

V. SACKVILLE-WEST—JOHN MAYO—M. A. HAMILTON

THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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Every Friday. Two Pence.

'One Job at a Time for Me!'

Says Sir Harry Lauder in Reply to Mr. George Black.

I WAS particularly interested in Mr. George Black's article in *The Radio Times* about the series of broadcasts from the stage of a London music-hall, if only because this series of Palladium relays contributes another definite landmark in the history and progress of the great entertainment industry of this country. Anything which assists to promote a better understanding between those whose business it is to provide the country with good, wholesome, and sparkling amusement deserves the closest attention and commendation.

Whether or not broadcasting from the stage of a music-hall is a good thing I do not propose to argue here. For those who think it good the arrangement made between the management of the Palladium and the B.B.C. is one which should, and I hope will, work out to their mutual satisfaction and advantage. One thing I do know: that I have had sufficient experience of both the stage and broadcasting to be able to state most emphatically that broadcasting stimulates listeners to go and see an artist at the first opportunity after they have heard him. In this way, broadcasting is the finest publicity agent in the world.

I am, however, quite prepared to admit that, though it might suit one artist to broadcast from the stage of a music-hall, it would not suit another. If he broadcasts well, he will increase his popularity; but if not—? The question is, can a man do two jobs at once?

My career as an artist includes stage work, gramophone recording, broad-casting, and film acting. To me they are all separate and distinct. Each requires individual concentration and its own study, each has its special points which need my individual care. Each is the full-time job of the moment.

Yet to the public it is on the

GENERAL interest has been aroused among listeners by the recent agreement between the General Theatre Corporation and the B.B.C., whereby relays from the London Palladium are to become a regular feature of the programmes. In our issue of last week Mr. George Black, Managing Director of the Palladium, explained his reasons for discarding the one-time prejudice against broadcasting from music-halls. In the following characteristic article Sir Harry Lauder considers the question from the point of view of an artist—an intensely personal point of view, as he himself admits. Sir Harry does not touch upon that most precious quality of the Music-hall Relay—Atmosphere.

'One job at a time,' says Sir Harry, in the accompanying article. This picture shows him giving himself heart and soul to the job of broadcasting. Recently he gave a most successful farewell programme from all stations.



collective merits of all these things that my success and reputation are judged and enhanced or otherwise.

There is no doubt whatever that radio work is a highly specialized task. You realize that with every successive visit to the studio, and you realize it, too, long before you start to broadcast at all if you take the interest that all artists should in their work. It is not merely sufficient to go to the microphone and say: 'I am here; listen to me.' No, that will not do at all, however great an artist you are in other branches of entertainment. That, I think, is the first thing to realize if your performance is to be a success.

Broadcasting, perhaps more than any other form of entertainment, requires vision, and by that I mean an ability to visualize your audience. You must be conscious all the while of whom your audience is, what they want and how you will sound to them, remembering that they are not seated in a packed music-hall, but alone, or in groups at the fireside.

It is a task which cannot lightly be undertaken by anyone. Much preparation with a programme is essential if you are to convey your personality through the instrumentality of the microphone so successfully that your listeners can visualize you sufficiently to really laugh with you and to sing with you. It is one thing to entertain an audience who can see you on the stage. It is quite another matter to entertain an audience with something thicker than the thickest brick wall between you and them.

Only when you think about it quite seriously can you begin to realize the tremendous responsibilities of an artist who chooses to work before the microphone.

Mr. Lauder's last radio broadcast

BROADCASTING AND THE PRESS.

The Times and 'Ibsen by Wireless'

RECENTLY, in both the 'B.B.C. Handbook' and *The Radio Times*, Mr. Filsen Young drew attention to the lack of serious criticism awarded to Broadcasting by the Press. It has always seemed, to the thoughtful listener, a strange thing that our daily newspapers, which devote several columns to critiques of plays and concerts which have been attended by, at most, a few thousand people, allot no space to a consideration of musical or dramatic broadcast programmes which have attracted audiences of perhaps many millions. It was therefore with some gratification that we read in *The Times* of Tuesday, November 13, a three-quarter-column review by the Dramatic Critic of the broadcast production of Ibsen's *The Pretenders*. That this was not wholly favourable is neither here nor there. The fact is that it was received with pleasure by listeners, many of whom have expressed their interest in letters to the Editor of *The Radio Times*. For the benefit of those who have not already seen *The Times* review and who will be interested to compare the critic's judgment with their own, we are reprinting this in full:—

IBSEN BY WIRELESS.

'THE PRETENDERS.'

By Henrik Ibsen. Translated by William Archer. Broadcasting version by Dulcinea Glasby. Music by Norman O'Neill.

The B.B.C. have now, with *The Pretenders* of Ibsen, reached the third of the dozen 'great plays' that they are giving to the world at the rate of one a month. The chosen twelve, which will presumably occupy them until next summer, make strange bedfellows. *King Lear* was a good opening choice last September, for there is much to be said for seeing that play with your eyes shut; but why *The Betrothal of Masterlinck* as Shakespeare's successor, and why, if Bostand is to be invited to Savoy Hill, has that rather bloodless artificiality, *The Fantasticks*, which needs a decorative setting if ever a play did, been chosen to represent him? *Francesca da Rimini*, too, may seem a trifle anomalous by the time she has been made acceptable to a million or two sensitive ears. But it is graceful and unfruitful to pluck flowers out of another man's anthology, and pleasant to recall that the B.B.C.'s activities will give to such masters as Calderon, Tchekov, Strindberg, and Euripides an audience many of whom may otherwise be slow to discover them.

Whether this audience will be tempted by their discovery, in its present form, to a further and independent pursuit of great writers is a question by the answer to which the broadcasting experiment stands or falls. Probably the answer is Yes; if so, the adventure is justified. But let it be said frankly, though with all the good will in the world, that what Daventry, Junior, made last night and 2LO will make this evening of Ibsen's historical drama is not in itself good entertainment. Its effect is too fragmentary to make possible the maintenance of illusion. The Reader who bridges, with explanatory summaries, the gaps left by the wireless version of the play, though he is necessary in the circumstances and does his task well, serves to emphasize the gaps. The scenes in which many people are present or in which there is a swift interchange of dialogue, cannot be saved from confusion by variations of voice alone; for lack of sight, the

listener strains after the identity of the speaker or imaginative vision of the scene, when all his mind should be on the speaker's thoughts. And action is much more difficult to imagine in the midst of a wireless performance than it is when the same scene, without the interference of human voices which seem to ask for corresponding human forms, is being read in a library. Thus, because so much of it is monologue, Bishop Nicholas's death was the only scene which came to life yesterday evening; but that part of it—Skule's burning of the letter—which, in the theatre, is the play's crisis in action fell dead. If you read the play, you have no difficulty in seeing Skule stoop over the brazier; but in the broadcast performance the time occupied by his action is an empty pause between speech ended and speech awaited.

But in this experiment there are early days, and we are reluctant to end upon a note of negative criticism of any enterprise that gives great plays to the world in any form. Within the limitations imposed upon them, Mr. Robert Spaight as Haakon and Mr. Henry Oscar as the Bishop did wonderfully well to suggest so much of character through voice alone. When the Bishop was dying we seemed to see his bitter, malign face, and that is much. Earl Skule failed to make his impression, perhaps because Mr. Peter Crosswell was too rhetorically striving after it, but Miss Gladys Young, whose voice is beautifully quiet and clear, came very near to discovering all the colour there is in Margrete. And the performance as a whole has one outstanding merit—it opens up new lines of criticism and makes new claims on playwrights. It will not bear comparison with a silent reading of the play, but it certainly causes it to appear in a pure light which the mixed influences of the theatre cannot shed upon it. The light may not be very strong or rich, but of its kind it is pure indeed. An uncompromising challenge to the imagination, to be answered without the aid of scene or gesture or facial movement, will at least teach us not to take our plays too easily or to suppose that playwrights have nothing to do but sit in a stall. The way of Daventry, Junior, may be hard but it is salutary, and there is reason to be grateful to him.

ONE JOB AT A TIME FOR ME!

(Continued from previous page.)

Every time I go to Savoy Hill I have to imagine myself in a score of new places, because after each broadcast my post-bag brings me a wider and bigger audience. I can see not only into the homes of London and the provinces, the wee houses among the heather, and into the cabins of the fishing craft on the stormy waves, but I can see people in far-away Constantinople, in Valencia in Spain, in little homes in the Pyrenees and on the banks of the Mediterranean. Yes, I can see them all, and from their letters I know, too, that they can see me, just as well as they can hear my voice. Were it not so, would I have received those hundreds of letters from people who looked forward to hearing my recent performances asking me to include this and that song?

Here you have my conception of broadcasting. The manner in which it should be done, as I have said, is a matter for individual artists to decide, provided always they give to their wireless work what should be given to every job, the very best they have. There may be artists who, while they are on the stage catering for an auditorium, can at the same time keep an eye on the little microphone and remember their unseen audience. Napoleon is said to have been able to read and write at the same time. But there are precious few Napoleons. And, as far as I am concerned, one job at a time, and that done as well as possible!

HARRY LAUER.

'LIFE'S A DREAM.'

This biographical note on Calderon, the classic Spanish dramatist, serves as a preliminary introduction to next week's broadcast of his greatest play, *Life's a Dream*.

PEDRO CALDERON DE LA BARCA was born at Madrid on January 17, 1600. His mother was of Flemish descent, his father a Secretary of the Treasury. Calderon was educated at the Jesuit College at Madrid with a view to taking Orders, but this idea he abandoned as, later, he relinquished the Law, which he studied at Salamanca between 1620 and 1622. During this time he competed with success at the literary *fiestas* held in honour of St. Isidore, and after being released from a short spell in prison—the result of a domestic brawl—he took to writing plays, and after the death of Lope de Vega in 1635 was recognized as the foremost Spanish dramatist of the age. Between 1640 and 1642 he served in the heavy cavalry during the Catalan campaign, for which, three years later, he was awarded a special military pension. In 1650 he reverted to his original intention of joining the priesthood, and was ordained in 1651.

The Inquisition Had a Word to Say.

He did not, however, give up writing for the stage, and in 1602 one of his allegorical pieces was censured by the Inquisition and its condemnation not rescinded until 1671. He held a minor position at Court during his later years, was universally popular throughout Spain, and died on May 23, 1681.

Though inclined to write too much, he was endowed with high philosophical imagination and great poetic qualities, besides an astonishing skill in contriving ingenious variations on already existing dramatic themes. He was admittedly an exquisite poet, an expert in the dramatic form, and a typical representative of the society, devout, chivalrous, patriotic, and artificial, in which he lived.

He did not initiate any great dramatic movement, for he 'arrived' at the end of what had recently been a literary revolution, and was compelled by force of circumstances to accept the conventions which the famous Lope de Vega had imposed upon the Spanish theatre. He excelled the latter at many points, but fell far below him in characterization, being a dramatist of ingenuity and poetic fancy rather than of psychology.

Calderon achieved success in almost every branch of dramatic art. *La Vida es Sueño*, a symbolic drama, which is to be broadcast next week in the series of Great Plays, is probably his most profound and original work. But he also wrote tragedies, spectacular plays, melodramatic pieces for the court, 'cloak-and-sword' plays, historical works, and, most important of all, poetic allegories, which remain unrivalled for intense devotion, subtle intelligence, and sublime poetic feeling.

Play-carpenter to the King.

