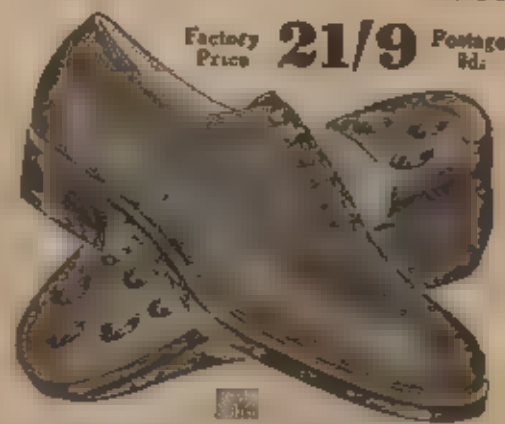


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# Monday's Programmes continued (November 26)

**5WA CARDIFF.** 253 M. 250 KC.

## 1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Meditation ("The Light of Life") Elgar

THIS short oratorio deals with the resurrection of a man who had been buried for three days. The Meditation, for orchestra, is a Prelude to it, and is sufficiently well described by its name.

Not to Be Forgotten Debussy  
Fauré's Requiem Schumann  
Valse Capricieuse Chopin  
Overture, "Fingal's Cave" Mendelssohn

ON his first visit to this country, as a young man of twenty, Mendelssohn was particularly impressed by the rugged beauty of the Western Isles of Scotland. On his first night at Fingal's Cave, to which he was rowed out by the islanders, he wrote down the tune which afterwards became the Overture. It is a beautiful and stirring piece, and is one of the most popular of his compositions.

2.30 BROADCAST TO SCHOOLS:  
"SCHOOL OF REVERENDS," School Plays and the Teachers—IV, Hints on Make-Up and Costume

3.0 London Programme relayed from Daventry

3.15 KATE STEVENS FRANKLIN "The Dawn of Science"  
—IV, Demosclerosis

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant

5.15 "THE CHILDREN'S HOUR"

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 IVAN FLEMING and PHYLLIS SCOTT  
In Old Time Popular Song

## 8.0 Chamber Music

Relayed from the Concert of the Bristol University Musical Society

THE CHAMBER MUSIC

ARTHUR CATTELL; BERNARD SACRE; LAL BENCE TURNER; JONAS C. HUGHES

Quartet, I. Allegro moderato; Assai vivace rhythmique. This Quintet, VII et suite

IT is an interesting measure of the rapid march of music in our time, that Ravel, regarded less than a generation ago as the arch-apostle of France of modern impressionism, is now accepted as the foremost representative there of the older order, upholding the tradition which can be logically traced from the classics through Saint-Saëns and Fauré.

This Quartet, dedicated to his dear Master, Fauré, is an early work; revised by Ravel, it appeared in its present form in 1910. The chief difficulty which it presents to the ordinary listener is the sense it is apt to give him of being fragmentary, only after repeated hearings does its consciousness become clear. The first movement, however, is fairly easy to follow, and its two main tunes, the first appearing at the beginning on the first violin, and the second, also on the first violin a little later, are quite straightforward melodies which are easily recognised throughout the movement.

The second begins with a very quick figure which gives place soon to a little fragment of song-like tune on the first violin, and though the tune and the mood change frequently, these two, as well as another melody broadly played by the first violin, will be heard to have the chief say in it. The third movement is for the most part in a very slow time, although it, too, changes here and there to a livelier mood. The melody which listeners will find it easiest to keep in mind is one which the viola plays at the beginning of the movement.

The last movement begins stormily, and soon there is a calmer section with a broad melody in which all the instruments share. On alternations of these two the short movement is made up. Quartet No. 2 in F. . . . . Schumann  
Allegro vivace; Andante quasi largo; Scherzo; presto; Allegro molto vivace

IT is not easy to describe in words, as a listener recently asked the B.B.C. to do, what is meant by "Romantic" music. To any who listen attentively, Schumann's music itself answers the question much better than we could do, and nowhere more convincingly than in this string quartet. The big opening theme is itself a romance, which is further expounded in the slowly played second theme. The first movement is simply and compactly made up in the traditional way of these two. The slow movement is a set of variations, four in number, on the song-like tune with which the movement opens. Thereafter the theme is repeated, and a short coda in the manner of the second variation forms the close. The third movement is a Scherzo and Trio in the usual form, both hurrying along briskly, and in the last movement, like the first, there are two tunes, a swift-toned one at the beginning and one of a more tender character towards the end.

9.0-11.0 S.B. from London (9.30 Local Announcements)

**5SX SWANSEA.** 254.1 M. 1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 Musical Interlude relayed from London

9.35-11.0 S.B. from London

**6BM BOURNEMOUTH.** 328.1 M. 1,020 KC.

2.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

**5PY PLYMOUTH.** 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
An Aerial Ship Launch

Plymouth's New Radio Flying Boat. She is due to leave the studio at 5.15 p.m. and should reach Sunset Land by 6.0 p.m.

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

**2ZY MANCHESTER.** 384.6 M. 750 KC.

2.0 London Programme relayed from Daventry

3.15 THE NORTHERN WIRELESS ORCHESTRA  
W. HADLEY WILSON (Boss)

J. TURNER and MARY CROSSFIELD (Pianoforte Duo)

Manchester Programme continued on page 528.

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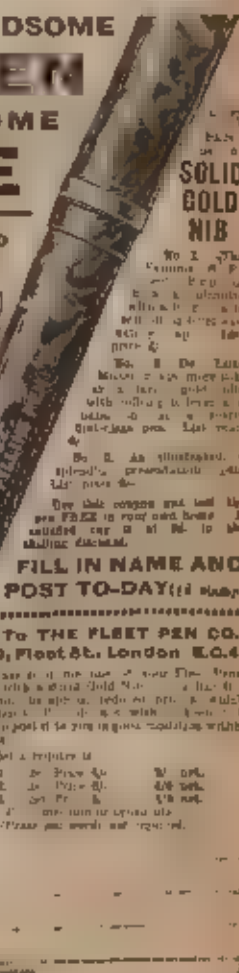
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**For South Wales  
Listeners.**

### Another Military Programme

CARDIFF has had many  
on War-time Reminiscences  
songs and choruses that  
In  
A  
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the programme with *Marches* by Kenneth  
It is all sung *When the Regimental Major's on Parade*  
The Trumpeter, and other songs, and the Station  
Radio Players will present a Military 'Re-  
drama,' by E. A. Bryan, entitled *Curry Me Out*  
The Orchestra will conclude the programme by  
playing *Boys of the Old Brigade*

### Who Has Written

**P**HILIP THURKESSE, about whom Mr. Kyrle Fletcher will speak on Thursday, December 6, at 7.0 p.m. next, regarded himself as a professional writer. He wrote for two reasons—because it pleased him to leave records of his impressions and opinions, and because he had to have some method of publicity when he was conducting one of his bitter quarrels. It is doubtful if any man has had more dogmatic opinions or has expressed them with such gusto in such muscular prose. He is not a major figure in English literature, but he occupies his own corner, where he may be examined by those interested in the vigour and harshness of life.

<sup>1</sup> *Echoes and Harmonies.*

**H**UMANS are apt to count lots and to ignore values, and in spite of the dictum that the stars are not at fault when we do not succeed, poets and lovers frequently sing praises to the stars when the influences seem favourable. Their utterances on the subject have been so inebriated that Cardiff Station is arranged in a series of programmes under the general heading of 'Ethereal and Harmonious,' and the first was given on Saturday evening, December 8. The programme is devoted to Venus, known to the medievalist as the lesser benefic, and to an unknown and modern as the goddess of love and beauty.

*The Assembly Room Concerts.*

**T**HE Concerts at the Assembly Room, 11, 13, & 15, Hall, Carcass, continue to attract regular concert-goers. As the hall is somewhat small in the minds of the public rather with formal dinners and receptions than with music, the proverb about hanging the horse to the water is reversed. When the curious overcome their diffidence they are delighted and regret that they missed the earlier concerts. Mr Tom Pickering the Welsh tenor, sang at one of the series recently, and he was greatly impressed by the importance of the movement. He receded the day when day was plentiful in the morning valley. A man who had been the envy of his neighbours because he had been able to buy a piano. A short time after the neighbour saw him with much toil pushing the piano up the hill. He sympathized with the owner and was sorry to see that he had to sell it so soon. "Sell it," said the astonished man, "not likely—I'm going for my first."

The artists at the concert on Thursday December 6, will be John Thorne (baritone) and Brown (violin), and at another, on Saturday December 8, Dorothy D'O'Neay (contralto) and Max Muckle (violin). The prices of seats are 2s. 6d. and 1s. 6d.; orchestra 6d.

Continued on page 31

<p><b>5.15</b> <i>London</i> <i>Pr...</i></p> <p><b>6.0</b> <i>London</i> <i>Pr...</i></p> <p><b>7.45</b> <b>A Light Orchestral Concert</b></p> <p><i>Relayed from the Hotel Majestic</i></p> <p><b>THE MAJESTIC CELEBRITY ORCHESTRA</b></p> <p><i>Music Director: LEONARD W. BRIGHT</i></p> <p><b>Overture: 'The Merry Wives of Windsor'</b></p> <p><b>Fantasia: 'Mausme Butterfly'</b></p> <p><b>WALTER GLENNE (Tuba)</b></p> <p><b>A Barcarole at Dawn</b></p> <p><i>(Chorus arr. Ronald Baccusini)</i></p> <p><b>Chorus: 'The Boat Song'</b></p> <p><b>ORCHESTRA</b></p> <p><b>Entr'acte: 'First and Second Serenades'</b></p> <p><b>Manature Suite</b></p> <p><b>WALTER GLENNE</b></p> <p><b>Annabel Lee</b></p> <p><b>ORCHESTRA</b></p> <p><b>9.0-11.0 S.E. from London (9.30 Local Announcements)</b></p>	<p><b>2.50</b> <b>ABERDEEN</b></p> <p><b>3.0</b> <i>Pr...</i></p> <p><b>3.45</b> <i>Pr...</i></p> <p><b>4.00</b> <i>Pr...</i></p> <p><b>4.50</b> <i>Pr...</i></p> <p><b>5.15</b> <i>Pr...</i></p> <p><b>7.45</b> <i>Pr...</i></p> <p><b>9.0-11.0</b> <i>Pr...</i></p>
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### Other Stations.

[illegible][illegible][illegible]

A CONCERT FROM ST. ANNE'S

A Light Orchestral Concert will be relayed from the Hotel Majestic, St. Anne-on-Sea, and broadcast from Manchester this evening at 7.45. On the left above is a portrait of Mr. Gerald Bright, director of the Majestic Celebrity Orchestra, and on the right the Hotel itself.