His historical and spectacular plays are the weakest part of his work, for they were mostly constructed formally at the express desire of Philip IV, and suffer accordingly from a stifled atmosphere of stage-carpentry. But the 'comedias de capa y espada' and the 'autos sacramentales' are invincible—the former for their ingenious stagecraft and the faithful pictures of contemporary life, which remain as interesting today as they were when they first appeared; the latter for their sheer beauty and their associations, for they illustrated dramatically the mystery of the Eucharist, and were performed with great ceremony on the Feast of Corpus Christi and during the weeks that followed it.

His last secular play was written in his eighty-first year in honour of the marriage of King Charles II to Marie Louise of Bourbon.

(To next week's issue Gordon Brooker, the dramatic critic, contributes a special introduction to 'Life's a Dream'.)



SHOULD THERE BE A BISHOP OF BROADCASTING?

BY THE REV. JOHN MAYO



THE title of the article will probably surprise you. It surprised me when I read it, with the Editor's request that I should set down the pros and cons of such a suggestion.

A novel move has lately been made in the United States in connection with the 'religion' side of broadcasting. The Reverend Parkes Cadman, one of America's foremost preachers, has resigned his charge, has joined the staff of a leading wireless organization, and now occupies the position of its Radio Preacher. He is apparently a cleric who has started the profession of radio preacher. We are witnessing an interesting and, perhaps, unexpected development of the Sunday services, yet one which, I suppose, must be regarded as an experiment. For the inquiry irresistibly arises: Would it do over here? Might it be possible? Would it be acceptable? Is it wise? I have no information as to whether Mr. Parkes Cadman is acting as sole speaker, or is in the position of a bishop, i.e., overseer, who is responsible for the religious side—including speakers, forms of service, etc.—of his broadcasting organization.

Any examination of the question must fall under two heads. There is the point of view in the first place of the one-man preacher—the 'radio preacher,' and in the second, the conception of the superintendent who is Broadcast-Religion Organizer as well as speaker.

The one-man preacher. There are one or two advantages to having the one preacher, certainly. Given a chosen man, one of first-class intellectual calibre, with clear enunciation and pleasant voice, his address would be more welcome and have greater power than a succession of clerics of lesser ability, whose utterances varied in quality and whose speaking powers sometimes lacked distinctness via the microphone. The one radio preacher would find it possible to give continuity of teaching, to give a 'tone' to certain seasons and phases of public interest or distress. Moreover, other departments of broadcasting have their specialists, why not the religious side? For religion, if it be anything, is of vital importance to the individual, and its exposition by wireless to such vast multitudes of listeners deserves at least the same care as is bestowed upon the selection of music and the choice of artists.

But there are grave drawbacks to the one-man project. Always the same preacher,

with his idiosyncrasies of voice, of accent, his choice of words, of favourite expressions, his fondness for certain lines of illustration or of argument. And not helped out as the man is in church by his manner, appearance, and what we understand as personality, which though it makes its presence in some degree felt to the unknown and unseen hearer, is in great measure lost to him. This is always a tremendous loss, as witness the people's dislike in any place of worship

THE LARGEST PARISH OF ALL.

Such is the Ether, across which the message spread by one preacher reaches a congregation of very many millions. America has recently created an official 'radio preacher.' In a stimulating article the Rev. John Mayo, Vicar of Whitechapel and himself a popular radio preacher, reviews the case for the appointment of a similar office in this country.

to be seated where they cannot see the clergyman. It would be a hazardous experiment for a man of even incomparable powers who would launch his thunderbolts of invective or warning, or pour out lessons of encouragement and good cheer, in words eloquent and tones moving, to try to maintain Sunday by Sunday the attention of the masses of listening folk whose taste for a religious talk is slight and whose regard for an address soon wanes.

There is, however, the bishop in the true sense of 'overseer' to be considered. To be considered as organizer of broadcast religion as well as speaker, as superintendent of all services. It would be a big job. And it connotes endless detail, and endless travelling. A diocese comprising the British Isles! Some bishop! And with apologies to Authority who sits on high at Savoy Hill, and is at present supervising (and most excellently) the religious movement of the B.B.C., let us see how such a proposal might work out. He would, as a commencement, visit the different stations and keep in touch with them with the view of quickening the spiritual tone of the services and inspiring those concerned in their production to the attainment of a high level of reverence and devotion in their work. The bishop, being an ordained minister, should know the current message of the Church, would try to understand the trend of the times, and watch carefully the effect on the minds of the people. Irreligious movements, the growth of undesirable amusements, the spread of anything in the

nation's life that seemed contrary to good morals and pure life, pursuits, beliefs, that would weaken character—a hundred and one topics would suggest themselves to a man in such a position as that of which I write. His diocese would have many millions of souls in it. In every tramcar he would rub shoulders with his parishioners, and a single walk through London or any big city would show him myriads of care-worn, busy, sinful, careless men and women into whose life and thoughts he and those labouring with him might enter Sunday by Sunday with good tidings of help and cheer.

This bishop must needs be a man who belongs to some denomination, but he would have to be one whose denomination comes second to his religion. His label would be insignificant compared with his own life and love and understanding of his fellow men. He could do very useful work in

giving hints to preachers as to lines of Christian policy that could be followed in their addresses, and he could guide them as to collective action from time to time. A decided uplift would follow, one would think, if all speakers at Sunday services, on special occasions, dwelt on the same aspect of conduct or duty.

A capable man, with sanctified common sense, may well direct his hints also towards a little microphone tuition, and so perhaps be of help to those who are unable to visualize their audience. For according to many listeners, this inability is not by any means unknown; and where it exists, though the voice and words may 'get over,' it is a voice and nothing else—the hearers are almost certainly unconvinced or untouched. Such a work as this would without doubt raise the level of many Sunday addresses and get rid of a drawback to the success of sincere and well-meant efforts.

Is such a proposal possible? Would the radio preacher be an improvement on present methods? The present plan seems to work well and the relayed services from all parts of the country give opportunity of speech to many clergymen who otherwise would never see a microphone. There is the satisfaction, too, to many people, of hearing a well-known local man. Still, can this department of broadcasting skill and enterprise be improved? Nothing is final with the B.B.C., and who can look even a couple of years ahead in broadcasting?

This I may say, to those who are invited

(Continued on page 517.)



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



Sir Hamilton Harty and Berlioz

THE next concert of the Hallé Concert Society Season will be relayed from 5GB on Thursday, December 13, at 7.30. Sir Hamilton Harty's programme includes Variations, Intermezzo, Scherzo and Finale by Victor Hely-Hutchinson, Beethoven's *Triple Concerto in C Major*, Op. 58, excerpts from Berlioz' *Romeo and Juliet*, and Goldmark's *Negro Rhapsody*. The Beethoven Concerto is unusual in form, having been written for pianoforte, violin, 'cello—and orchestra. The composer of the *Negro Rhapsody* is not the Austrian Karl Goldmark who wrote *The Queen of Sheba*, but his nephew Rubin, born in New York in 1872. Rubin Goldmark studied in Vienna and New York, where he was a pupil of Dvorak. His *Negro Rhapsody* was first performed by the Philharmonic Orchestra in New York in 1922. We have grown to expect at least one number by Berlioz in Sir Hamilton Harty's programmes. His personal enthusiasm for the composer has been largely responsible for the recent 'Berlioz boom'. Not long ago, he gave us *The Trojans at Carthage*. In the spring, at one of the last concerts of the B.B.C. Season of Symphony Concerts, we are to hear him conduct *The Damnation of Faust*.

'King George's Keys'

FOR the third year in succession we are to hear 'The Ceremony of the Keys,' relayed from the Tower of London. This ancient ceremony, the form of which has not changed for many hundreds of years, makes a particularly fine broadcast; for we are enabled not only to follow step by step by sound and description the locking of the great gates of London's fortress, but also to enjoy the privilege of 'witnessing' a ceremony with which, but for Broadcasting, not one in a million of us would be familiar. It is hoped that the commentary on the Ceremony of the Keys, which is to be relayed from the Tower at 9.40 on Monday, December 10, will again be given by Mr. H. V. Morton, the celebrated descriptive writer of *The Daily Express*.



Gone was 'that Monday morning feeling'

Grave Outbreak of Community Singing.

THE staff of a big store in Birmingham have (at the instigation of Joseph Lewis, Musical Director at the Broad Street Studio) become infected with the community singing bacillus. As an experiment they gathered at the store before opening-time on Monday and sang together. Gone was that 'Monday morning feeling,' and the day's sales were well on a par with those of the rest of the week! On Thursday, December 13, the singing of these community-characters will be relayed to 5GB at the reasonable hour of 8.30 p.m.

Von Hoestlin from Bayreuth.

THE name 'Bayreuth' stands as symbol of the Wagner cult which now possesses not only Continental but British audiences. At Bayreuth is the Festival Theatre, controlled by the composer's family, at which the first voices in Germany give periodical seasons of the operas. The town in Franconia is the shrine of the memory and music of Richard Wagner. The present conductor at the 'Festspielhaus,' Franz von Hoestlin, will be in London on Friday, December 14, to conduct the fifth of the 1929-30 B.B.C. Season of Symphony Concerts which will be heard from London and other Stations at 8 p.m. The first part of the programme will be devoted to works by Wagner—the *Siegfried Idyll*, the *Good Friday Mass*, the Overture to *Tannhäuser* and *The Mastersinger*, etc., while the whole of the second half will be taken up with Beethoven's *Symphony No. 5 in C Minor*.

What Sex is a Leg of Mutton?

THE Cecil Lewis version of *Alice through the Looking Glass* is to be heard from Daventry Experimental on December 18, and the other Stations on December 21. This is a perfectly straightforward adaptation of Lewis Carroll's immortal fantasy—though I gather that several songs have been 'borrowed' from *Alice in Wonderland*. The settings of these, as well as certain incidental music are the work of Victor Hely-Hutchinson, the young pianist and composer who is on the staff at Savoy Hill. News of the cast is not yet to hand. There has been some difficulty over the casting of 'the Leg of Mutton.' Should this important part be played by a man or a woman? One has known legs of mutton which were intensely masculine in the toughness of their fibre—and again others the charms of which were feminine to a degree. *Mais parties de nos moutons*. *Alice* should make a particularly delightful broadcast. Fairy and fantasy are favoured by the microphone.

Vaudeville.

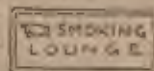
CHEELY COURTNEIDGE, whose husband, Jack Hullbert, is the brightest 'star' of this week's Vaudeville, is to broadcast from London on December 13, in a bill which includes Harry Remaley, Florence Oldham and a further relay from the Palladium. Miss Courtneidge will also be heard next week from a number of the stations. The title of Ronald Frankau's show, to be given on December 14-15 by the Cabaret Kittens is *Up to Scratch*! and not *Beyond Compare* as originally suggested. 'Stainless Stephen,' that stickler for punctuation, will head a vaudeville bill on December 22.

Schubert's House Calling!

A WELL-DEvised introduction to the recent Schubert Centenary Week was the few minutes relay from Vienna which preceded London's concert on the Sunday evening. The brief talk on Schubert which listeners heard was given by Professor McCallum who regularly broadcasts English lessons from Radio Wien. He was speaking from the Schubert house in the Naschmarktstrasse which is today a museum of Schubertianna. The relay was carried out over the ordinary Vienna-London commercial telephone circuit. These trunk-lines, which are excellent for the purpose of relaying speech, have yet to be brought up to 'musical quality.'

Keeping Fit.

THERE is always a large audience for a talk by Dr. Saleeby, whose advice on how to keep fit is distinguished by its practical simplicity. Dr. Saleeby comes to the microphone again on Tuesday, December 11. His talk will be entitled: 'The Best of Everything.'



Removed two top-rate oleographs.

Evidence for the Prosecution.