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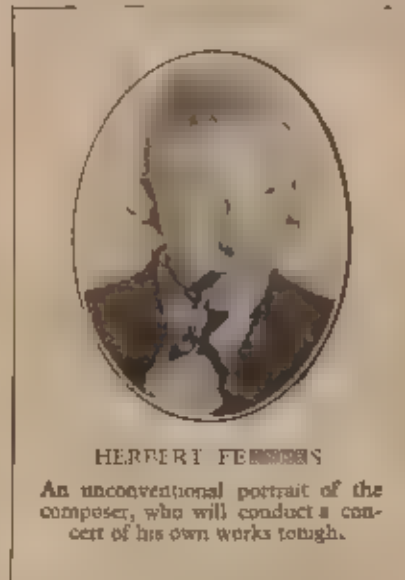


**9.15**  
**'Music and the Ordinary Listener'**

**TUESDAY, NOVEMBER 27**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,582.5 M. 192 KC.)

**9.40**  
**Herbert Ferrers conducts his own Works**

- 10.15 a.m. The Daily Service**  
**10.30 (Daventry only) TIME SIGNAL, GREENWICH.**  
**11.0 (Daventry only) Gramophone Records**  
**12.0 (Daventry only) THE STUDIO**  
**1.0 (Daventry only) THE BIRD TALK**  
**1.15 (Daventry only) ALPHONSE DU CLOS and his ORCHESTRA**  
**2.25 (Daventry only) East Coast Fishing Bulletin**  
**2.40 Sir WALFORD DAVIES**  
**(a) A Beginner's Course**  
**(b) An Intermediate Course with a Short Concert**  
**(c) A Short Advanced Course**  
**3.30 Musical Interlude**  
**3.35 Monsieur E. M. STRYKMAN: Elementary French**  
**4.0 LOUIS LEVY'S ORCHESTRA**  
**4.15 Sir CHARLES GRANT ROBERTSON (Principal)**  
**4.30 LOUIS LEVY'S ORCHESTRA**  
**5.15 THE CHILDREN'S HOUR**  
**5.45 Miss V. JACKVILLE WEST: Modern English**  
**6.15 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**  
**6.30 Musical Interlude**



**HERBERT FERRERS**  
An unconventional portrait of the composer, who will conduct a concert of his own works tonight.

- 6.45 THE FOUNDATIONS OF MUSIC**  
**SCHUBERT'S VIOLIN AND PIANOFORTE MUSIC**  
**Played by WILFRED SMALL (Violin) and MAURICE COLE (Pianoforte)**  
**7.0 Lady ANKARET JACKSON: 'Rock Climbing'**  
**7.15 Musical Interlude**  
**7.25 Prof. E. N. DAVID ANDERSON: 'Science in the Modern World—IV, Science and Recreation'**  
**7.45 A Studio Concert**  
**MAVIS BENNETT (Soprano)**  
**FRANK TITTERTON (Tenor)**  
**7.55 FRANK TITTERTON**  
**My heart a ship at anchor lies ('Princess of Kensington')**  
**To Anthea...**

**8.0-8.30 (Daventry only) Mr. NORMAN WALKER: 'How to begin Biology—IV, Search the Chief Food Reserve in Nature.'** Relayed from Leeds

- 8.2 OVERT**  
**Irish Love Song ... Kathleen O'Connell**  
**Romance and Polacca (Mignon) ... Ambrose Thomas, arr. W. Robertson**  
**8.14 Mavis BENNETT**  
**Three X-mas ... Kenneth Wright**  
**8.22 FRANK TITTERTON**  
**Martha ('Martha')**  
**8.30 OVERT**  
**8.41 Mavis BENNETT**  
**Little Birdies ... V. Hely-Hutchinson**  
**When Chloris Sleeps ... 4 Little Girls**

- 8.48 OVERT**  
**Ah! Sweet Mystery of Life ... Victor Herbert**  
**The Merry Posant (Waltz) ... Fall**  
**9.0 WEATHER FORECAST AND GENERAL NEWS BULLETIN**  
**9.15 Sir WALFORD DAVIES Music and the Ordinary Listener**  
**9.35 Local Announcements (Daventry only) Shipping Forecast**  
**9.40 AN ORCHESTRAL CONCERT**  
**MUSIC BY HERBERT FERRERS**  
**THE WILFRED SMALL ORCHESTRA**  
**ORCHESTRA**  
**First Movement No. 1 'Captain Crumshank's Rigadoon'**  
**9.45 STUART ROBERTSON and Orchestra**  
**Three Old English Songs, newly arranged**  
**Drink to me only with thine eyes, Early one morning, Light o' Love**  
**9.55 ORCHESTRA**  
**Pastoral Suite for Strings and two Horns, 'In Arden'**  
**Allegro; Andante; Allegro giocoso**  
**10.12 STUART ROBERTSON**  
**Heracles**  
**Dan Fall's Song**  
**A Prayer of the Open Road**  
**(The Composer at the Pianoforte)**  
**10.20 ORCHESTRA**  
**Humoresque, No. 2, Prelude and Coranto, 'Sir Toby and Sir Andrew return from Church'**  
**10.30 STUART ROBERTSON and Orchestra**  
**A Ballad upon a Wedding**  
**(Flute obbligato, FRANK ALMIRA)**  
**10.40-12.0 DANCE MUSIC JACK HAYTON'S**  
**AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club**



**THE ARDUOUS ASCENT—**

The thrills of rock-climbing will be the subject of Lady Ankaret Jackson's talk from London this evening at 7.0.



**AND THE SUMMIT ACHIEVED**

This picture, and the one in column one, show climbers scaling one of the most famous crags in the Cumberland hills.



# TUESDAY, NOVEMBER 27

## 5.05 DAVENTRY EXPERIMENTAL

(401.5 M. 810.5 M.)

7.00 AM. 11.00 AM. 1.00 PM. 3.00 PM. 5.00 PM. 7.00 PM. 9.00 PM.

19.1 THE PRINCE OF PATRICK RICHARDS  
From the Royal Theatre

### 4.0 An Orchestral Concert

(From Birmingham)

THE PRINCE OF PATRICK RICHARDS  
Conductor: FRANK CANTILL

Overture: 'The Merryweather' (Coulton)  
ODETTE DE FOUCAUX (Soprano)  
Maman dites moi: Mother, tell me...  
Chantons les amours de Jean (Let us sing of John in love) ...  
My Lovely Lulu... (Cory, arr. Lane Wilson)  
A l'opéra... (arr. Lane Wilson)

### 4.15 ORCHESTRA

Fantasia, 'A Midsummer Night's Dream' (Mendelssohn, arr. Finch)  
Daisy Snodgrass (Violin)  
Andante non troppo, Second Concerto in D Minor, Op. 22 (Wieniawski)  
G-boules (Muriel Herbert)

### 4.42 ORCHESTRA

Les Preludes (Liszt)

OVERTURE  
There's a bower of roses ('Thou Ve led Proquest')

Stanford  
Mr Heart as like a Singing Bird (Perry)

### 5.10 DAISY SNODGRASS

Songs in F Major Op. 84  
W. G. F. Jones

ORCHESTRA  
Two Dances ('Prince Igor') (Borodin)

### 5.30

THE CHILDREN'S HOUR  
(From Birmingham)

DAISY SNODGRASS (Violin)  
Songs by DALE SMITH (Baritone)  
WENTLEY ALLEN in Character Sketches

### 6.15 THE SIGNAL, GREENWICH WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

### 6.30

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

### 8.0

### A Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTILL)  
Conducted by JOSEPH LEWIS

'Froissart' (Elgar)  
THIS was the work with which Elgar made his first appearance at one of the great English Festivals—at Worcester, in 1890. It thus did a good deal to spread his fame, and was probably the first of his larger works to arouse anything at all like the interest which was even then his due. In front of the score stands a quotation from...

...when Claverly  
Lifted up her lance on high  
and Mr Newman tells us that the Overture took shape in its composer's mind from that passage in Walter Scott's 'Old Mortality,' where Claverly speaks to Morton of his enthusiasm for the Froissart 'Chronicles.' The music is indeed eloquent of Elgar's idealized view of the old world chivalry which Froissart presents to us with so much romance.

DALE SMITH (Baritone) and Orchestra  
Introduction—allegro moderato, Adagio.  
F. ...

8.20 THE DEER AND ORCHESTRA  
Introduction—allegro moderato, Adagio.  
F. ...

8.45 DALE SMITH  
Concentration...  
My Sweet Sweet...  
The Crown's Cry...  
Duncan Gray...  
ORCHESTRA  
Fourth Symphony in B Flat Minor (The 'Welsh') (Grove)

THE composer tells us himself that he cannot remember whether it was he who gave this Symphony its title. It appeared two years after he had spent a specially happy holiday in Wales, and Sir Frederic says 'it had a certain amount of Celtic blood about it, and I expect its composition was not unaccounted for by the recollections of my rambles, broken-down old piano, the hymn singing, and the honey...

There are the traditional four... almost in the strict classical form.

8.30 READING  
Prof. F. J. Noel Baker reading from 'Gallions Reach' by H. M. Tomlinson

FOR some years Mr. H. M. Tomlinson has been recognized as being not merely a brilliant journalist, but a writer of the most distinguished prose. 'Gallions Reach,' from which Professor Baker will read tonight was his first novel, and it excited the liveliest interest in literary circles when it appeared last year. The all-potential passage that will be broadcast affords a particularly interesting comparison with Conrad's books.

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15-11.15 'The Invention of Dr. Metzler'

A Play by JOHN FOLLOCK  
(From Birmingham)

Dr. Metzler...  
Helen...  
Austrian Officer...  
Rosa von West...  
Fanny...  
JAMES FRODGER  
HENRY...  
ALFRED BUTLER  
JANE ELLIS  
DORIS BURTON

An April evening in the year 1842. Rosa von West, an Austrian, is working at a piece of embroidery by the light of a reading lamp in the salon of a country house near a fortified town besieged by the Austrians. Intermittent cannon fire comes dully from the distance.

This will be preceded by  
'THE LAST TOKEN' by W. A. EATON  
Spoken by OLIVER WARD  
Incidental Music by the  
MILDRED PIANOFORTE TRIO

(Tuesday's Programme continued on page 535)

### 8.0 Birmingham Symphony Concert

# SAVES NO END OF TROUBLE!



"... thought I would try Milton. The result was nothing short of marvellous. In one night the black coating entirely disappeared, and the next morning the plate was bright and shining."

"Milton... saves no end of trouble."

"Milton acts like magic."

This is what users say in their letters about the simple Milton way. They merely leave their false teeth in a glass of Milton and water.

# MILTON CLEANS FALSE TEETH WHILE YOU SLEEP OR DRESS

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# GET LIVING REALISM WITH THIS "UNIVERSAL" SPEAKER

**Q** The complete range of Brown Instruments is described in a little booklet "How to choose a Loud Speaker." Send for a free copy.

**I**t is really quite possible to mistake the voice of this "Universal" Loud Speaker for the voice of the artiste himself. It is so real, so lacking in that artificial tone which many loud-speakers have. Opera and dance music, the lecture and the radio drama—each comes faithful and true, the opera as opera, dance music as dance music, and the lecture and the drama each as its real self. Music, the high notes and the low, it reproduces with a purity which even the most severe critic can only praise. £6 is its price, but most people agree that such living realism is worth quite a lot more. Any good Wireless Dealer will proudly demonstrate the "Universal."

£6



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1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

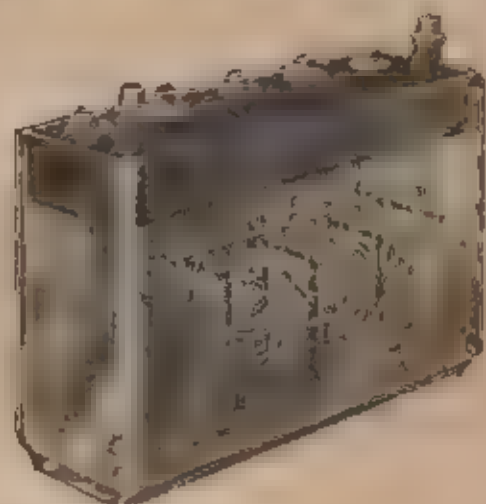
Little Orchestral Suite . . . . . *Beethoven*  
 Selection, 'Round the Map' . . . . . *Funk*  
 Waltz, 'Thoughts' . . . . . *Afford*  
 March, 'The Light Horse' . . . . . *Alton*

Y. H. Hsiao

(Continued on page 539)



# COMPARE THIS VALUE



Compare the price per volt of the Exide Type W.H.10 High Tension Battery with any other battery or battery eliminator of its capacity. Then compare the results in silence of background, purity of reproduction and length of life and you find in it the most extraordinary value on the wireless market to-day.