THE following letter, postmarked 'Rangoon,' lies before me: 'Honourable Gentleman, In re estimable Dogsbody mentionable in your paragraph, would be obligated if you could communicate whether said Dogsbody is the identical which passed a week's sojourn at my Celestial Palace Hotel, census 1,919 and removed from public smoking lounge two top-rate oleographs of lamented Queen when a kid.

'Yours truthfully,

'JULIUS (CESAR) PUKKAGER

'(failed B.A. Singapore).'

Quite likely, I should think!

A Children's League of Nations.

A FASCINATING experiment in education is the International Holiday School which was held this year at Freiburg, in Germany. Fifty English, fifty French, and fifty German children join in this annual gathering which last year was held in France. For a fortnight they do their lessons together and join in the same games. On Friday, December 14, Miss E. M. Gilpin who took charge of the English children at Freiburg, will describe the working of the school to which the German authorities extended bountiful hospitality.

Sydney Baynes and his Band.

SYDNEY BAYNES and his unconventionally constituted Band are to broadcast a concert from 5GB on Sunday afternoon, December 9. Edith Furness and Leonard Gowings will be the soloists in a popular programme. Listeners who heard Mr. Baynes's band in its two previous broadcasts will remember that it includes, among other unusual instruments, two saxophones.

'The Blue Forest.'

NEXT month Aubert's fairy opera, *The Blue Forest*, will be heard in this country for the first time, though it was published over twenty years ago. It will be broadcast on December 17 (5GB) and 19 (London, Daventry, etc.). The story of *The Blue Forest*, of which I shall have more to say next week, is based upon three of the well-known tales of Charles Perrault.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Canadians.

FROM 6GB on Tuesday evening, December 11, there is to be a recital of Chamber Music by Antonio Sala (cello) and Casadesu (pianoforte). They will play the Beethoven 'Cello Sonata in A Major' and sonatas by Debussy and Valentin, a composer of the early Florentine school. The pianist Casadesu belongs to the gifted French family, five members of which have, during the past half-century, made names for themselves in music. The best known Casadesu is Henri-Claude, founder of the Société des Instruments Anciens, whose members recently broadcast a concert of old music from British Stations.

Meet Gustav Holst!

PERCY SCHOLLES is paying a welcome visit to England next month. On Saturday, December 15, at 8 p.m., he will give from 6GB another of his popular 'New Friends in Music' recitals. The 'new friend' on this occasion is to be Gustav Holst, and Mr. Scholles will talk, with musical illustrations, about his suite *The Planets*. Holst was born in Cheltenham in 1874. His original intention of becoming a pianist was brought to nothing by neuritis. After studying the organ, he went in 1893 to the R. C. M., where he won a scholarship for composition. He is now at the maturity of his powers and has since the war given us, besides *The Planets*, the *Ode to Death* and an opera, *The Perfect Fool*.

What About the Cats?

THE wireless audience is estimated by actuaries to be in the neighbourhood of twelve million listeners. But that does not include the cats, of whom several millions are devoted to the loud-speaker. How do I know this? Because almost every day I hear from listeners with what rapture or distaste the programmes are received by their pet pussies. One cat always stands to attention and salutes when the National Anthem is played; another goes mad and eats the canary at the mere mention of Schönberg; a third flies up the chimney every time a well-known singer comes on. And now today I have



'My cats prefer it to anything else!'

received a letter from Hendon way containing the following: 'As to dance music which receives so much criticism, I certainly make no protest since my cats prefer it to anything else and no evening is complete unless I switch it on and take them for fox trot and waltz in turn round the room.' 'I love 'em, the dear things! But what a terrible day it will be for the B.B.C. when the cats call round and demand bigger and better programmes.'

Additions to Your Library List.

NOVELS reviewed by Mrs. Hamilton on November 15: 'The Pathway,' by Henry Williamson (Cape); 'Ten Years Ago,' by R. H. Mottram (Chatto); 'The Lay Confessor,' by Stephen Graham (Bean); 'Departure,' by Roland Dorgelès (Collins); 'Capitaine Corcoran,' by Johannes Von Guenther (Heinemann); 'The People,' by Mary Hurst (Hodder); 'The Shadow,' by Lillian Rogers (Bles); 'African Harvest,' by Nora Stevenson (Butterworth).

'Grenfell of Labrador.'

THE Missionary 'Talk' at 5.15 on Sunday, December 9, will be given by Sir Wilfred Grenfell—'Grenfell of Labrador.' The story of his work in the North is a romantic and an heroic one, well known to those who have read his books.

Music of Next Week.

NEXT week's musical programmes from London include the following: Sunday, December 9, 3.30, Orchestral Concert (with Miriam Licette), and 9.5 the Wireless Military Band, conducted by Flight-Lieut. J. Amers, R.A.F.; Monday, 10.5, a Musical Comedy Programme (with Marjorie Dixon and George Baker); Tuesday, 7.45, the Victor Olof Saxtet (with Hilde Nash and Charles Steiner); Wednesday, 10.20, a Ballad Concert (with Olive Groves, Tom Kinniburgh, and Lavin Manott); Thursday, 8.35, a Military Band Concert (with Percy Whitehead); Saturday, December 13, 7.45, an Orchestral Concert (with Theresa Ambrose and the Sheffield Orpheus Male Voice Choir).

"The Announcer"

Of the devilish guy and of poppets.

Samuel Pepys, Listener.

By R. M. Freeman.

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



Nov. 5. (Gunpowder Day). Walking abroad this day, the most of my time is taken up in remembering the guy, i.e. remembering 6th. So into a tobacco shopp and to change a florin into pence, and all of them gone by the time I am come home. Whereby do reckon to have paid my part nobly in 25 rememberings of the devilish guy.

Doris going to take the letters from our box this night, some imp of Satap drops a squibb into the box and it goes off in the box just as Doris opens it. She into a shrieking hysterick and cries wildly of having been shot through the letter box and believes 'tis William that had wind of her going walking with the milkman last Lord's Day was a se'nright and been madd with her ever since. Whereat was moved to tell the fool she have no need to plume herself of enough charms to send any man madd over her, shooting-madd or any other madd.

Listening in, while we dine, my wife and I, to the Chamber Musique Concert that they relay from the Arts Theatre Clubb, with a very particular pleasure in Mr. Giesclung's playing of the piano—not like ordinarie piano-playing, but more resembles string-musique, as if he were coaxing it from harps and violins, and the harps and violins yielding themselves lovingly.

Nov. 7. To Mitcham golping to Col^d Saxby at his bidding. But having staid a great while on the 1st tee of the Ladies' Course (where he had appointed me) and Saxby not coming, did at last set off alone. Presently overtake a damsel that also plays alone, who, knowing her drive from the 5th tee, signals me to pass her. And this I did, staying a moment in passing to thank her, and a most comely personable damsel she is. Presently come to me how dull foolish a business it is we 2 playing each alone, with neither of us an opponent to spice the game, yet this so readily mended by a little confidence in asking. So on the 6th tee I staid her coming and to propose we make our 2-somes into a 2-some. Whereat she consenting, we plaid on together, with at first some content to me, but soon staid by her naughty shingings

into all the whins and ditches on the course almost. So ends by her losing not oneie all her own balls, but 3 more of mine wherewith I furnish her, very good next-to-new 1 crown balls. Which shall be a lesson to me in future against my making a 2-some with any stray damsel, however comely, till I shall first have seen how she plays.

Nov. 9. Lord Mayor's Day, but too full of business to see the procession. Some reflections with myself of Sir T. Studd that, with his 2 brothers, were the starts of Fenner's when first I went to school, and now they make him Lord Mayor of London. But his brother Charles, that plaid Crickets even better, being a bowler as well as a batt, left his crickets to goe converting the heathens in China. Which all we boys did then think the saddest possible comedown, from playing crickets to converting the silly heathens in China.

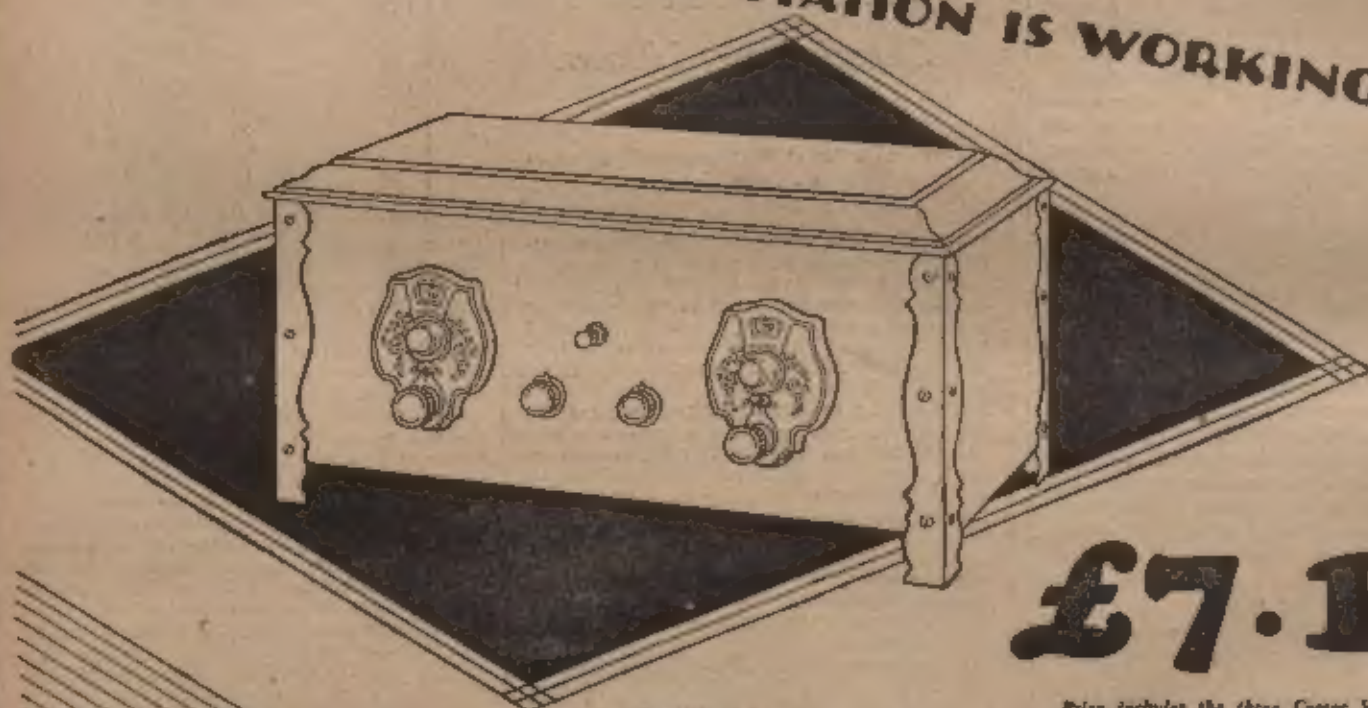
Nov. 10. All the town beset this day with she-poppets, as Snigaby calls them, and no escape from their attentions. Whereby, I foolishly sallying forth with only paper money and a few coppers on me, thought to escape, by boarding a bus, till I could get change. But Lord! A poppet after me on to the bus and will neither hear excuses nor give change, but has 10th off me for a 1st poppy before I have time to open my mouth almost.

Nov. 11. (Lord's Day. Armistice Day). A most clammy muggy day as ever I did know, Whereby having some twelves of the sciatique did fear to adventure me abroad. So to listen in this morning to the Cenotaph Service and again this afternoon to the service in Trafalgar Square. Here a thing that pleased me was hearing the familiar voice of mine old acquaintance, the Bishop of Southwark, that gives this final address in place of Mr^s Sheppard, a most uplifting noble address, and the last time I had speech with him was in happening upon him atop of Holmbury Hill one Boxing Day and borrowed his matches, and used nearly all of them (being a very great wind), to light my pipe

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The Midlands Calling!