		WT	WH	WJ
Capacity, milliamperes hrs		10,000	4,000	2,500
Price per 10 volt unit		11/-	6/3	5/-
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Consisting of 6 W.H.10 volt units in wooden crate with detachable wire carrying handle. Very convenient unit for carrying to the charging station.

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complete.



If you have A.C. mains and would have all the advantages of Exide H.T. combined with freedom from the inconvenience of recharging, then use an Exide Trickle Charger. But remember it must be the Exide Trickle Charger for no other is entirely automatic and error-proof. It will mean the end of your H.T. troubles.

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60 VOLTS 10/6	60 VOLTS 15/6
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Also supplied in Treble and Quadruple Capacity

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#### LIGHT ON THE H.T. BATTERY

Read this 24-page Booklet. It gives the secret of good reception. Post free on 2d. stamp, but please mention the "Radio Times."

## Programmes for Tuesday.

(Continued from page 536.)

2BD	ABERDEEN.	500 W 500 W
11.0-12.0	Programme relayed from Duvotry	2.0
1.0-2.0	Programme relayed from Duvotry	2.15
2.0-3.0	Programme relayed from Duvotry	2.15
3.0-4.0	Programme relayed from Duvotry	2.15
4.0-5.0	Programme relayed from Duvotry	2.15
5.0-6.0	Programme relayed from Duvotry	2.15
6.0-7.0	Programme relayed from Duvotry	2.15
7.0-8.0	Programme relayed from Duvotry	2.15
8.0-9.0	Programme relayed from Duvotry	2.15
9.0-10.0	Programme relayed from Duvotry	2.15
10.0-11.0	Programme relayed from Duvotry	2.15
11.0-12.0	Programme relayed from Duvotry	2.15

5BE	BELFAST.	500 W 500 W
1.0-2.0	Programme relayed from Duvotry	2.0
2.0-3.0	Programme relayed from Duvotry	2.15
3.0-4.0	Programme relayed from Duvotry	2.15
4.0-5.0	Programme relayed from Duvotry	2.15
5.0-6.0	Programme relayed from Duvotry	2.15
6.0-7.0	Programme relayed from Duvotry	2.15
7.0-8.0	Programme relayed from Duvotry	2.15
8.0-9.0	Programme relayed from Duvotry	2.15
9.0-10.0	Programme relayed from Duvotry	2.15
10.0-11.0	Programme relayed from Duvotry	2.15
11.0-12.0	Programme relayed from Duvotry	2.15

## For South Wales Listeners.

(Continued from page 528.)

### Cartref—2

**W**ALES still keeps up the old customs of family reunions on Sundays, when the younger members who are studying music at the universities and in the provinces, take part in impromptu concerts at home. The same has been the case for many years. A few weeks ago, and a few more, the same lines—Cartref 2 will be given on Sunday afternoon, December 2. The Kymre Orffwrdd Choir will give Welsh hymns, Leonard Gwynne (tenor) will sing items from Handel, Gwynne and Purcell; and Frank Thomas (violin) will play Welsh airs. He will also play the *London-derry Air*, which is so popular in Wales that it passes as native music. The violin is not so well known in Welsh homes as it should be, but increased interest is taken in instrumental music of all kinds following upon the establishment of the National Orchestra of Wales.

### Little England beyond Wales

**P**EMBROKE-SHIRE is known as 'Little England beyond Wales,' and on Monday, December 3, Mr. W. H. Jones will give the first of a series of talks on this subject. Many Flemish fugitives settled in the country during the troublous times in the Low Countries, and the peaceful invasion was so thorough that they are to this day regarded as foreigners, in the sense of outsiders, by the other parts of the Principality. Anyone who doubts the persistence of the Flemish strain has only to go on a walking tour throughout the country and he will meet peasants who seem to have stepped straight out of a Van Eyck picture. Mr. Jones is Director of the Royal Institution of South Wales, which has its headquarters at Swansea.

### Other Items.

**O**N APPROVAL is the title of a Vaudeville Programme arranged for Tuesday evening, December 4, and in which several old favourites will appear. It would be unfair to give away the thread which holds the plot together, but John Rorke will sing his way through, Richard Burton will recite, and Donald Davies and Sidney James will contribute the colour and liveliness that listeners have learned to associate with their names.

Mr. Eddie Williams has given many interesting talks from Cardiff, and on Saturday, December 8, he will tell of 'Games on Board Ship.' Mr. Williams says that the 'old salt' regards the trans-Atlantic liner as an ever-present wonder, but he does not consider life on such a levathan part of the vocation known as 'following the sea.' The deck-games to be described are deck-tennis, shuffle board, quoits, rlogs, etc.

*13, Simon Street* is the title of a play by Anthony Wharton, which will be given on Friday evening, December 7. It contains some thrilling moments, and the players are keyed up to expect strange things in the back room on the second floor of the house in Whitechapel. The part of the villain John Butt, will be taken by G. Bert Hearn.

Miss Dorothy Edwards, whose first book, *Rhapsody*, had an almost sensational success, will give the first of a series of talks at 5 p.m. on Tuesday, December 4, in which she will relate some of her experiences at home and abroad. Her second book, *Winter Sounds*, has just been published.



## The Passing of an Old-time

The practice of making Mince-meat at home is rapidly becoming a thing of the past. The long and tedious task of preparing the ingredients is avoided in the modern custom of using

## 'Golden Shred' Mince-meat



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# The Third Opera of the 1928-29 Season, 'SAMSON AND DELILAH'

An Introduction to the Opera.

The Season of Broadcast Opera, which last month gave us *Pelleas and Melisande*, is to be continued this week with two performances of Saint-Saëns's *Samson and Delilah*, on Monday (Darenty, 5GB) and Wednesday (London and other stations).

TO hear Saint-Saëns play, to know and, better still, to laugh with him, these were privileges which we ordinary folk remember happily and very proudly. Even though no one had told you who he was, though you had not known that this bearded Frenchman with the fresh look of open-air health, and with the merry eyes, had been for a whole generation the greatest man of his day in his own art and his own country you would have seen it in a moment for yourself. There are some who command our respect and admiration, some who earn our gratitude, our homage even, a few who win our affection, and hold it fast. Saint-Saëns did all of these at once, and without ever claiming them. He had no need to they were his by right. Simple, kindly, generously warm-hearted, utterly sincere in his life as in his music, he was one of those who are born to lead their fellow men, not as a despot does, but as a guide and counsellor who knows the way and knows how to show it.

When he died, on a holiday in Algiers—he loved the warmth and sunshine of the South—at the end of 1921, it was truly said of him, 'The world of music and the world of men are both immeasurably poorer by his death... but we shall treasure the memory of his presence as of something at once bracing like a North Sea wind and bright with the joyousness of golden days.

Born in Paris, in 1835, of sturdy bourgeois stock, he had his first music lessons from his mother. Even as an infant he was obviously the possessor of exceptional talents. He had a natural instinct for the pianoforte, overcoming its difficulties as though they were not; he had, too, an unfailingly accurate sense of pitch, a delicate ear and an amazing memory for music once heard or played. And when to these great gifts are added, as they were in his case in generous measure, splendid health and vitality, tireless energy, and a real delight in hard work, no doubt is left of the career which lies ahead.

When he was only seven years old he began his musical studies in earnest, learning pianoforte and harmony. He had already appeared in public: at the age of five he took the pianoforte part in a Beethoven pianoforte and violin sonata, along with the violinist Bosson-Bossons. He was barely eleven when he gave his first pianoforte recital, and only thirteen when he joined the organ class at the Conservatoire. He made his last appearance as a concert pianist at the age of eighty-five, taking part in a concert of his own music, organized in honour of his birthday.

At the age of sixteen he composed his first symphony, though that was by no means

his first essay in composition, and in his eighty-fourth year he produced a new String Quartet.

Throughout all that long life he was hard



CAMILLE SAINT-SAËNS

From London today, Wednesday  
8.15 'Samson and Delilah'

Opera in Three Acts  
By SAINT-SAËNS

English Version by EUGENE OUDIN

Delilah ..... ASTRA DIAMOND  
Samson ..... WALTER WIDGON  
The High Priest of Dagon DENNIS NOBLE  
Abimelech, Saurap of Gaza

FRANK VA. KELSEY  
An aged Hebrew .... FOSTER RICHARDSON  
Philistine Messenger ..... TOM PURVIS  
First Philistine ..... JOHN COLLETT  
Second Philistine ..... STANLEY RILEY

Chorus of Hebrews and Philistines

THE WRITERS' CHORUS

(Chorus Master, STANFORD ROBINSON)

THE WRITERS' SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by PENEY PITT

9.0 Interlude from the Studio

9.35 'Samson and Delilah'  
ACTS II AND III

ever idle: the list of his works alone is evidence of tireless activity, but, besides his music, he did distinguished work in other directions too. Two volumes of essays, three

comedies which won real success on their own merits, and numerous articles, not always on musical subjects, prove that his pen was unusually adaptable. Success did not always come to him easily: he found the stage—the swiftest way to popularity in the French world of music—difficult to conquer, and *Samson and Delilah* was refused by the Paris directors. It was produced at Weimar by Liszt, doughty champion of other people's work.

It is by no means the only opera on the Old Testament tale 'Rameau and Handel, as well as other less illustrious hands have seized on it too. But Saint-Saëns's setting is the most successful, as it is the most popular, setting the barbaric drama before us as it does with a vivid sense of Eastern colour. The reproach sometimes hurled at his music, that it is scholarly rather than divinely inspired, has no basis of truth here: were it only by the universally known air of Delilah's 'Softly awakes my heart,' the opera would win its way to the affections even of those who care nothing for scholarship.

The story was dramatized for Saint-Saëns in three Acts—a Prelude and four scenes in all, by Fernand Lemaire. The English version is by Eugene Oudin.

A chorus of Israelites is heard behind the curtain, an eloquent prayer of lamentation which is continued after it rises, and we hear the oppressed people, with Samson exhorting them not to doubt the God of their race. Abimelech's taunting of the captives, his vain, brief struggle with Samson, and his death, follow. The grief of the Philistines and the rejoicing of the Israelites are broken in upon by Delilah and her maidens, and before the end of the Act she has cast her spell over the strong man.

The second Act treats of Samson's downfall. Delilah, awaiting him, is urged by the High Priest to lure from him the secret of his strength, and after a long scene in which she calls up all the power of her seductive charm, she succeeds, and robs him at once of his hair and his giant strength, so that the Philistine soldiers may make him captive. In the latter part of the Act there is a great storm of thunder and lightning vividly set before us in the music.

In the first scene of the third Act—Samson in prison—the chorus is again used with fine effect, and the second builds up a series of climaxes to a truly impressive climax. The stage setting required for it is very difficult to present at all adequately; on that score the opera is well adapted for hearing without the aid of the listener's eyes. The music itself is eloquent of the temple's falling and of Samson's last great triumph.

D. M. C.

7.45

**Next to Nothing  
on  
the Air**

**WEDNESDAY, NOV. 28**

**2LO LONDON & 5XX DAVENTRY**

(361.5 M. 830 K.C.)

(1,562.5 M. 107 K.C.)

8.15

**Saint-Saens'  
most  
Famous Opera**

10.15 a.m. **The Daily Service**

10.30 **THE DAILY SERVICE** (LONDON & DAVENTRY)  
MUSIC BY HENRY PURCELL

11.0 **DAVENTRY ONLY** (LONDON & DAVENTRY)  
MUSIC BY HENRY PURCELL

12.0 **A DAILY CONCERT**  
MUSIC BY HENRY PURCELL

12.30 **A Recital of Gramophone Records**

1.0 **THE DAILY SERVICE** (LONDON & DAVENTRY)  
MUSIC BY HENRY PURCELL

2.25 (Daventry only) **East Coast Fishing Bulletin**

2.30 **Miss G. Vox Wynn** 'Nature Story  
for Town and Country School N.  
Winter Bud'

**Musical Interlude**

3.0 **Mr. J. F. St. John** 'The Love of  
English Poetry'

3.30 **Mr. J. F. St. John** 'The Love of  
English Poetry'

3.45 **A Light Classical Concert**

**LUDWIG MAXWELL (Conductor)**  
**THE STRATTON STRING QUARTET**  
**CYRIL STRATTON (1st Violin), WILLIAM**  
**MAXWELL (2nd Violin), LUDWIG MAXWELL**  
**QUARTET OF VOICES**  
**Allegretto molto moderato e comodo**  
**Finale, allegro**

**BRAHMS' chamber music has not yet**  
won the same popularity as much  
of his other music, though musicians  
count it a very valuable part of his whole  
output. The first of his three string  
quartets, however, is not difficult to under-

stand. The first movement begins with a  
melancholy melody, which is later  
taken up by the other instruments. The  
second movement is a waltz, and the  
third is a scherzo. The quartet is  
played with great skill and feeling.

The first movement is called a  
Romance. It is built on a song-like  
melody, which is later taken up by  
the other instruments. The second  
movement is a waltz, and the third  
is a scherzo. The quartet is played  
with great skill and feeling.

The third movement, in the form of the waltz,  
Scherzo and Trio, has a theme made up of a  
wavy figure which is peculiarly his own. The  
first violin has, for contrast, a brighter melody. Here Brahms makes  
use of a device which is peculiarly his own. The  
second violin plays a wavy figure which is  
made up of the same note played across two  
octaves.

The first movement is called a  
Romance. It is built on a song-like  
melody, which is later taken up by  
the other instruments. The second  
movement is a waltz, and the third  
is a scherzo. The quartet is played  
with great skill and feeling.

4.20 **THE DAILY SERVICE** (LONDON & DAVENTRY)  
MUSIC BY HENRY PURCELL  
The Duet (If thou love me) ..... Pergolesi  
The Duet (If thou love me) ..... Scarlatti  
The Duet (If thou love me) ..... Bruni  
The Duet (If thou love me) ..... York Bowen  
The Wind blows from the North

4.35 **QUARTET**

**Quartet in E Major (One Movement) of Gershwin**  
**MISS ETHEL GREY** is a young British  
pianist who has won a reputation as a  
concert pianist. She has already won  
the Royal Academy of Music, she made a special  
concert of her own compositions. She is  
now in London, and is still unpublished.

4.45 **THE DAILY SERVICE** (LONDON & DAVENTRY)  
MUSIC BY HENRY PURCELL



# SAMSON AND DELILAH

5.15 **THE CHILDREN'S HOUR**

**Notes by MIGHTY MARCO—**  
with **CYRIL SPIERS** and **THE MAGICIAN**  
**'The Ogre Grunch and the Magic Duck,'**  
written and told by **RAULH DE ROHAN**  
There will also be 'Three Poor Marliners' Quilted  
and other Solutions, played by **THE GEORGIAN**  
**TRIO**

6.0 **Recital of Gramophone Records**

6.15 **THE DAILY SERVICE** (LONDON & DAVENTRY)  
MUSIC BY HENRY PURCELL

6.30 **The Week's Work in the Garden by the**  
**Royal Horticultural Society**

6.40 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**

**SONATA IN A MAJOR**  
A high number of music to be played in August  
**7.0 Mr. Arthur M. St. John** 'The Love of  
English Poetry'

**Musical Interlude**

**7.25 Mr. C. C. Knight** 'The Love of  
English Poetry'

7.45 **'AIRY NOTHINGS'**

2LO-cast

by

**ANONA WYNN**

**WILLIAM STUBBS**

**HARRY TERRY**

**PATRICIA ROSSBOROUGH**

**PIERS O'BRYEN**

and

**JOHN DEWENT**

8.15 **'Samson and Delilah'**

Opera in Three Acts

By **SAINT-SAENS**

English Version by **SCOTT OUDIN**

**Delilah** ..... **ANITA DESMOND**

**Samson** ..... **WALTER WINDOP**

**The High Priest of Dagob** ..... **DENNIS NOBLE**

**Samuel, Satrap of Gaza** ..... **FRANKLYN KELSEY**

**An aged Hebrew** ..... **FESTER RICHARDSON**

**Philistine Messenger** ..... **TOM FURVIS**

**First Philistine** ..... **JOHN COLETT**

**Second Philistine** ..... **STANLEY RILEY**

Chorus of Hebrews and Philistines

**THE WIRELESS CHORUS**

(Chorus Master, **STANFORD ROBINSON**)

**THE WIRELESS SYMPHONY ORCHESTRA**

Leader, **S. KNEALE RILEY**

Conducted by **PETER PITT**

(For the story of the Opera see opposite page)

8.30 **WEATHER FORECAST, SECOND GENERAL NEWS**  
**BULLETIN**

9.15 **Topical Talk**

9.30 **Local Announcements; (1st and 2nd)**  
**and 3rd Forecast**

9.35 **'Samson and Delilah'**

ACTS II AND III

11.0-12.0 **DANCE MUSIC** **JACK PAYNE and**  
**the B.B.C. DANCE ORCHESTRA**



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## WEDNESDAY, NOV. 28

**5GB DAVENTRY EXPERIMENTAL**

(40-5 M. 610 MC)

THE FOLLOWING PROGRAMME IS BEING BROADCAST.

### 3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by **RICHARD WARELL**

Overture, 'Oberon' . . . . . Weber, arr. Godfrey  
GLYN EASTMAN (Bass)  
A Free Lance . . . . . Huddocks  
O hold thy cheek . . . . . Jones  
There waits a pretty Maid . . . . . Robert Curciery

### 3.15 BAND

Allegro con brin (Fifth Symphony in C Minor) . . . . . Beethoven, arr. Godfrey  
LILIAN EVERTS (Pianoforte)  
Scherzo in B Flat Major . . . . . Chopin

### 3.35 BAND

Cornet Solo, 'Songs of Araby' . . . . . Gray  
(Soloist, P.O. Wright)  
Descriptive Piece, 'In a Persian Market' . . . . . Kestelbey

GLYN EASTMAN  
Coridon's Song  
Late Evening at  
St. Agnes Mary  
Parish

The Ballad of  
Little Billee  
Graham Peel

### 4.0 BAND

Irish Reel,  
'Molly on the  
Shore' . . . . . Dranger

LILIAN EVERTS  
Reflets dans  
l'eau . . . . . Holten  
(Soloist, P.O. Wright)

Polka-Mello . . . . . Bachmann

HAND  
Selection, 'Ruddigore' . . . . . Sullivan

### 4.30

JACK PAVEN  
and the  
B.B.C. DANCE ORCHESTRA  
PAULINE and DIANA (Instrumental Duets)

### 5.30

THE CHILDREN'S HOUR  
(From Birmingham)  
'A Comet—and a Tale,' by MARGARET MADELEY.  
Songs and Duets by CHERRIE STODDARD  
(Soprano) and ALFRED BUTLER (Baritone)  
'Traditional Sayings—Look before you Leap,' by  
WILLIAM HUGHES

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

### 6.30

Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CASTELL

March, 'Admirals All' . . . . . Bath  
CHERRIE STODDARD (Soprano)  
My Love the Swallow  
Lola (Habenera)  
Ah! though the summer moon . . . . . Herman Lohr

ORCHESTRA  
Variations on a Once Popular Humorous Song  
Haydn Wood

### 6.55

HENRIET GAYE (Violoncello)  
Chant Elegique . . . . . Van Goens  
Chanson Louis XIII . . . . . Gouperin, arr. Kreisler  
Pavane . . . . .  
ORCHESTRA  
Suite, 'Cotswold Castle' . . . . . Lehmann

CHERRIE STODDARD  
Indian River Song . . . . . Woodforde-Finden  
A Song of Andalusia . . . . . Margensen

### 7.27 ORCHESTRA

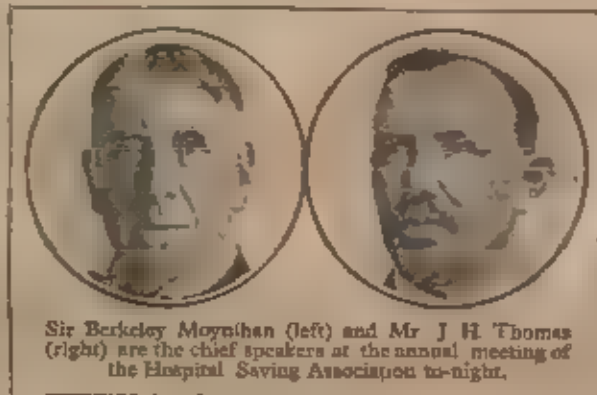
Solomon, 'The Blue Kitten' . . . . . From  
HILBERT (Cello)  
Winged (Cradle Song) . . . . . Dragon  
Scherzo . . . . . MacCunn  
Scherzo . . . . . Van Goens  
ORCHESTRA  
Suite, 'Yankona' . . . . . Thurbon

### 8.0 Spain in Music of the Nineteenth Century

(From Birmingham)

A PIANOFORTE RECITAL by MICHAEL MULLINAR  
With remarks by H. G. SHAR

Tango . . . . .  
Prelude, 'Soliman' . . . . .  
Jota Aragonesa . . . . . } Albeniz



Sir Berkeley Moynihan (left) and Mr. J. H. Thomas (right) are the chief speakers at the annual meeting of the Hospital Saving Association to-night.

THE Jota has long been one of the most popular dances in the north of Spain, especially in Aragon. There is one special Jota, known as the Jota Aragonesa, of which more than one composer has made use. It walks rhythm but with a more vigorous and lively movement.

Fete Dieu à Seville (Holy Festival) at Seville, Albeniz

### 8.30

#### Speeches

by  
Sir Berkeley Moynihan  
and  
The Rt. Hon. J. H. Thomas, M.P.  
At the Annual Meeting of the Hospital  
Saving Association  
Relayed from the Kingsway Hall

### 9.30

#### A Recital

by  
SEYMOUR THOMAS (Tenor)  
and  
EDA KERSAY (Violin)

### ORCHESTRA

Shepherd's Madrigal . . . . . Kreisler  
Caprice Tangu (Gipsy Caprice) . . . . .