Some Future 5GB Events from Birmingham.

An East Midlands Programme.

NOTTINGHAM and the surrounding district will be interested to learn that another programme provided entirely by Nottingham artists is to be broadcast at 8.30 p.m. on Monday, December 10. The Ada Richardson Pianoforte Quintet will give a number of popular items, such as Coleridge-Taylor's Suite from *Onioka*, and a new Sullivan selection, while Ronald Ciffe (baritone) and Marjorie Edgar (entertainer at the piano) will also be heard.

'The Stepmother.'

THIS farce by Arnold Bennett is to be broadcast at 9.0 p.m. on Friday, December 14.

It has been said that "Comedies and tragedies must be plausible and convincing, but when a writer sacrifices plausibility in order to create amusement or "thrill," he becomes a writer of farce or of melodrama respectively." Mr. Bennett's play is intentionally farcical, and must be looked upon merely as a piece of fun—not as a serious attempt to portray real life. He can do that well enough when he chooses. His characters are all deliberately caricatured, and his incidents are clever nonsense. The dramatist is poking fun at the popular woman novelist, just as in his novel 'A Great Man' he is laughing at a popular man novelist. The cast includes Janet Eccles, Courtney Bromet, T. Hannam Clark, and Grace Walton. T. Hannam-Clark, although by no means a newcomer to the microphone, will be making only his second appearance at the Broad Street Studios. The Gloucestershire dialect talk from Savoy Hill was one of his first broadcasting experiences. In his stage career he has played nearly two hundred parts, and for several years directed the Cotswold Players. Mr. Hannam-Clark is also the author of the first county theatrical history—'Drama in Gloucestershire,' which I found remarkably interesting. He last appeared in London in 1922 as Sir Andrew Aguechook in a R.E.S.S. production of *Twelfth Night* at the Haymarket and Strand Theatres.

Christmas Foreshadowed.

THE STEPMOTHER will be followed by a little sketch, *Those Good Old Days*, by F. Morton Howard. This has a distinctly 'Christmassy' atmosphere—after all, it is only ten days ahead—and will be presented by T. Hannam Clark, Courtney Bromet, and Eira Morgan.

'The Heart of a Clown.'

ANOTHER delightful little fantasy, *The Heart of a Clown*, by Constance Powell-Anderson, is due for production on Wednesday, December 12, at 9.45 p.m. Listeners will remember *Colombine*, broadcast some time ago, a little play whose beauty and charm drew many favourable comments from the Midlands. *The Heart of a Clown* deals with a somewhat similar theme, but on different lines, and the delightful mixture of gaiety and pathos which it contains should ensure an enthusiastic reception as its predecessor. The cast will include Grace Walton, Helen Enoch, Courtney Bromet, and Laurence Ireland.

'Thank You, Mr. Atkins.'

IN the centre of England stand the Military Barracks on Whittington Heath, and close by, just what a barracks must necessarily miss, a 'Home from Home,' known as the Lichfield Soldiers' Home, started thirty-eight years ago, and having among its patrons the Lord-Lieutenant of Staffordshire, the Chaplain-General, and General Sir Charles Harrington. Last year a new wing, known as the Victory Memorial Wing, was built, containing increased recreation and coffee-room accommodation, and bedrooms for relatives and friends visiting the sick in hospital for whom there is no other accommodation than at Lichfield, three miles away. 'The Little Mother' in charge gives just that touch of home which is so welcome and helpful to both old and young recruits. There is still a debt of £900 on the new wing, and it is hoped that the appeal from 5GB on Sunday, December 9, which has the Home as its object, will meet with a hearty response from all who love Tommy and what he stands for.



FOR POOR PEOPLE'S PETS.

This motor-ambulance belongs to the Birmingham Animal Welfare Society, which does so much good work for the sick animals of the poor. An appeal for the Society will be made on Sunday Dec. 9.

'Ring Out, Wild Bells.'

A SERVICE of an unusual character will be relayed from St. Martin's Parish Church, Birmingham, on Sunday, December 9. The peal of twelve bells has recently been re-cast, and it is intended to hold a special service to celebrate the event. The bells, which will be included in the broadcast, are from the famous Whitechapel Bellfoundry, London, and replace the old peal of twelve bells cast and hung by this same London bellfoundry in 1758. These, in turn, replaced an old peal of six bells dating back to 1629. All the interesting inscriptions on the old bells have been reproduced on the new bells, the following most beautiful and ancient inscription being placed on the great Tenor Bell: *Possess'd of deep sonorous tone, this bellfy king sits on his throne, and when the merry bells go round, adds to and mellows every sound, so in a just and well-weighed scale, where all degrees possess due weight, one Greater Power, one Greater Tune, is called to improve their own.* The existing St. Martin's Guild of Ringers have a continuous history dating back to the year 1755. The service will include the hymn *Ring out Wild Bells to the Wild Sky*, and a Bell Carol.

5GB to Visit Cheltenham.

CHELTEHAM SPA will have its first opportunity of seeing (and hearing) the Birmingham Studio Symphony Orchestra, when it gives a concert at the Town Hall at 8.0 p.m. on Monday, December 10. Mr. Joseph Lewis will conduct, and Mercia Stotesbury (violin) is the solo artist. The only part of the programme to be broadcast, however, will be Sullivan's *Overture di Ballo* and Dvorak's *New World Symphony*.

'La Fille de Madame Angot.'

THE music of Alexandre Charles Leococq is very similar to that of his contemporary, Offenbach, with the popularity of whose works he was competing. *La Fille de Madame Angot*, when first produced in Brussels in 1872, ran for five hundred nights consecutively, and was one of a rapidly-written series of operas comiques extending from 1866 to 1900. Excerpts from this work will be broadcast on Thursday, December 17, at 10.15 p.m. with Olive Graves (soprano), Tom Pickering (tenor), and Herbert Simmonds (baritone).

Symphony Concert.

THE artist at the weekly Symphony Concert on Saturday evening, December 16, is Edo Kersey, a rising young violinist, who may also be termed a 'broadcasting discovery.' She will play Glazounov's *Violin Concerto in A Minor*, while the orchestral items include Rurik Frederic d'Erlanger's *Prélude Nouron Corda*. His violin concerto is, of course, already a great favourite, and his pianoforte concerto will shortly be performed from Birmingham.

High Power Short Waves.

CHARLES HARRISON (baritone) and Beatrice Robson (soprano) sing in the programmes from Loxells Picture House on December 10 and December 13.

A Vaudeville programme at 9.0 p.m. on Monday, December 10, includes Mason and Armes (entertainers), Ernest Jones

(banjo), Dorothy Ashley (comedienne), Jack Payne (the Coventry Newsboy Whistler), and Tommy Handley.

Bergitte Bakstad (contralto) sings in the City of Birmingham Police Band Concert at 4.0 p.m., Tuesday, December 11.

Harry Hopewell (baritone), Cluffont Whitmore (pianoforte), Ethel Plimmer (soprano), and Herbert Stephen (violinello) appear in the programmes of Wednesday, December 12.

A Light Music programme at 8.30 p.m. on Friday, December 13, includes Appleton Moore (baritone) and Edith Penville (flute).

The Children's Hour.

JAMES DONOVAN, the leader of Philip Brown's Dominions Dance Band, will be heard in some saxophone solos during the programme on Saturday, December 15.

O. Bolton King continues his series of talks entitled 'Thug from the Earth,' on Monday, December 16, dealing on that day with copper.

'The Fairy Train,' by Winifred Kitchell, is to make another journey on Thursday, December 13.

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HOME, HEALTH AND GARDEN

A weekly page of special interest to the housewife and the home gardener.



More Recipes from Listeners.

An Economical and Sustaining Breakfast Dish.

- 4 fresh eggs (one for each person).
- 4 slices of toast (cut from square tin loaf).
- 1 pt. hot milk.
- Pepper and salt.
- Some good gravy dripping from joint.

Toast the bread under the grill. Melt one or two tablespoonfuls of dripping in large aluminium pan on top of grill. Beat the eggs, add pepper and salt to taste, add hot milk. Pour mixture into hot fat and leave one minute, then stir once or twice gently, meantime spreading the toast with dripping ready for the mixture when it has thickened. Should it begin to boil, remove from gas and leave to finish cooking in its own heat, with a gentle stir. Serve immediately.

New Zealand Steak.

- 1 lb. shoulder steak.
- 1 teaspoonful each of white pepper, salt, sugar.
- 1 tablespoonful of flour.
- A small pinch of carbonate of soda.
- 1 dessertspoonful of vinegar.

Take the steak, which must be well beaten, mix the pepper, salt, sugar, flour and carbonate of soda well together. Rub well on both sides of the steak an hour before steaming, put into a covered dish and pour over it the vinegar. Cover close to keep in all the steam.

Cook in a brisk oven rather more than an hour. Serve on an ordinary dish with its own gravy.

Stewed Haddock with Tomatoes.

- 1 fresh haddock.
- 3 large tomatoes.
- Pepper and salt.
- Butter.

Take a fresh haddock and fillet it, removing all bones. Stew the bones gently for half an hour in one pint of cold water. Strain the liquid into a basin.

Drop the tomatoes into boiling water for one minute only. Lift out and remove the skin, which will come off quite easily. Grease a pie-dish or casserole. Cut the fish in long pieces. Slice the tomatoes. Place in the pie-dish a layer of fish, then a layer of tomatoes, another layer of fish, then tomatoes on top. Season with pepper and salt. Pour the liquid over. Put a few little lumps of butter on top. Cover with a greased paper. Then put an old plate on top. Cook in a moderate oven for three-quarters of an hour. Serve hot.

Simple and Sanitary Disposal of Kitchen Refuse.

Keep in convenient position in scullery two receptacles:—

- A. Galvanized pail.
- B. Bin or box.

Into A. the galvanized pail, put all peelings, tea leaves, coffee grounds and any waste bones, etc., also shreds of letters, paper, etc.

Once daily, drain well and roll in newspaper, making convenient-sized bundles. Place one at a time on fire when kitchen range is replenished with fuel. Keep hot water damper open to draw fumes away. No odour whatever enters house. Tried for two years. Scald basket often with soda.

Receptacle B receives ash, cans, etc.—nothing wet.

A Household Economy.

Use cheap, rough pumice-stone for cleaning saucepans, enamel-ware, etc. It leaves no dangerous fragments, outlasts many packets of cleansing powder, and does not wear nails and finger-tips as rubbing with powder does. Even with very dirty, rusted ware, it does heaviest cleaning splendidly. After being used, if needed, to finish off.—From *Listeners' Talk*, November 30.

Furnishing the Small Flat—II.

FURNITURE for the small house or flat is now even more carefully considered than that for the larger space. The woman who finds it difficult to get more than one maid—and sometimes nowadays even one is rather an elusive asset—will choose to live in a small, easily managed and easily cleaned space.

A tour of furnishing stores and exhibitions will show the impress of these elements in modern life very clearly.

One of the most interesting specimens which I have seen recently was a small bedroom suite, in dark oak. The careful consideration of space and labour-saving qualities was evident in every detail.

For those who have to manage in a two or three-roomed space, the bed is often a problem. Frequently it is necessary to use a room for both living and sleeping purposes, and it is not always desirable to advertise the fact.

For this problem there are several solutions. There is the settee-bed, which is really a simple bed, reasonably well sprung, with a gracefully designed, removable wooden back. These may be made up, and the bedding concealed under a chintz or cretonne cover, in the daytime.