### 9.40 STRONGER THOMAS

Programme of Elizabethan Music:  
Cradle Song . . . . . William Boyd, arr. Fellowes  
So sweet is the . . . . .  
La by break of dawn . . . . . Thomas Hardy  
When, as I view your comely grace . . . . .  
It was a Lover and his Lass . . . . . Thomas Hardy  
Woodfolk Hart . . . . . John Dowland, arr. Keel  
Fain would I change that note . . . . . Thomas Hardy

### 9.52 EDA KERSAY

Hungarian Dance, No. 19 . . . . .  
Hungarian Dance, No. 7 . . . . .  
Hungarian . . . . .

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHITTEN'S BAND  
from the Carlton Hotel

11.0-11.15 JACK PAVEN and the B.B.C. DANCE ORCHESTRA

# Programmes for Wednesday.

SWA CARDIFF. 353 M 850 K.C.

## 11.5-2.0 An Orchestral Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Overture, 'A Midsummer Night's Dream'

Mozart: Symphony No. 35

Symphony No. 5

Mendelssohn: Overture to 'The Tempest'

Veritable 'Peter Pan' it is, and it is a

refused to grow up. It had its birth in the

of the house in Berlin to which the family

just moved in Mendelssohn's seventeenth year

the same garden in which so much fine music

was composed. And though the

of the Clowns.

aspects, rather than too early a

birth. As has been well said of it, 'Shakespeare

himself has not more magic at command to

of cities and the

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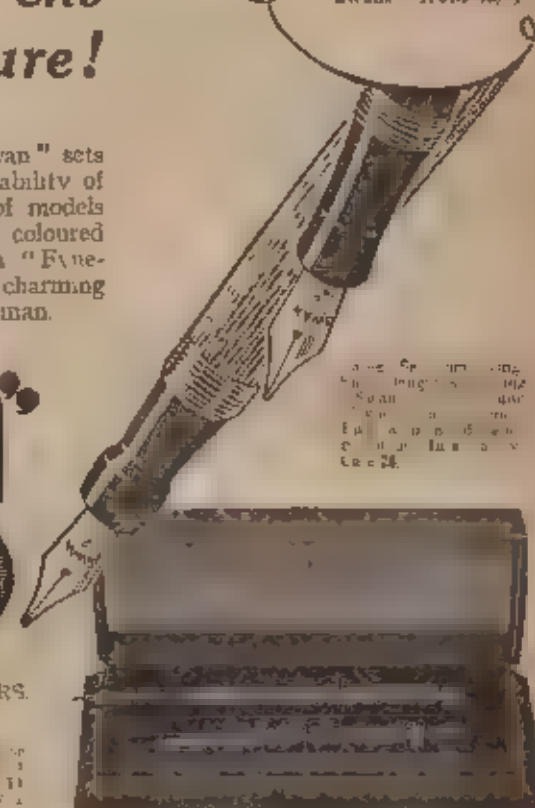


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## 2.10 BROADCAST TO SCHOOLS

1. TOBY WARNER-STAPLES: 'Stars and Strips'—IV, Sirius, the Star of a Thousand Colours

## 2.55 London Programme relayed from Daventry

## 3.45 THE STATION TRIO

FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HERBERT PENCILLER (Pianoforte)

Fantasia on Queen Melancton ... H. Pencilly

E. EMLYN DAVIES (Bantons)

Selected Songs

Grand Valse ... Deities

A ... Lyrics

E. EMLYN DAVIES

Selected Songs

Fantasia Trio ... Ireland

THIS comparatively slight work of John Ireland's presents no difficulty at all to the listener; from beginning to end it is frankly melodious and its themes are all good-going tunes

and are well remembered. There are four

of the work is played without a

break. The cello begins the first with a fine

breath melody which the violin afterwards

up. It is heard more than once at later

of the Trio, notably in the third section,

repetition of the first. The sax

slow part, and the last is very lively

## 5.0 JOHN STRAN & CAMTOWN CELEBRITY ORCHESTRA

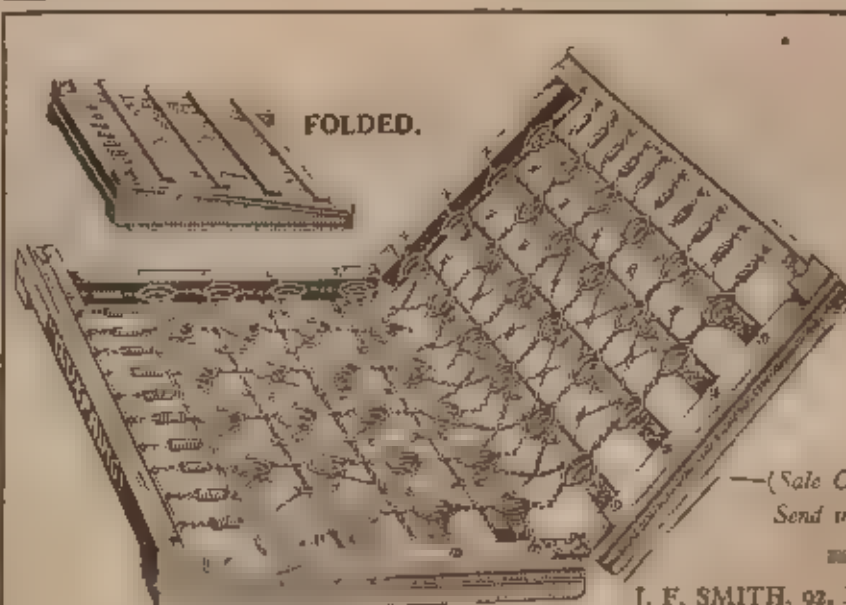
Relayed from the Carlton Restaurant.

## 5.15 THE CHILDREN'S HOUR

## 6.0 London Programme relayed from Daventry

## 6.15-11.0 S.B. from London (9.30 Local An)

(Wednesday's Programme continued on page 544.)



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# Wednesday's Programmes continued (Nov. 28)

**5SX** 294.1 M. 1,020 KC.

- 115-2.0 S.B. from Cardiff
- 2.30 S.B. from Cardiff
- 2.55 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.20 Musical Interlude relayed from London
- 9.35-11.0 S.B. from London

**6BM BOURNEMOUTH.** 320.7 M. 920 KC.

- 2.30 London Programme relayed from Daventry
  - 6.15-11.0 S.B. from London (9.30 Local Announcements; Mid-Week Sports Bulletin)
- 5PY PLYMOUTH.** 400 M. 750 KC.
- 2.25 London Programme relayed from Daventry
  - 5.15 **THE CHILDREN'S HOUR:**  
*These Children!*  
 Reading, "Children of the Heather" (H. Mortimer Batten). Songs, "Wherefore and Why?" (Hubert Ewells)
  - 6.0 London Programme relayed from Daventry
  - 6.15-11.0 S.B. from London (9.30 Local Announcements; Mid-Week Sports Bulletin)

**2ZY MANCHESTER.** 500 M. 780 KC.

- 2.30 London Programme relayed from Daventry
- 3.0 **BROADCAST TO SCHOOLS**  
 Mr. R. E. SOPWITH: "Books Worth Reading—X, Shakespeare's "Julius Caesar," Act III." S.B. from Sheffield
- 3.20 **THE NORTHERN WIRELESS ORCHESTRA**  
 Overture, "Seme".....Handel
- 3.30 London Programme relayed from Daventry
- 4.45 **THE NORTHERN WIRELESS ORCHESTRA**  
 Selection, "Don Juan".....Mozart, arr. Taron
- TOM STORRY (Baritone)**  
 The Deathless Army  
 The Dear Homeland  
 The Gay Highway.....Trotter & Hughes
- ORCHESTRA**  
 Mazurka, Op. 71.....Chopin, arr. Dimes
- SELMA WHITEHEAD (Soprano)**  
 The Weaver  
 Spreading the News  
 Cherry Ripe.....C. H. Horn, arr. L. Lehmann
- ORCHESTRA**  
 Dances of the Apprentices ("The Mastersingers").....Wagner
- TOM STORRY**  
 So, Sir Page  
 Will o' the Wisp  
 The Gurdy Road.....E. H. H.
- SELMA WHITEHEAD**  
 Don't come in, Sir, please.....Orrill Scott
- ORCHESTRA**  
 The Cuckoo.....Lohmann
- ORCHESTRA**  
 Ave Maria.....Meyerbeer
- March of the Prophets.....Meyerbeer**
- 5.15 **THE CHILDREN'S HOUR**  
 S.B. from Leeds
- 6.0 London Programme relayed from Daventry

- 6.15 S.B. from London
- 6.30 Royal Horticultural Society's Bulletin
- 6.45-11.0 S.B. from London (9.30 Local Announcements)

## Other Stations.

**5NO NEWCASTLE.** 512.5 M. 950 KC.

- 2.30 London Programme relayed from Daventry. 4.15 Music relayed from Fenwick's Terrace Tea Room. 5.15 The Children's Hour. 6.0 London Programme relayed from Daventry. 6.15 S.B. from London. 6.30 Royal Horticultural Society's Bulletin. 6.45 Music relayed from Fenwick's Terrace Tea Room. 6.55 Music relayed from Fenwick's Terrace Tea Room. 7.00 S.B. from London.



**NORMAN LONG,**

Entertainer at the Piano, will be on tour this week. He took part in the Vaudeville programme from London and Daventry on Monday and broadcast from Manchester yesterday. Cardiff listeners will hear him on Friday night.

**5SC GLASGOW.** 400.4 M. 780 KC.

- 3.0 Broadcast to Schools. Reading Test, George Burnett (Glasgow) and Maister (K. Weir) at the foot of the Great Maister
- 3.20 Music relayed from Fenwick's Terrace Tea Room. 3.30 London Programme relayed from Daventry. 3.45 Light Concert. The Station Orchestra
- 4.15 S.B. from London. 4.30 Royal Horticultural Society's Bulletin. 4.45 Music relayed from Fenwick's Terrace Tea Room. 4.55 Music relayed from Fenwick's Terrace Tea Room. 5.00 S.B. from London.
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- 10.15 S.B. from London. 10.30 Royal Horticultural Society's Bulletin. 10.45 Music relayed from Fenwick's Terrace Tea Room. 10.55 Music relayed from Fenwick's Terrace Tea Room. 11.00 S.B. from London.

**28D ABERDEEN.** 500 M. 600 KC.

- 3.0 Broadcast to Schools. Reading Test, George Burnett (Glasgow) and Maister (K. Weir) at the foot of the Great Maister
- 3.20 Music relayed from Fenwick's Terrace Tea Room. 3.30 London Programme relayed from Daventry. 3.45 Light Concert. The Station Orchestra
- 4.15 S.B. from London. 4.30 Royal Horticultural Society's Bulletin. 4.45 Music relayed from Fenwick's Terrace Tea Room. 4.55 Music relayed from Fenwick's Terrace Tea Room. 5.00 S.B. from London.
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**2BE BELFAST.** 500 M. 600 KC.

- 12.0-2.0 Grandpiano Recital. 2.30 London Programme relayed from Daventry. 3.45 Charles V. Jones, Banquet
- 4.15 S.B. from London. 4.30 Royal Horticultural Society's Bulletin. 4.45 Music relayed from Fenwick's Terrace Tea Room. 4.55 Music relayed from Fenwick's Terrace Tea Room. 5.00 S.B. from London.
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## HOME, HEALTH AND GARDEN.

(Continued from page 737)

### How to Make Floor Cushions or 'Humpties.'

YOU can make your inside case of almost any strong material, such as unbleached calico, ticking, or canvas. The filling of the pouffe is usually rather coarse, or rough, stuffing, and therefore the case to contain it should be of tough substance. The inner case should be cut with care, because on this depends the finished shape of your humpty; and also, if it is well made, you will be able to recover it several times.

There are many kinds of stuffing that can be used for humpties, but for a good, solid, inexpensive job I have found that ordinary joiner's shavings or wood wool—that is the wood softening used for packing—is quite satisfactory; soft stuffing if used will not keep up to shape when constantly sat upon.

To cut out the inner case of canvas, cut two complete circles, say, of 14in. diameter, and then an oblong piece 10in. by 48in. The latter is for the sides and the circles for top and bottom. When sewn up the case should be in the form of a cylinder, or a deep bordered round cushion. There should be a small hole, say of 5in. in one end, for the filling, and I usually stitch this round to keep the edges from fraying.

Next fill with your shavings, or other filling, very tightly and evenly, so that you make a good shape. It should appear like a squat, round biscuit tin in shape. Now sew up the mouth and draw a chalk mark round the border exactly in the centre. Your humpty, if made the size I mention, should finish 13in. in diameter by 9in. deep, so that your line would be 4½in. from the top or bottom round the border.

Now take a piece of strong laid cord or blind cord and pass it twice round the case where you have made your chalk mark, and tie the ends with a slip-knot; then proceed to pull up the cord, at the same time striking where the cord lies with the edge of your left hand. You will thus make the waist of your humpty. This should be well pulled up because it is the only stabilizer you have for your filling.

If you have done this according to these directions, you should have your humpty looking somewhat like a cottage loaf, only that both top and bottom are of the same size.

Tie off your cord and leave it permanently on the humpty.

The outer cover is very easy to make. It is simply a square cushion cover without borders, with three sides sewn up only. If you work to sizes I have given, it will be two pieces of material 22in. square, this being the diameter of top and depth of side added together, 14in. by 9in. equals 22in. Now slip this cover over your humpty, the fourth side of cover case being left open for that purpose, make the hem of your cover come to the waist of your humpty, and then sew up the fourth side of the cover.

To pull the cover into the waist, take an upholsterer's straight needle and pass it through the cover at each corner, at seam, about one-third of width, that would be 7in. from corners, not catching the inner canvas. Go from corner to corner with the one twine—you will see your twine for one-third visible on each side—now make slip-knot in twine and pull it up tight, and your cover should be pulled right into the waist, leaving the corners or ears standing loose from the sides. These latter can just be caught in with a circular upholsterer's needle and tied to any shape required, and your humpty will be finished. You may make a pouffe of any size round the waist if you wish.—Mr. Arthur J. Bandy in a talk on November 1.

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# Thursday's Programmes continued (November 29)

## SWA CARDIFF. 353 M. 250 KC.

2.30 London Programme relayed from Daventry

3.45 S.B. from London (9.30 Local Announcements)

4.0 London Programme relayed from Daventry

6.15 THE CHILDREN'S HOUR

6.0 1.0 S.B. from London (9.30 Local Announcements)

6.15 S.B. from London

## 7.45 A Symphony Concert

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES

Conductor: ALBERT VON KERN

Conductor: ALBERT VON KERN

Overture, "Iphigenia in Aulis" ..... Gluck

GLUCK, the German who set himself with real Teutonic zeal and thoroughness to the task of reviving the spirit of the old Greek classics. His aim was to give to the modern world a sense of the dignity and grandeur of these old giants of art, and he has no doubt that he succeeded to a great degree. The libretto of this Opera is based on Racine's tragedy, which was in turn an adaptation from Euripides. Agamemnon's daughter Iphigenia was to be offered as a sacrifice to Diana to win for the Greeks a favouring wind to carry them to Troy. The gods, however, intervened, and after Iphigenia had resigned herself to her doom, Diana carried her off and a slaughtered hind was seen where she had awaited death.

Racine, listeners will remember, modified the tale to suit the taste of his public. In his play it is Achilles who rescues Iphigenia, and in the libretto of Gluck's opera that ending is followed.

The Overture begins with a mournful tune which is taken from one of Gluck's earlier operas, also on a classical subject. Then there is a still slower interlude, followed by a brisk Allegro in which there are three main tunes, the first two energetic and bold, the third a more smoothly flowing tune. As Gluck left it, the Overture passes without a break into the opera, but various endings have been made for separate performance. The one most usually played was written by Wagner; it concludes the Overture in the spirit in which the composer would no doubt have done had he meant it to be played separately.

STUART ROBERTSON (Baritone) and Orchestra  
Hear me, ye winds and waves ..... Handel

LESLIE HOWARD, HUBERT PENNELLY, and Orchestra

Concerto for Two Pianos

SO far as we know, this and one or two similar works of the great Bach owe their origin to the meetings of a University Music Society in Leipzig about the year 1790. Many excellent pianists were available. Bach's own two elder sons among them, and it may be that they took part in performances of this very work. Like a number of Bach's concertos, it is an arrangement by himself, of one which was originally for a other combination, in this case for Violin and Oboe. In its present form it gains greatly in strength and dignity, particularly in the slow Movement when the modern Pianoforte is using so much better than the slight instruments for which it was at first composed.

It begins with a vigorous quick movement, in which the two pianofortes and the violins have the first three together, and the Movement is worked out with all Bach's urgency and flow of melody.

In the slow Movement which follows, the second pianoforte begins the tune with very slight accompaniment from the strings, the first with an imitation of the same tune two bars later.

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one half of the World only knew

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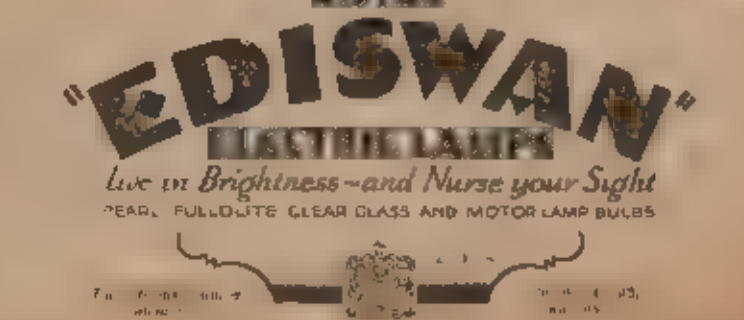
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2LO LONDON & 5XX DAVENTRY  
(301.4 M. 830 KQ.) (1502.5 M. 197 KQ.)

9.35  
For Scotsmen  
away  
from Home

**11.0-12.0** (Dance only) **DANCE MUSIC**  
ANTHONY'S BAND from the May Fair Hotel





## Friday's Programmes continued (November 30)

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**5WA CARDIFF.** 355 M., 325 K.C.

12.0 1.4 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STRAIN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

5.4 Talk

6.0 A. WATKIN JONES: 'Robinson Crusoe in Series'

6.15 S.B. from London

6.30 'My Canadian Harvest Experience,' by a Welsh Miner, Harvesters' Overseas Settlement  
H. W. J. SCOTT: 'Ways and Means'



## 'ROLL AWAY, CLOUDS . . .'

A striking scene from *Virginia*, the successful musical comedy now running in London. In a particularly interesting outside broadcast from London and Daventry tonight, listeners will be allowed to overhear auditions for the chorus in the touring company of the show.

6.45 S.B. from London

7.45 NORMAN LONG  
(Entertainer at the Piano)

8.0 THE STATION TRIO:  
FRANK THOMAS (Violoncello); RONALD HARDING (Violoncello); ROBERT PENNELL (Pianoforte).  
Selection, 'Lakmé'.....Delibes, arr. Alder

GWIADYS TREVOR WILLIAMS (Soprano)  
The Early Morning.....Graham Peck  
I am a Home for You.....H. M. Koonin  
A Little Home for You.....Guy d'Ardenne

## 8.15 'The Last Infirmary'

A Play in One Act by FREDERICK SYDNEY  
David Strathairn.....HERBERT GOODALL  
Audrey Halston.....M. L. SPANTON  
George.....Percy de la  
Cecily Ford.....MARGARET LAYBURN  
Victor Fordyce.....L. B. MACDON

David Strathairn, a composer of programs, lost some of his ambition when he returned from the War, blinded and in shattered health. He sought peace and healing in a cottage in Somerset, and he tried to forget Chely, his former fiancée, who had married a business man, Victor Fordyce.

David believes that Fate has left him in a shady backwater but he is eager to make the choice between Love and Art.

**TRIO**  
Selection, 'Mignon' Ambrose Thomas, arr. Alder

9.8 S.B. from London

9.15 John Bunyan Tercentenary Celebration  
Speech by Col. JOHN BURNHAM, M.P. Relayed from The United Free Church Assembly Hall.  
S.B. from Edinburgh

9.30 Local Announcements

9.35 11.0 S.B. from London

**5SX SWANSEA.** 354 M., 1,020 K.C.

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Edinburgh  
(See Cardiff)

9.30 Music 1.00 Male relayed from London

9.35-11.0 S.B. from London

**6BM BOURNEMOUTH.** 320.1 M., 820 K.C.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Farmers: Mr. T. C. MILLER, 'Winter Egg Production'

6.45 S.B. from London

9.15 S.B. from Edinburgh  
(See Cardiff)

9.30 Local Announcements

9.35-11.0 S.B. from London

**SPY PLYMOUTH.** 400 M., 780 K.C.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
From the Shires  
With the help of Father Time, who allows us forty five minutes, we will tour the shires

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Edinburgh (See Cardiff)

9.30 Local Announcements Forthcoming Events

9.35-11.0 S.B. from London

**2ZY MANCHESTER.** 384.5 M., 780 K.C.

3.0 BROADCAST TO SCHOOLS  
Mr. W. H. BARKER: 'Studies of African Life—North and South Rhodesia'

1.20 London Programme relayed from Daventry

4.30 THE NORTHERN WEEKLESS ORCHESTRA  
Ballet Suite, 'The Cid'.....Massenet  
Selection, 'From Gluck to Wagner'.....S. H. Koonin

6.15 THE CHILDREN'S HOUR  
S.B. from Leeds

6.0 Mr. A. W. JACOB: 'West African Folk Song'

6.15 S.B. from London

# Programmes for Friday.

## 7.45 'The Jackdaw of Rheims'

From 'Ingolstadt Legends, by RICHARD BARNHAM  
A Cantata for Chorus and Orchestra  
Set to Music by ROBERT CRICKELL

## 'Phaudrig Crohoore'

An Irish Ballad  
Written by J. SHURDAS LE FAVO  
Set to Music by O. V. STANFORD  
TEN NORTHERN WIRELESS ORCHESTRA  
conducted by I. H. MORRISON

THE NORTHERN WIRELESS CHORUS  
Chorus Master S. H. WHITFIELD

9.0 9.15 9.30 9.35-11.0  
S.B. from London

## Other Stations.

5NO NEWCASTLE  
2.30 5.15 6.0 6.15 8.30 9.15 9.35-11.0

5NC GLASGOW  
2.30 3.45 4.45 5.15 5.50 6.15 6.30 6.45 7.45 8.15 9.15 9.30 9.35-11.0

2BD ABERDEEN  
2.30 3.45 4.45 5.15 5.50 6.15 6.30 6.45 7.45 8.15 9.15 9.30 9.35-11.0

2BE BELFAST  
12.0 1.30 2.30 3.45 4.45 5.15 5.50 6.15 6.30 6.45 7.45 8.15 9.15 9.30 9.35-11.0

## Notes from North of England Stations.

1, page 631.