Another type of bed-settee is that which looks like a heavily padded settee in the daytime, but which at night opens out to form a double bed. This can be made in the morning, as there is a special attachment for keeping the clothes in place; but it has, to my mind, a great disadvantage in that there is little or no ventilation for the bedding while the couch is shut up.

Wherever it is practicable, I strongly recommend a divan-bed for the two-purpose room. There are specially constructed and mounted divan mattresses now available, with a lift-up adjustable end, which can be raised at night to keep the clothes taut, and lowered in the daytime, to keep the genuine divan appearance. These bed-coaches, delightfully upholstered in fancy cotton damask with extra mattress and pillow to match, cost only £5 5s. complete.

For the sitting-room and dining-room many excellent new ideas are available. For the dining-room

especially there are two most interesting examples. It is true that the extra-leaf table is no novelty, but the lightness of touch necessary to open or close some of the low-priced models of draw-leaf tables is really surprising. Prices range from about £4 10s., and the tables seat from four to eight people.

Another item, useful for both dining and sitting-room, is an ingenious dinner waggon or tea table. Thus, when closed, is a two-tiered affair, standing in a quite small space. Its special quality, however, is that by the adjustment of a spring the two leaves may be brought together to form a level table-top.

For the small sitting-room or drawing-room one of the most attractive developments is that of the baby piano. A photograph of one of these pianos, in a Jacobean oak case, is shown on this page. This little piano, 3ft. 7ins. high, 3ft. 8ins. wide, and 1ft. 11ins. deep, costs thirty-four guineas, or it may be obtained for about a guinea a month on the instalment plan.—From a talk by Mrs. Leslie Mansie, November 19.

This Week in the Garden.

WHILE roses may be planted any time when the soil is in a suitable and not too cold condition between now and the middle of March, those who have the beds ready would be well advised to complete the planting as soon as possible.

The same thing applies to shrubs and trees. Nearly all the leaves have now fallen from deciduous trees and they should be collected and stacked in a compact heap for future use. While oak and beech leaves make the best leaf-mould for potting, even such coarse kinds as those of the horse chestnut are valuable for digging into land after they have been stacked for a few months. Particular attention should be given to the gathering up of leaves which have fallen on the rock garden, for many choice plants are liable to be damaged if wet leaves are allowed to remain around them.

Violas in frames should have an abundance of air during mild weather. Frames in which *Pontederac*, *Viola*, and *Calceolarias* are being wintered should also be freely ventilated whenever the weather conditions are favourable.

In the development of fruit crops, the pollination of the flowers is an important factor and the subject should be kept in mind when planting fruit trees. A flower cannot develop into a fruit unless it is pollinated. Pollen is usually yellow, and is the active part of the male organs. Pollination is the transference of pollen to the stigma or female organ. Unless pollination takes place no seed will form and consequently the fruit will not develop. In all our hardy fruits, except pears, the pollen is conveyed from flower to flower by insects.

A few varieties of apples will not fruit if the stigmas receive pollen from flowers of the same variety of apple, and such are said to be self-fertile. On the other hand, some varieties of apple will not set fruit with their own pollen, but must have pollen from some other variety of apple. It is probable that even self-fertile varieties need the pollen of other varieties to produce the best results. Any two varieties of apples which flower at the same time can supply suitable pollen for each other.

It will be seen that the owner of a small garden who proposes to plant only one fruit tree should be careful to select a self-fertile variety, and that whenever possible he should plant more than one variety of the same fruit, choosing varieties which flower at the same time.—*Royal Horticultural Society's Bulletin*.



A PIANO FOR THE SMALL FLAT.

The specifications of this diminutive piano are given in Miss Mansie's talk.



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Mary Agnes Hamilton on

'WHAT IS A GOOD NOVEL?'

Editorial Note—This is the first of a series of articles, by various of the B.B.C. critics, intended to lend a background to their regular talks on novels, films, plays, etc.

O H, just before I go, do tell me some good novels: you always seem to know how you do it.' To reply, 'By reading a great many,' would sound flippant: and not be helpful. For quite a number of years now my friends have delayed me on that with some such question: and there are those among them whom I suspect of coming to see me, partly, at any rate, because they regard me as a sort of handy supplement to their *Times* Book Club, *Mudie's* or *Boots* catalogue. I don't mind: I rather appreciate it, since I constantly feel an eager desire to tell others about any book I have read that seems to me good and have, in fact, lost more volumes than I should like to count as the result of an incurable habit of lending them—the borrowers either like the book so well that they are ashamed to bring it back to me and say so, or so much that they are unwilling to do so. I don't object to this

will tell one almost as much about the character of the reader as the books do, if attentively read, about the character of their writer. No: definition of good novels from this point of view is hopeless; it gives one only a negative result. Part of this negative result, however, is significant. There is one form of reader's preference that is really destructive—a preference for taking no trouble. For nothing can be more certain than that the enjoyment that is to be got out of the reading of novels depends not only on the writer but to a large extent also on the reader. Of course there is a certain kind of 'easy' writing that makes very hard reading; there are ten books that are difficult because their author is incompetent for one that is obscure because he is struggling to invent a new technique to express an original idea. But, in the main, writers write as well as they know how; they spend far more trouble on writing than the average reader does on reading. Yet, unless the reader co-operates, unless he knows how to attend, how to give himself to the book he is perusing he will find far fewer good novels than he might—not because they are not there, but because he does not know how to read them. Novels, after all are of the same family, in this as music or paintings: the inattentive mind cannot reach them.

There are people, I know, who, when they ask for a 'good' novel, mean, not that, but something that will pass the time, send them to sleep, enable them to wile away a railway journey; and give their minds what they call a 'rest'—in other words, an interval of inattention. There are lots of novels to suit them—novels written not on the pattern of life but of other successful novels; novels which have as little thought in their making as they ask for from their readers. But, if it be urged, as it may be, that not all novels are worth attentive reading, the reply is that the division between those that are and those that are not gets us very near to a definition of what we mean by 'goodness' in a novel. A good novel yields itself to reading—seldom to glancing. Its writing has been a concentrated work of mind, and something of that same concentration has to be brought to it before it will give up its secrets.

Sometimes, of course, sheer unwillingness to take trouble gives itself a more distinguished name: people say, frankly, that what they want in a novel is 'escape from reality'. If they want that, they should, seriously, leave novels alone—for the common mark of the good novel various as it is in its subjects (and thank heaven for that fact; its infinite variety is the glory of the fictional form), is that it attempts to get to grips with reality, to squeeze it like an orange and extract all the juice out of it that it contains. What is a novel, after all, but an effort to express and understand life, to present and comprehend it as it is, not



Mrs. Hamilton, B.B.C. Critic of Contemporary Novels

merely as it seems, in terms of the imagination? Imagination is not 'fancy'; it is not a refusal of fact; it is a divine power the human intelligence possesses of seeing with an eye of vision as well as of what we call observation. It is a coherent order of its own, and the novelist's first duty is loyalty to it. In that sense, his work is finished when something his imagination has made

'Crime and Punishment'
'Jude the Obscure'—
'Madame Bovary'—
'The Secret Battle'—
'Jew Süss'—
'Mr. Polly'—

These novels are acclaimed great because the life which they depict becomes, in the reading, as real and poignant to us as our own.

—by Fedor Dostoevsky
—by Thomas Hardy.
—by Gustav Flaubert.
by A. P. Herbert
—by Lion Feuchtwanger.
by H. G. Wells

'Good novels are alive; poor ones are dead,' says Mrs. Hamilton. Here is an acid test which each one of us can apply to his own reading.

second case as much as to the first, although the lack of conscience about books shown by persons otherwise sensitive on matters of property is a topic on which I could discourse at length.

But it is not the point here. What do people mean when they ask for a 'good' novel? Generally, it is quite simple, they want a book which I shall enjoy reading. This is a perfectly sound definition from their point of view. A novel that one doesn't enjoy—allowing for the fact that there are many of the most various forms—cannot be read in whose reading one does not pleasure and is not worth the effort of merit but devoid of it. Dullness is fatal; the books that bore are rightly left unread. But enjoyability as a principle of selection among novels, although sound, is dreadfully and necessarily individual. There are no more books that everybody will enjoy than there are people whom everybody will like. Tastes differ in nothing more markedly than in novels. Nor is this surprising; on the contrary. Of all art forms, the novel is the most individualized, the most personal, the most 'human'. A list of favourite novelists

the reason why he must not introduce what are so oddly called 'real' people and actual incidents, is simply that in so far as he does so, he breaks his imaginative form just as a painter would do if he were to cut out photographic images and paste them on to his canvas. His method—that of prose narrative—is gloriously free and supple and to my mind, only at the beginning of its conquests. He can posit any situation he likes, any scene, any time—whether or no his reader 'believes' in it, depends wholly on the vitality and integrity of his imagination. There is no possible advance outline of the 'good' novel, and no rule for writing one, beyond the rule of sincerity—in other words, loyalty to imagination. What is called the 'common-place' novel may be as sincere as the 'original' one—provided the writer is faithful to his vision—in other words, is writing because he must. Henry James put in a single sentence the single rule which the author can apply to himself, and by which we may judge his performance, when he said that what mattered was to be 'finely aware and richly responsible.' It is all in that. For both the awareness and

(Continued on page 617.)

What the Other Listener Thinks.

Armistice Day—Jazz in the Sunday Programme—More Dickens, please—Who is the Ideal Talker?—Twelve Pounds' Worth of Pleasure—'R. W.' asks for it, and gets it!

I do think that the B.B.C. might do their bit to let people forget the horrors of war by not broadcasting Armistice Day Celebrations. I cannot think there is any good in it. Of course, everyone is at liberty to switch off as I shall do myself but many will be deprived of a concert which, no doubt, would do them more good.—R. T. H., New Mills, Derbyshire.

In view of the many churches which received the Cenotaph Ceremony as part of their morning service, it might be interesting to discover the first occasion when a complete service was received in a church. Our first experience (I speak for All Saints', Preston-on-Traa, Co. Durham), was in May, 1926, when the Archbishop of Canterbury spoke on the National Strike from St. Martin-in-the-Fields. My evening congregation stayed behind and listened, taking part in the hymns. Is there any record of an earlier case?—H. A. T., Eaglescliffe, Co. Durham.

One possible reason why G. W. G.'s canary sings so lustily when musicians and singers are performing is to show them how it should be done. On the other hand, when jazz is played he probably remains mute in order to pick up a few hints.—H. K., N.W.U.

The fact of having paid ten shillings for a Service seems to worry some of your listeners more than I can understand. I have always understood it that you have to get a licence for a receiving set for the same reason that you get a dog's licence. I do not get any benefit from anyone by having paid my dog licence, so to be able to get the best music, hear the most popular talkers and the relaying of so many inspiring and interesting messages, makes me feel very grateful to all those who have the most arduous task of preparing the programme.—T. H. D., Swansea.

R. W., of Chelsea, asks that we might have a little gaiety, or at least variety, in our Sunday programmes, lamenting the fact that we have heard Ave Maria and 'Abide with me' so many times that we have grown weary of them. He suggests that we might have a little dance music on Sundays, but taboo comedians. For the life of me I cannot think why a comedian should not be welcome to such an one as R. W. After all, the present dance tunes are about as comic a form of music that I know, and must therefore be on a par with comedians—so if one, why not the other? No, R. W., let the Sunday programmes remain as they are, their present form being most welcome to the masses. Good songs and music can never stale by repetition, wherein lies their greatness. I would remind R. W. that thousands of listeners turn off their sets when dance music commences.—R. T., Peterfield.

In reply to R. W., Chelsea, I would like to point out that, though there are hundreds, like myself, who are very fond of dance music, we would not care to have it broadcast from British studios on Sunday. If R. W. thinks dance music a necessity, why doesn't he get a two- or three-valve set? Then he could have dance music practically every Sunday after tea from quite a few foreign stations. I trust our Sunday programmes will maintain their high standard.—P. T., Swansea.