### A Northern Airman's Bravery

On the subject of the wireless, we have received information concerning provisions for the North, and one of the most capable pilots in the country to give a talk to all stations of the North. On Tuesday evening, December 4, entitled 'Safety in Air Transport.' Looping the loop fifteen times a day is not the least accomplishment of this intrepid aviator. It will be remembered, too, that, with Bert Hinkler, he made a successful landing on the summit of Helvellyn in December 1926. Mr. Leeming is a firm believer in the possibilities of the projected air-ports here in the North, and, as an instance of the gain to business men by such a service, he recently flew to Suffolk, where he had an appointment, covering in two hours a journey that would have taken at least three days.

### Choral Singing in the North.

WHAT Sir Henry Coward does not know about choral singing is not worth knowing. It is a subject to which he has devoted much of his time and energy. The North is generally acknowledged to be the home of some of the finest choirs in the country, and there is no doubt that it is due to the efforts of Sir Henry himself. He is a member of the 'Ty of St. Henry' himself. In 1911, he was elected to the position of Secretary of the Sheffield and Thrum Choral Society, and was given his special prize, and recently he celebrated its jubilee, receiving the freedom of the city and of the ancient Cutlers' Company of Hallamshire. Mention of this ancient Cutlers' Company is made in the fact that Sir Henry came to Sheffield in 1911 and was apprenticed to a cutter there, working at the trade for some ten or twelve years. It was by dint of sheer hard work and great determination that he attained the mastery over music which has since led to such beneficial results to the country in general and the North in particular. All stations of the Northern grouping are to have the rare opportunity, on Saturday evening, December 6, of hearing Sir Henry speak from the Sheffield Studio on 'Choral Singing.'

### A Model Song-Recital.

A GOOD song is a complete marriage of music and words, and not, as some singers still seem to imagine, an opportunity for showing off a magnificent pair of bellows. J. Dale Smith, who has recently completed a six-months' tour in Germany, and will be returning there in January to sing at concerts in Halle and Leipzig, may be relied upon to include nothing in his programme that is in any way meretricious. He sings with his brain as well as with his voice. I am not surprised, therefore, to find that the programme of his recital at the Tuesday Midday Society's Concert on December 4 contains nothing one would wish omitted. From Scarlatti to Schubert, and from Hugo Wolf to Peter Warlock, the songs progress through a finely-considered order; in fact, it is a programme that, besides revealing the art of Mr. Dale Smith, reveals also the 'Progress of Song' itself.

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

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## Other contents include:—

FURZEHILL FOUR, by J. H. Reynier, B.Sc., A.M.I.E.E., a Screened-grid set, for both wavelengths, using "Q" coils.—GRAMOPHONE THREE, combined Electric Gramophone and 3-valve broadcast receiver.—How to make coils for the "Touchstone."—Mr. N. W. McLachlan on loud-speakers. Hints on the linen-diaphragm speakers.—Special articles by Capt. Round and W. James on Gramo-Radio.

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# WIRELESS MAGAZINE

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**A Scots Concert**  
from  
**Kingsway Hall**

**SATURDAY, DECEMBER 1**  
**2LO LONDON & 5XX DAVENRY**  
(281.4 M. 830 KC.) (1.552.5 M. 121 KC.)

**9.35**  
**Vaudeville**  
at its  
**Very Best**

- 10.15 a.m. The Daily Service**
- 10.30 The Signal, Greenwich**  
Weather Forecast
- 10.20 THE CARLTON HOTEL, ODEON**  
Directed by RENE LANGE  
From the Carlton Hotel
- 2.30 SIXTH ANNUAL FESTIVAL**  
of the  
**HACKNEY SCHOOLS MUSICAL ASSOCIATION**  
Relayed from the Central Hall, Hackney
- 3.25 (Darenty only) East Coast Fishing Bulletin**
- 3.30 A Ballad Concert**  
ELSI GRUFFIN (Soprano)  
IVAN MENNIE (Baritone)  
BETTY HUNBY (Pianoforte)
- IVAN MENNIE**  
Hedge and Ditchin'..... Easthope Martin  
Henry King..... Leighton  
La ver Marvone always with ye?..... Leslie Stuart
- 3.38 BETTY HUNBY**  
Prelude in E Flat..... Chopin  
Prelude in B Flat Major..... Arnold  
Nocturne..... Bart
- 3.48 ELSI GRUFFIN**  
A Blackbird's Song..... Sanderson  
Little Boy..... S. Kings  
Fairy Shoes..... Brewer  
A little love nest just for two..... Herman Lohr
- 3.58 BETTY HUNBY**  
Barnardie..... Chopin
- 4.6 ELSI GRUFFIN and IVAN MENNIE**  
John come kiss me now..... Traditional  
Sing Hugh-Ho..... Herman Lohr  
Not Paul an Ludgate Hill..... Ernest Munn  
None so pretty..... May H. Braho
- 4.15 JACK PAYNE**  
and  
**THE B.B.C. DANCE ORCHESTRA**
- 5.15 THE CHILDREN'S HOUR:**  
"Dick Swiveller and The Marchioness"  
A Play  
Adapted by C. E. HODGES from  
"The Old Curiosity Shop" (Charles Dickens)  
Incidental Music by THE OLIV SEXTET
- 5.6 An Eye-Witness Account of the First English**  
Rugby Football Trial by Mr H. P. MARSHALL  
S.B. from Newcastle

- THE First English Rugby International Trial**  
of the season took place at Newcastle this afternoon. The run of the play and the lessons to be drawn from the game, with a view to the first position of the English team, will be discussed in this evening's talk by Mr Marshall the former Harlequin and England forward, and co-author with Mr W. W. Wakefield of a most interesting book on the game.
- 6.15 THE SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, ANNOUCEMENTS and Sports Bulletin**
- 6.40 Musical Interlude**
- 6.45 THE FOUNDATIONS OF MUSIC**  
SCHUBERT'S VIOLIN AND PIANOFORTE MUSIC  
Played by WINIFRED SWILL (Violin) and  
MAURICE COLE (Pianoforte),  
Ronde Brilliant, Op. 70  
Andante-allegro
- 7.0 Mr ERNEST NEWMAN: 'Next Week's Broad'**  
cast M 151
- 7.15 Musical Interlude**
- 7.25 Sports Talk: An Eye-Witness Account of the**  
Oxford v. Cambridge Relay Race at Cambridge,  
by Mr. H. M. ABRAHAM
- RELAY** races are now one of the most popular forms of athletics, and they usually provide plenty of thrills. This year's inter-Varsity contest will be described in this evening's talk by Mr. H. M. Abraham, the former Olympic sprint champion, who was himself not so very long ago one of the main pillars of the Cambridge team.
- 7.45 A Popular Scottish Concert**  
Arranged by ALLAN BROWN, F.R.C.O.  
Relayed from the Kingsway Hall  
BAND OF H.M. SCOTS GUARDS  
(By kind permission of Col FRANK ALSTON, C.M.G., D.S.O.)  
Director of Music: Capt. F. W. WOOD
- Overture, "Land of the Mountain and the Flood"..... MacCunn  
KENNEDY ARUNDEL (Baritone)  
"We a Hundred Pipers"..... Traditional  
BAND  
Selection, "Songs of the Hebrides"  
Kennedy-Fraser  
The Barren of Cleanness; An Island Shell-  
ing Song; A Holridan Sea Riever's Song;

- The Carle Gatherer: An Eriskay Love Lilt  
A Fairy's Love Song: The Road to the Isles
- Cornet Solo, "Mury"..... Richardson  
(Soloist: Corporal H. STABLEY)
- BETTY BARNERMAN (Continued)**  
Sound the Pibroch..... ("Songs of the North")  
Bonnie Strathgyle..... Mr. Lawson
- ALLAN BROWN (Grand Organ)**  
Concert Fantasia on Scottish Airs  
Percy Mansfield  
Charlie is my darling: Anne Laurie: Auld  
Lang Syne: Will ye no' come back again?  
The Blue Ribs of Scotland, Ye banks and  
braes, Comin' through the rye, Scots wha hae
- HECTOR GORDON**  
Song, Story and Whistle
- BAND and GRAND ORGAN (ALLAN BROWN)**  
Overture, "Fingal's Cave"..... Mendelssohn
- THIS** Overture, like the Scots Symphony, was the outcome of a tour in Scotland which Mendelssohn made in 1829. In a letter to his family he says: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." He then quotes the first twenty-one bars of the Overture, which was not completed, however, until the next year while he was in Italy.
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 Topical Talk**
- 9.30 Local Announcements: (Darenty only) Ship-  
ping Forecas.**
- 9.35 Vaudeville**  
MORRIS HAVY (In Stories)  
CARR LYNN (Imitations)  
MARK MARKS  
(Light Musical Comedy Songs at the Piano)  
JACK PAYNE  
THE B.B.C. DANCE ORCHESTRA  
A VARIETY ITEM  
from  
THE LONDON PALLADIUM
- 10.35-12.0 DANCE MUSIC, FRANK ELIZABETH**  
and his SAVOY HOTEL MUSIC, from the Savoy  
(Saturday's Programmes continued on page 558.)

**GOING OVER TO THE**  
**LONDON PALLADIUM TONIGHT!**



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7.	Resistance Capacity.	"
8.	Power.	"
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# SATURDAY, DECEMBER 1

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC)

**8.30**  
**Chamber**  
**Music from**  
**Birmingham**

The Plainsong & Medieval Music Society  
RECITAL from 5GB, Dec. 1st, 9.20 p.m.

☞ Increase your enjoyment by following the recital with the

### ANNOTATED PROGRAMME

containing

Explanatory and Historical Notes,  
two illustrations,  
words of the Music to be sung, etc.

Price 6d.

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SEND SIX PENNY STAMPS TO  
P.M.S., NASHDOM ABBEY,  
BURNHAM, BUCKS.

You will certainly want to keep this Annotated Programme afterwards: it is an excellent sixpennyworth.

### 3.30 AN ORCHESTRAL CONCERT

(From Birmingham)

Conductor: FRANK CASTELL

Conducted by JOSEPH LEWIS

Overture, 'Land of the Mountain and the Flood' ..... *Hornby*

JOHN ADAMS (Tenor) and Orchestra

Aria, 'The Sun returns' ('Lugene Orm')

### 3.45 ARNOLD TROWELL (Violoncello) and Orchestra

Concerto in B Minor, Op. 114 ..... *Arnold*

### 4.20 CHORUS

Song, 'Wind of Youth' (Set to Music by the Chorus)

Butterflies; Fountain Dances; The Tame Bear 'The Wild Beasts'

JOHN ADAMS

Blue Bells from the Clove (Set to Music by the Chorus)

A Ruse of Hospitality (Set to Music by the Chorus)

London Lads ..... *Vaughan Williams*

Chorus

Four Poems (Flute) ..... *Saint-Saëns*

### 4.55 ARNOLD TROWELL and Orchestra

Imagined ..... *D. Branger*

ORCHESTRA

Suite of Ballet Music, 'Sylvia' ..... *Delibes*

### 5.30 THE CHILDREN'S HOUR:

(From Birmingham)

AUNTIE ROBY UNDER LAUREL AND HORACE OF NOTH GARDEN will entertain

'Gramophone-Jewels' and other Verses by the Children

Songs by ARTHUR FEAR (Birmingham)

### 6.15 TIME SIGNAL, GREENWICH, WEATHER FORECAST, LATEST GENERAL NEWS BULLETIN, AND SPORTS AND SPORTS BULLETIN

### 6.40 Sports Bulletin (From Birmingham)

### 6.45 Light Music

FREDERICK TAYLOR and Orchestra

CALLENDERS CABLE WORKS BAND

Conducted by TOM MORGAN

Overture, 'Ray of Light' ..... *Mendelssohn*

Madama's Fairy Bowler ..... *Old House*

### 7.2 FREDERICK TAYLOR

Major Carey ..... *F. Keel*

Trade Winds ..... *Stanford*

The Little Admiral ..... *Stanford*

### 7.10 BAND

Overture, 'Carnegie of Scotland' ..... *arr. R. Murray*

Let's go to the ..... *Friend o' Mine* ..... *Sunderland*

Soloist, W. SLOANE

### 7.30 BAND

When the King went forth to War ..... *Koenigmann*

The Wondrous Garden ..... *Borodin*

Mephistopheles Song of the Flea ..... *Moravsky*

### 7.35 BAND

Classical Suite in D ..... *Jenkins*

Symphony, 'La Paloma' ..... *Ysaac*

Humorous, Three Blind Mice ..... *Douglas*

### 8.8 LORD DUNSANY reading from his own Works

### 8.30 Chamber Music

ADRIAN FACHINI (Violin)

KATHLEEN LONG (Pianoforte)

Sonata in A Minor, Op. 7 for Violin and Piano  
Fantasy in F Minor ..... *Chopin*

### 9.0 KATHLEEN LONG

Fantasy in F Minor ..... *Chopin*

### 9.10 ADRIAN FACHINI

Hymn to the Sun ..... *Pastor, K. K. K.*

Scène de la Czarina (Hungarian) ..... *Scène*

### 9.20 A Concert of Medieval Music

In Connection with the Fortieth Anniversary of the Plainsong and Medieval Music Society

Chorus and Verse, 'Specie Tuna' ..... *Plainsong*

by a Choir of Four Men, directed by DOM ANSELM HUGHES, O.S.B.,

Fauxbourdon, 'Beata Victoria' ..... *Beata Victoria*

Sanctus (In English) ..... *King Henry II*

(Sung by a Choir of mixed voices from Haverhill College, directed by Mr. HOBART HAWKINS)

Sequence, 'Lactantius' ..... *Plainsong*

By a group of Singers from St. Mary the Virgin, Primrose Hill, directed by Mr. J. H. ARNOLD

Madrigal, 'Pastime with Good Company' ..... *Attributed to King Henry VIII*

(Sung by a Choir of mixed voices from Haverhill College, directed by Mr. HOBART HAWKINS)

### 9.35 ADRIAN FACHINI

Hungarian Overture in G Major ..... *Lehtonen*

Habana my, Joachim

### 9.45 Concert of Medieval Music

(Continued)

Antiphon, 'O Rex Gloriae' ..... *Antiphon*

by a Choir of Four Men, directed by DOM ANSELM HUGHES, O.S.B.

Motet, 'Jesu Dignus Men' ..... *Motet*

by a Choir of Four Men, directed by DOM ANSELM HUGHES, O.S.B.

Sanctus (In English) in M. A. V. P. ..... *Sanctus*

(By a group of Singers from St. Mary the Virgin, Primrose Hill, directed by Mr. J. H. ARNOLD)

Carol, 'Angelus and Virginus' (XIIIth and XIVth Centuries. Four part settings by DOM ANSELM HUGHES, O.S.B.)

by a Choir of Four Men, directed by DOM ANSELM HUGHES, O.S.B.

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# Programmes for Saturday.

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## 12.0. 2.45 A Wagner Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Prologue, "Tristan and Isolde"

Conductor, Mr. Ernest Newman

Conductor, Mr. Ernest Newman

WAGNER's music is a masterpiece of the art of the drama. It is a music which has played this evening. He has created a new world of music, a world of music which has sprung forth from the tomb of the past.

Wagner evidently regarded the violoncello as the instrument which should best express the music of the "Tristan and Isolde" Prologue. Here, in the Prologue, the beginning of each phrase is played by the violoncello, the expressive harmony being filled in by the wood winds. The second theme of the Prologue is also given by the violoncello.

But the music is of itself much more than any translation into words may suggest. It is a music which has sprung forth from the tomb of the past.

Wagner evidently regarded the violoncello as the instrument which should best express the music of the "Tristan and Isolde" Prologue. Here, in the Prologue, the beginning of each phrase is played by the violoncello, the expressive harmony being filled in by the wood winds. The second theme of the Prologue is also given by the violoncello.

## 2.30 I. Action Programme relayed from Daventry

## 5.15 THE CHILDREN'S HOUR

## 6.0 News and Programme relayed from Daventry

## 6.15 B. from London

## 6.40 Local Sports Review

## 6.45 A.B. from London

## 7.0 EVELYN NEWBERRY: "A Picnic at the Ming Tomb"

## 7.15 S.B. from London

## 7.25 L. E. WILLIAMS interviews W. M. DOUGLAS about International Team Building

## 7.35 LINDA WOODS: "West of England Sport"

## 7.45 A Popular Concert

Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES

(Leader, ALBERT VOORHANGEN)

Conducted by WARWICK BRATHWAITE

Overture, "The Yellow Princess" .. Saint-Saëns

WALTER GLENNIE (Tenor) and Orchestra

Rec'd., "Lo! here my"

Handel

Handel

Handel

Handel

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Handel

Handel

Handel

Handel

Handel

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Director of the National Gallery

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(Cardiff Programme continued on page 560)



[Cont.] *Programme continued from page 552.*

90 120 S.B. from London (9.30 Local  
Sports Bulletin)

6.45-12.0 S.B. from London 19.35 Local An.  
poussemisla. (Shorta Bulletin)

120-10 A Gramophone Revival of Descriptive  
M. 120-10

A thrilling moment for the man in the foreground on the right! The first English Rugby trial takes place today, and an eye-witness account of it by Mr. H. P. Marshall will be broadcast from Newcastle (related also to London and Deventry) this evening at 6.0.

**6.0** Newcastle Programme relayed from Daventry  
(See London)

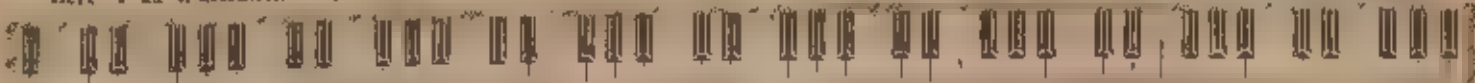
Deborah Prince (Soprano)  
If thou lov'st me . . . . .  
Els, lo beyond me . . . . .  
Young Ladies . . . . .  
Mother, tell me . . . . .

March of the Dwarfs . . . . . Mostowski

715 *S.B. from London*

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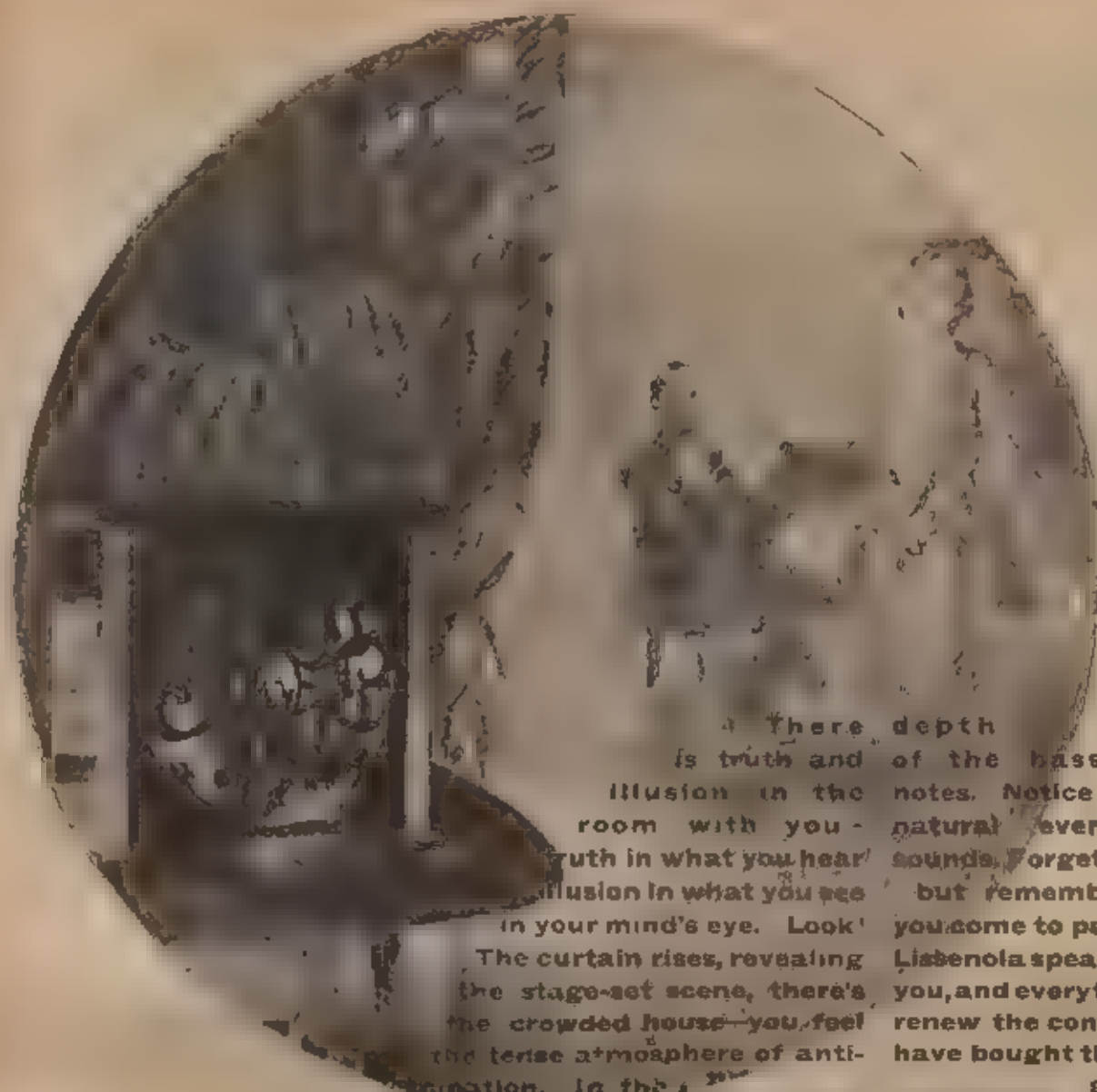
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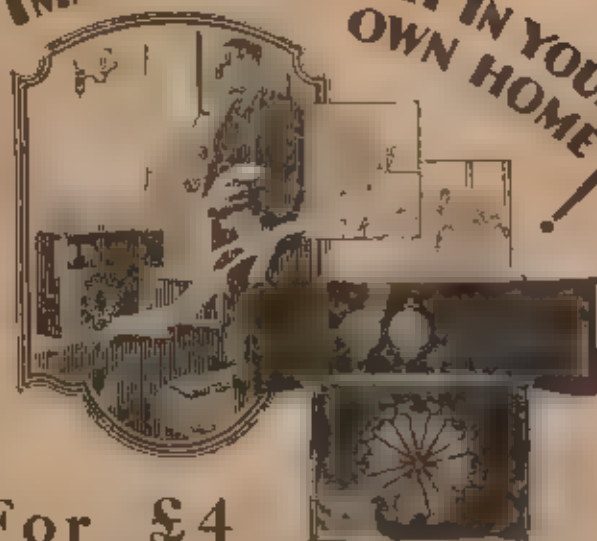
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