In *The Radio Times* dated November 9, P. W. asks the B.B.C. to provide dance music on Sunday. I ask the B.B.C. not to do so. It would be amusing to hear what reasons R. W. can put forward in favour of Sunday dance music. My arguments against it are as follows:—Dance music can be reproduced by any cheap gramophone as well as it can be reproduced from an expensive radio set. Good music is sometimes reproduced well by a gramophone, but often not. The cost of a gramophone which will reproduce music which a musical ear will approve of is considerable. The cost of records of symphonies, etc., is high. The radio provides these things in a more satisfactory manner at a much cheaper price. Furthermore, as W. A.



Francis expresses it, also in *The Radio Times*, dance music can be heard at churches, cafes, played by two bands of dance bands, etc. Classical orchestral music is not nearly so accessible. Music lovers have so far looked forward to Sunday's programme, not because on that day we always have the very best music, but because our ears are not harassed by the blaring, whining saxophone—that instrument (one cannot call it 'musical') which is incapable of 'expression' and by the irritating bang, bang of the drum. Surely we may be permitted our one day in seven. I beg to suggest that R. W. buys a thirty-shilling gramophone and a quantity of sixpenny jazz records. These latter can be purchased at any sixpenny bazaar and are remarkably good value, being complete with childishly idiotic words, 'sung' through the nose in a delightful manner. Sixpence is quite enough to spend on the record of any jazz 'composition', which is so utterly rotten that its popularity is limited to a few weeks. By then it is threadbare, worn, and laked.—E. N. J., Leeds.

On this page next week we shall be printing a selection of replies to the letter of 'P. T.' (*The Radio Times*, Nov. 2), asking for 'a reasoned justification of Broadcasting.'

I was very surprised not to see Mr. Vernon Bartlett's name in R. N. B.'s (Bournemouth) list of broadcast talkers. But, to my surprise, I found his name in the two lists on pages 210 and 211. Please inform me if these two are hard to beat.—W. H. E., Derby.

I am astonished that neither Mr. G. A. Atkinson, nor M. Stephan were mentioned in 'R. N. B.'s' list of November 2. They both are some of the best announcers and are a joy to listen to.—A. H. V.

'R. N. B. (Bournemouth)' names several talkers who 'hold' the listener. Your correspondent rightly mentions Sir Walford Davies, James Agate, the Chief Engineer, and others. He then wonders who else would qualify. Surely Miss Rhoda Power does. I left school thirty-four years ago, but I am still being educated by her intensely interesting talks.—A. G. W. N., Norfolk.

In my opinion there was never a talker who 'held' the listener more completely than Mr. Percy Scholes, lately B.B.C. Music Critic. I know many listeners who made a point of hearing him, people who would not normally read or listen to such criticism.—M. B. W., Westminster.

I TAKE it that the ideal talker is he who appears to be 'talking' and not 'reading.' A very good talk of this kind was recently delivered by a gentleman whose subject was 'A Week-end in Paris.'—A. E. R., Plymouth.

We—my mother and self—live on a very small income in a tiny village in Sussex, and both have poor health, so are unable to go to church or, in mother's case, any entertainments, and in my case only very few local ones. Last May we bought a three-valve wireless set with loudspeakers, complete with licence, for £12, and for this and a nominal sum for recharging batteries, etc., we have had the following:—A pleasant service each weekday morning, a most interesting Church service on Sundays (not one dull one in six months), an hour of delightful music at lunch time, interesting and amusing concerts, vaudeville entertainments, and (so far as is humanly possible) an accurate weather forecast, talks and lectures on many subjects of general interest, plenty of light and cheerful dance music, and a jolly good children's hour, and last, but not least, such notable events as the Derby, the Hovey final, the Hendon Air Pageant, and, most 'justifying' of all, the wonderful broadcasts from the Cenotaph, Trafalgar Square, etc., etc. Surely this justifies broadcasting from our point of view and from that of thousands of others situated as we are.—G. S., Sussex.

I CANNOT agree with several of your recent correspondents who claim that only letters favourable to the B.B.C. appear on your page. 'What the Other Listener Thinks.' I think it was very sporting of you to publish my letter on Sunday Dance Music, for that is a matter on which the B.B.C. and I certainly don't see eye to eye. I expect that I shall be pulverized in hundreds of indignant replies from listeners who still incline towards 'the typical Ennish Sunday.' Still, I asked for it!—R. W., Chelsea.

Let us hear more Dickens—readings, not 'recitals' by 'eloquentists.'—H. R. V., Bristol.

In Miss V. Sackville-West's series of articles on Poetry of Today, we come this week to

THE FORMIDABLE MR. ELIOT

who—difficult, cynical, and elusive though he be—'has,' says our authoress, 'had more immediate influence than any other living poet on the younger generation of his fellow-poets.'

I HAVE been trying to entice you along a path which I have chosen, and we have been looking at the figure of Mr. T. S. Eliot. Indeed, I don't know how I am going to get you to that figure at all, you may very possibly turn round and bolt down in the opposite direction. You may fly for refuge to the valleys, and roses, and unconnected children of the Georgians. I can't tell. But if you will accompany me—if you are prepared to stalk that shy but elusive beast which is labelled with the name of F. T. S. Eliot—I think I can promise you a quarry which is very well worth while bringing down.

It does, I admit, require a certain amount of effort as well as determination. For Mr. Eliot will first elude you, and then, when you have driven him up against the rocks, he will bite you. The name of T. S. Eliot may possibly be unfamiliar to you. He is not a popular poet; he is too difficult, and too subtle, to achieve general popularity. He is no Rupert Brooke or Humbert Wolfe, you are in an odd way, he is not a poet who can be read and enjoyed by the masses. The path along which I have been trying to entice you has led me, day upward, the air becoming rarer and rarer, until we have climbed to a point where only the experienced mountaineer is able to breathe. This is partly what I mean by saying that Mr. Eliot is selfish: it is selfish to expect people to adapt themselves to a style where in which he himself can exist not only in comfort but in a state of aesthetic exaltation. Nevertheless, I do not think I shall overstate if I say that Mr. Eliot has had more immediate influence than any other living poet on the younger generation of his fellow-poets. Whether that influence has been for good or evil, everyone must decide for himself. For my own part, much as I admire Mr. Eliot as a poet, I think that his influence as an intellect has had many disastrous consequences. There are many young writers who, lacking his intellectual strength, have picked out of his work, to reproduce it in their own, only its more refined qualities: the orderliness, its lucidness, and its sterility.

Mr. Eliot is by birth an American, which I take to be an important factor in his make-up. In our rough-and-ready world, we are apt to associate the young countries, such as America and some of our own dominions, with a sort of lusty violence; we are apt to talk about young blood, red blood; in geographical terms, we are apt to think vaguely of wide spaces and vehement climates: in terms of culture, we are apt to assume a complete absence of tradition. We conclude by thinking

that the nation in such conditions ought to be a little untidy. It is American. It has not affected Mr. Eliot. He is a native of Boston, and for another, he possesses vast stores of reading and culture. (He is, I may say, not only a poet, but a fine and fastidious critic.) But it is perhaps on account of this very fact of his American birth that his culture has gone slightly to his head. English literature, with all its implications, was not his by birthright, as it is ours; he acquired it, so to speak, and the struggle proved a little too heavy for him. In one of his own essays, entitled 'Tradition and the Individual Talent,' he lets drop a remark which I think is illuminating as to his own problems. 'Tradition,' he says, 'cannot be inherited, and if you want to have a new vision, you must have a new point of view, as an American, this was doubtless true enough. Being a man of severe intellect, he was not endowed with a highly susceptible imagination; he must have fought himself almost forced into adopting an attitude of his own, where another and less able intellectual man would have been content with mere intoxication and a surrender. The result is manifest in his poetry: it is a strange coin; and of intelligence and intellect. He is fascinated, but he is determined to reject. The moment that he suspects himself of being like to call it sentimentality—he snatches his pen out of the inkpot and dashes it into the fire.'

I want to talk about 'The Waste Land,' the longest and perhaps the most obscure of Mr. Eliot's poems. When this poem first appeared, in the pages of a periodical, I was so much baffled by it, I saw that it was by a great poet; but I said, 'If this is modern poetry, then give me the old.' I am not saying this in order to interest you in my own reactions, but merely to suggest to you that it is possible to revise a first impression. I saw many isolated lines and many passages of great beauty in

'The Waste Land,' but also many tricks that irritated me—such as the trick of incorporating well-known lines from other poets, with an air of innocence and no inverted commas, so that an unlettered reader might well take them to be Mr. Eliot's own; and the trick of assuming that the reader was conversant with all the associations in the writer's experience, so that the reader was expected to leap over some chasm with no very clear assurance of what he was able to find on the other side, and of being given a plank by which might safely cross; but most of all I was annoyed by my inability to discover what reference I might draw from the poem as a whole. A vast amount of miscellaneous learning seemed to be packed into it—there were references to a number of things: to the legend of the Holy Grail; to anthropology; to the Bible; to Tristan and Isolde; to fortune-telling by cards, with special reference to the Thirties pack; to Elizabethan drama; to Baudelaire, Milton and Verlaine; to Wordsworth and Dante; to Rudin and Sir Ernest Shackleton; to the birds of Eastern North America. To this extraordinary jumble there must surely be some key, I thought I could discover it. I felt cheated. I was missing something full of an extraordinary beauty, which eluded me because the poet in his perversity had refused to provide me with the necessary clue. But I was obstinate; I read and re-read the poem; and one day the line jumped at me out of the page:

'These fragments I have shored against my ruins.'

Everything became clear. I saw how I have shored against my ruins. 'The Waste Land' is a ruin. Everything tottering; a desperate last attempt to shore it up. Here was a man divided against himself; a man loaded with the weight and richness of culture; loving it, hating it; trying to throw it off, trying to break it down into fresh patterns; trying to dis-

re-create; unable to get away from it altogether; hating, indeed, to escape altogether, so trying to save something, shoring up the ruins with the last fragments of stone, and then violently crashing down some pediment or column with his own hand to the ground. The nightmare still sings among the ruins as she sang for Keats. 'Yet there the nightingale'—filled all the desert with its irrefragable voice (thus says Mr. Eliot). And still she cries, and still the world pursues, "Jug, jug," to dirty ugly, you say. Yes, it is ugly. It is ugly and I am. But it is intentional. It is deliberate; Mr. Eliot is the most deliberate because one of the most deeply read of poets. It is a protest. (Continued on page 424.)

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, Dec. 2. 5.45. Bach Cantata.	9.0. Chamber Music—Cattell String Quartet and Stephen Bergmann.	9.5. Manchester. Symphony Concert, conducted by Sir Henry J. Wood.
Monday, Dec. 3. 9.35. Chamber Orchestra, conducted by Hermann Scherchen.	8.0. "A Sea Change," by Sir George Henschel.	3.30. Glasgow. Light Orchestral Concert.
Tuesday, Dec. 4. 7.45. Military Band.	4.0. Orchestral Concert. 8.0. Symphony Concert.	5.0. Belfast Violoncello Recital.
Wednesday, Dec. 5. 8.0. Altra Hess and Jelly D'Arany. 9.35. "A Sea Change" by Sir George Henschel.	3.0. Military Band. 6.30. Light Music.	3.45. Glasgow. Orchestral Concert. 3.45. Belfast. Handel Concert.
Thursday, Dec. 6. 7.40. Halle Concert from Manchester.	3.0. Symphony Concert from Bournemouth.	4.0. Glasgow. Light French Concert.
Friday, Dec. 7. 9.15. Light Orchestra. Concert.	3.0. Organ Recital. 8.0. Military Band.	7.45. Belfast. Choral and Orchestral Concert.
Saturday, Dec. 8. 9.35. Concert of Music by Kuhnke.	5.0. Czechoslovakian Chamber Music.	9.35. Belfast. Military Band. 9.35. Cardiff. Popular Concert.



A Genius of Revue.

A note on Jack Hulbert, manager-author-actor-producer, who, on Monday, is stepping over from the Adelphi Theatre to Savoy Hill.

MEET a tall young man (he must stand over six feet) in the most admirable suit ever sired by Savile Row. Meet, too, the comeliest pair of feet in London, which can not only dance themselves but set a hundred other pairs dancing under a hundred stalls. At thirty-six he is one of London's most successful comedians, producers, and actor-managers. *Clowns in* is a British revue, which this week celebrates its first birthday, is tangible evidence of his particular brand of genius.

Genius is a term not to be lightly applied in these days of publicity when geniuses are two a penny. But even if 'genius' implies no more than the classic 'capacity for taking pains,' Jack Hulbert is a genius.

As a deviser and producer of dances he is unrivalled. I have seen weary chorus-girls wilt under his sarcasm and tremble at the sound of that peculiar whistle from the stalls which intimates a 'pause for comment.' He works his choruses until they are like to dead drop. Result, they are the finest in town. Yet I have never heard of a girl who did not love working for him. He can persuade others to work hard by sheer force of example. He does not spare himself. If he failed to teach a wimp of dough how to Charleston, it would not be for the want of trying. When he was in New York with *By the Way* he spent the greater part of his free time in acquiring and perfecting new dance-steps—especially from the Negroes, who excel in a certain type of dancing. In London, though playing eight shows a week at the Adelphi, he will spend the greater part of the day, including the time between a matinee and the evening performance, over some other piece which is engaging his abilities as a producer. Rarest of all virtues in the theatre, he is punctual and expects punctuality from others.

'Who's Who' gives Jack Hulbert's recreations as 'rowing and stop-dancing,' both of which survive from his 'Variety days,' when he rowed for three years in succession in the *Laine Boat* and took part in various amateur theatricals of the lighter kind. At Cambridge he was a member of the famous 'Theatrical Club,' which has given the West End stage his brother Claude (now in *Song of Songs*) and Peter Hadden, among others. According to custom the Footlights' show of 1913, *Clowns in Cambridge* was given one matinee performance in town. Robert Courtneidge saw Jack Hulbert (author of the piece) as 'Angie Vere,' and promptly booked him to appear at the Shaftesbury Theatre on the following September—a rare event in those days, when undergraduates did not so easily become actors. Hulbert in return married his manager's daughter, Cicely, who in association with him has become one of our most brilliant comedienne.

From 1913 to 1917 Jack Hulbert made one success after another in *The Pearl Girl*, *The Light House* (of which he was part-author), *See Saw*,

Clowns in at foot of column

ROUND AND ABOUT

The World of W. W. Jacobs.

Two plays by this master of drama are to be given from London on Tuesday.

IN THE world of W. W. Jacobs, the master of the short story and the play, the world is a very different one from the one we know. It is a world of extraordinary power, of extraordinary people, of extraordinary events. It is a world of extraordinary people, of extraordinary events. It is a world of extraordinary people, of extraordinary events.

Now let us turn to the world of W. W. Jacobs. It is a world of extraordinary power, of extraordinary people, of extraordinary events. It is a world of extraordinary people, of extraordinary events. It is a world of extraordinary people, of extraordinary events.

For they are all very different. They are all very different. They are all very different. They are all very different. They are all very different. They are all very different. They are all very different. They are all very different.

In this pleasant world of W. W. Jacobs, the master of the short story and the play, the world is a very different one from the one we know. It is a world of extraordinary power, of extraordinary people, of extraordinary events.

That is why it is so interesting. That is why it is so interesting. That is why it is so interesting. That is why it is so interesting. That is why it is so interesting. That is why it is so interesting.

(Continued from foot of column 1.)

Rubbly, etc. He then spent two years in the Army. His post-war triumphs are too recent to require listing here. The most notable have been *Pot Luck*, *Brain Power*, *By the Way*, *Lido Lady*, and *Clowns in*

When Jack Hulbert broadcasts the world of those who do not know him will gather no impression of his long-legged agility as a dancer or his Protean versatility as an actor. He is a man of many parts. He is a man of many parts. He is a man of many parts. He is a man of many parts. He is a man of many parts. He is a man of many parts.

story of extraordinary power. 'The Night Watchman' has become a classic and the author of 'The Skupperboard' and 'The Ship the Shoemaker' has become a master of the short story. The author of these stories has, one feels, no equal to be the author of 'The Skupperboard' and 'The Ship the Shoemaker' has become a master of the short story. The author of these stories has, one feels, no equal to be the author of 'The Skupperboard' and 'The Ship the Shoemaker' has become a master of the short story.

His stories always begin right; they always end absolutely right. His stamp ring with pathetic insistence upon the brick paved passage, paused at the door, and then, tapping on the hard road, died slowly away in the distance. Inside the Ship the shoemaker gave an ominous order for lemonade. 'He stooped down and peeped at me through the skylight as though he couldn't believe his eyesight, and then, after sending the girl for and telling them to stay there, waiter 'appeared, he unlocked the companion and came down.' 'He walked carefully to the edge and looked over. In response to his started cry, the others drew near, and all three stood staring at the dead man below.' 'Thirty thousand pounds!' he said, slowly, and tapped his cheek lightly with the cold barrel. Then he slipped it in his mouth, and, pulling the trigger, he shot heavily to the floor. He was dead. He was dead. He was dead. He was dead. He was dead. He was dead.

Nevertheless, it is not for them that his admirers are grateful to him. Other people could have written them, but one cannot believe that anybody else could have given us the story of Sam Small's navy, or of Peter Russell's uncle, or of Mr. Billing's conversion, or the time Bob Pretty won the Christmas hamper and Henry Walker tried to get it back. It is a great thing to be able to laugh really loud over a book, and when one enjoys laughing because one knows that what one is laughing at is really funny and not merely grotesque, that is a great deal more.

M. A. C. G.



'The Night Watchman'—Will Owen's conception of a famous W. W. Jacobs character.—(From 'Short Stories,' published by Messrs. Methuen.)

THE PROGRAMMES

The Broadcasting of Silence.

The dramatic quality of a pause in the Programme.

ONE of the most important things which the B.B.C. is called upon to radiate, and one which they do with great, if unobtrusive, skill, is silence. It is worthy of a little attention from the listener.

In broadcasting, silence can be made use of in two distinct ways. The first and more common of these is its use as a background for sound. It may appear an obvious thing so to carpet and curtain a studio that a singer's or a speaker's voice is thrown up against a silence almost 'velvety' in texture. Such a course is similar to the use of blackboards for writing in white chalk.

But to produce and broadcast a silence in this way needs considerable care, since otherwise it produces the opposite effect to that desired. All listeners must often have noticed the difference in quality—and probably in inspirational value—between religious services broadcast from 'silent' studios and those from echoing churches. In some cases the suggestion of an echo adds to the resonance of a speech or performance. In this respect (as far as present limitations will allow) the broadcast artist has to be used to see that silent backgrounds are only employed where they can produce satisfactory 'sharpness' and where they do not take the 'edge of eloquence' off the matter sent.

Another use made of broadcast silences is that of producing dramatic suspense. In most plays the tensest moments are those when no word is spoken, just as they are in real life.

In the 'live limited' theatre, actors are made to speak louder than words. But the radio theatre has nothing to offer the eye. The silences of the radio drama must be 'listened to' as closely as the words and in this respect, from a producer's point of view, their duration is all-important. If a silence—a pause during which the 'velvet background' adds to atmosphere—is unduly prolonged, it obtrudes on the listener's consciousness and sets up irrelevant questionings of the 'What has happened to the transmitter?' type. These, of course, destroy rather than build up illusion.

One of the best examples of the skilful use of silence for the purpose of introducing dramatic effect can be found in the way some of the

'Now first surprise item' is followed by a pause, during which you find yourself preparing

Like certain sound effects, broadcast silence is often more suitable as a creator of atmosphere when it is produced, as it were, by artificial means. The studio appears to be more concentrated than that of some wide, open space.

A noteworthy exception, where the outdoor silence is produced as suddenly and as completely as in the studio, is that of the Two Minutes on Armistice Day. These clear-cut moments are the most impressive in history, because their swift fall on to the chaos of everyday city noise startles the soul. They accomplish what a whole day's silence slowly would fail to accomplish.

The use of silence in broadcasting is a working on one of the most fundamental characteristics of the human mind—the distrust of solitude. It is the production of a shadowy unconscious fear in the listener, which fear nowadays manifests itself only in a morbid anxiety to know what is going to happen next.

But while we all know that the B.B.C. is far too kind-hearted to give us more than a tinge of make-believe fright, real silence is another matter.

Voyagers into 'the great white silence' of the poles and travellers across vast deserts know too well how concrete and nerve-wracking the silence can become. Even the partial silence endured by one who has been 'sent to Coventry' is no light burden. And to contemplate the awful soundlessness of inter-planetary space is to look at what is probably the quintessence of horror.

But, as the B.B.C. proves from time to time, silence used in moderation can be a good friend. The homely pause which follows the announcement of an item gives one time to stir up the fire or listen to the solemn tick of the grandfather's clock or put on a pipe and settle down. It is the halm which smooths away the day's pandemonium. And when the last item of the night has gone and the studio has closed down, and you are for a moment too lazy to rise and turn off your set, then the silence which rustles out of your loud speaker is so far removed from the tedious thing of deserts and star-spaces as to become a welcome prelude to the sweet Fellowship of dreams.

(Continued from column 3.)

elements of a fine religious service which will appeal not only to listeners of Scottish race, but to all who are moved by strong emotions in worship and in love of country. And nearly every one the special charm will be in the intense and representative Scottishness of the service.

The collection is always on behalf of the two great London Scottish charities, the Royal Scottish Corporation and the Royal Caledonian Schools, on the support of which London's Scottish Colony spend nearly £15,000 a year—generosity which befits the quality usually attributed to Scotsmen.

This is the first time the Service has been broadcast—and the occasion will mean much not only to Scotsmen, but to whom the notes of love of country and world-wide brotherhood make their appeal.

A Scots Ambassador.

On Sunday evening Dr Archibald Fleming is conducting a Service from St. Columba's, Pont Street, the London Headquarters of the Church of Scotland.

RECENTLY a Minister of the Church referred to St. Columba's, Pont Street, as the Ambassador in London of Scotland and of the Scottish Church. However apt the personal description may be of one who, for over a quarter of a century, has been a leader in London of all things Scottish, it is no use apt to refer to St. Columba's as the Embassy church.

Curiously enough, there is a shadowy historical foundation for the phrase. St. Columba's sprang out of the old Crown Court Church near Drury Lane. The Crown Court Church held its first services in the chapel of the Palace of Scotland, where resided the Ambassador for Scotland, on a spot originally known simply as Scotland, but after the days of James I gradually known as Old Scotland Yard.

But quite apart from this historical fancy, there is much to make one think of St. Columba's as having ambassadorial significance.

What a wonderful array of memorials are in the handsome, solid building in Belgrave! The one Lord Haig alone would make it a worthy place of pilgrimage: 'In this church in 1931 he was ordained an elder of the Church of Scotland, and here for three days his body rested ere it was taken for burial to Dryburgh Abbey.' Near by is the memorial to Lieut.-Gen. Sir James Grierson—a constant worshipper in this church; another to Lord Balfour of Burleigh 'for thirty-five years an elder of this church'; another to the late Duke of Argyll—for many years he worshipped in this church, and many others.

There, too, are memorials to the dead of the London Scottish Regiment who fell in the Great War, another to the fallen of the London Scottish Football Club, and one, 'to the memory of Scotsmen connected with London [a comprehensive and significant phrase] who fell in the war in South Africa.

This is indeed the church in which to hold the Scottish Festival Service, which comes on the Sunday nearest November 30, the day of St. Andrew, Scotland's Patron Saint.

The service was initiated twenty-five years ago by Dr. Fleming and a group of representative Scots to provide a meeting place for common worship once a year for members and representatives of the fifty or sixty London Scottish societies. The date and place are especially appropriate, as St. Andrew is Scotland's Patron Saint, and St. Columba was the first apostle of Christianity to Scotland, 1,400 years ago.

The service is made typically Scottish. The old metrical psalms and paraphrases are sung to tunes which the simple family in 'The Catter's Saturday Night' would have known: 'Perhaps "Dundee's" wild-warbling measures rise, or plaintive "Martyr's" worthy of the name.

There are, of course, modern hymns, and other

(Continued at foot of column 2.)



A scene from one of the best known W. W. Jacobs' yarns—Sam enduring the comfort of his landlady.—(From 'Short Stories'.)

**Light
Orchestral
Concert**

Si $\frac{1}{2} \leq \beta \leq 1$ e $\frac{1}{2} \leq \alpha \leq 1$

ANOTHER BIG ADVANCE IN H.T. ACCUMULATOR DESIGN

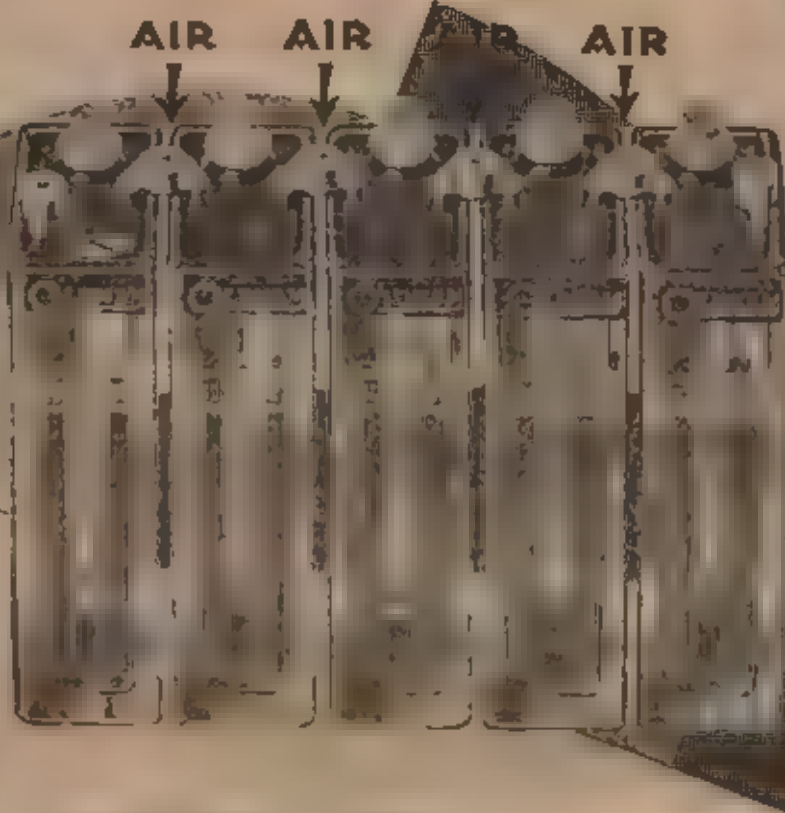
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"ISOLA"
cell construction

A big step-forward in H.T. Accumulator design

With the new "Isola" Cell Construction Oldham puts all other H.T. Accumulators out of date. Exactly what this "Isola" Cell Construction is and how much it means to you as a buyer of an H.T. Accumulator would take too long to describe in this advertisement. Its advantages are set out in a pamphlet which can be had free from any dealer or direct from us on receipt of a postcard.

Before you buy any H.T. Accumulator examine the new Oldham with its "Isola" Cell Construction. You will see why every Oldham H.T. Accumulator holds its charge for months on end—why its rated capacity is a true indication of the number of hours of service that you will get between each charging—how electrical leakage has been eliminated. You will also see that the Oldham is the only H.T. Accumulator designed on expanding book-case principles. You can build up your Oldham H.T. Accumulator to any desired voltage. And because it is built to serve under the most exacting conditions of Radio, it is cheaper than the continual purchase of dry batteries. A 10-volt Oldham H.T. Accumulator can be recharged at home for a few pence with an Oldham H.T. Charger A.C. Model 55, D.C. Model 40, obtainable from any Wireless Dealer.



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Complete with 100 amp. H.T. Charger A.C. Model 55, D.C. Model 40.

Standard 10-volt 5/6
Unit capacity 2,750 milliamperes

Working capacity 1,500 amp. H.T. Charger A.C. Model 55, D.C. Model 40.

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OLDHAM

H.T. ACCUMULATORS

Glasgow 75, Renfrew 12

Sunday's Programmes continued (December 2)

5WA CARDIFF. 357 M 860 KC

10 St. Andrew's Festival Service

The Combined Chorus of St. James and Trinity Churches.
 Preacher, the Rev. Dr. GILLIP assisted by the Rev. Ivor J. ROBERTSON, D.D.
 Ps. 145. 1-7. O Lord, Thou Art my God and King. Duke Street.
 Prayer.
 Psalm 130. "Lord, from the depths to Thee I cried." Martyrdom.
 Reading from the Scriptures.
 Anthem. "To Death." Stanford.
 Prayer.
 Service.
 Hymn. "The Lord is my Shepherd." Wiltshire.

4.15 Cartref II

Songs in a Welsh Home
 Arranged by VADIGAN THOMAS
 With Kymono OMURA CHORUS
 Conducted by JOHN DEVEREAUX

Chorus

Chorus.
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6BM BOURNEMOUTH. 325 M 970 KC

3.0-6.15 app. S.B. from London

6.0-8.1 from London (9.0 Local Announcements)

10.30 Epilogue

SPY PLYMOUTH. 400 M 780 KC

3.0-6.15 app. S.B. from London

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

10.30 Epilogue

ZZY MANCHESTER. 284.5 M 780 KC

3.0-6.15 app. S.B. from London

7.50 A Special Service

Relayed from St. Ann's Church
 Organ Recital by G. E. P. PATERSON



'SUNDAY IN A WELSH HOME.'

A programme descriptive of Sunday in a Welsh home will be broadcast from Cardiff this afternoon. This picture admirably expresses the mood of Sunday in the Welsh countryside.

With golio'r Jerusalem fry (Tune, 'Trowen')
 Williams Pantycelyn

FRANK THOMAS
 Tre-golgoth ... Schumann

LEONARD LLOYD
 Ave Maria ... Gounod

She is far from the land
 Ombra mai fu (Dear Blade) (Kerua) ... Handel

5.30-6.15 app. S.B. from London

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship

BSK SWANSEA. 1470 KC

3.0-6.15 app. S.B. from London

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

Fantasy in A Flat ... Chaper Guesard
 March in D, Op. 9 ... Henri Deshayes

Hymn, 'Our Blessed Redeemer' (A. and M., No. 217)

Prayer for the Home Circle

Prayer for Those Away from Home

Prayer for Those Who are Afflicted in Mind, Body or Estate

Antiphon, 'Benedictus et Agnus Dei'

Reading from the Epistle to the Romans, Chapter xiii.

Hymn, 'The Head that once was crowned with thorns' (A. and M., No. 301)

Address by the Rev. Canon JOHN RINKER

Hymn, 'O Strength and St. y npholding all' (A. and M., No. 301)

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

9.5 AN ORCHESTRAL CONCERT

MOVEMENT: PIANO

THE ASSOCIATED NORTHERN WIRELESS ORCHESTRA

Conducted by Sir HENRY J. WOOD

Three Fantastic Dances ... The end
 L. S. G. ... G. E. P.

FOURTHS (Harcourt) with Orchestra
 Concerto, No. 4: G, Op. 40 Rachmaninov
 (First Performance in Great Britain)

ORCHESTRA
 Rhapsody for W. ... H. ...
 March in G for St. ...
 Midway March to D ...

10.30 Epilogue

Other Stations.

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This Week's Bach Cantata

Church Cantata, No. 61

THIS is an early work, presumably composed at Weimar in 1714, for the first Sunday Advent. Its design is in many ways unusual, and the first chorus takes the old Advent hymn, "Come, Redeemer of our race," which is afterwards by the full choir, the orchestra accompanies with the flutes heard at the outset. At the words "Hailed by all the wondering earth," the tune changes to allegro, and Bach has marked this passage "Cantata." The slow tempo returns at the end under a solemn finish. This is the first of the cantatas which Bach uses a chorus to build up what is really a purely orchestral piece.

The Tenor part has a recitative beginning with no rhyme, followed by a simple and melodious aria with a long orchestral prelude, and then, with a figure which elegantly represents the Lord knocking at the door—stern pizzicato chords from the strings—the bass sings, "Behold I stand at the door and knock." The aria which follows is effectvely built up from the very simple motive which appears at the outset.

The final chorale is also in unusual form, a fanfare-like hymn, "How brightly shines the morning star," which the soprano voices sing, while the others and the orchestra make it into a fantasia of the melody.

The whole work is instinct with a kind of youthful vigour and vitality and there is a special charm in its unadorned structure.

The text is reprinted by courtesy of Messrs. Novello and Co., Ltd.

I.—Chorus
Come, Redeemer of our race,
A virgin born by Mary;
Hailed by all the wondering earth,
Who hail thee as our King.

II.—Soprano (Tenor).
The Saviour now appeareth, and our poor human form of flesh and blood He weareth, that we may all be one with Him indeed. Oh! Thou most perfect Joy, what wondrous things hast Thou not done, what dost Thou do each day Thy love expressing? Lead us down in light, to crown Thee own with blessing.

III.—Trio (Tenor)
Come, Redeemer, now Thy church Thou dost adorn, as Thy bride Thou dost adorn, as Thy bride we seek Thy glory, to bear a part in the sacred story and grow in love and holy fear.

IV.—Recitative (Bass)
Behold, I stand at the door and knock. If any man hear my voice and upon the door I will come in to him and will sup with him and he with me.

V.—Trio (Soprano)
Open wide, my heart, thy portals, Jesus enters in to thee. Though my heart to dust returneth, He a home in me hath sought. Who the soul that He hath bought never from His presence spurneth. Oh, how blessed shall I be!

VI.—Chorus
Amen! Come Thou crown of all rejoicing, no more long
All my soul for Thee is longing.

IN COMING WEEKS.

The Bach Cantatas for the next four Sundays are—

- No. 2. "Falsche Welt, der fromme nicht"
"Foolishness world, I trust thee not"
- No. 185. "Ach so dich, O Jesu"
"Vox thyself, O Jesus"
- No. 132. "Herzliebster Jesu"
"O purest of the ways"
- No. 18. "Gottlob, nun geht das Jahr"
"O praise the Lord"

For South Wales Listeners.

Notes on Future Programmes from Cardiff.

The Caerdydd Singers

A recent broadcast of a ladies' choir the "Caerdydd Singers" asked that her name might be broadcast. "If they hear my name," she said, "Listeners will know who we are. We have recently re-christened ourselves." The same ladies' choir, the Caerdydd Singers, who make their first broadcast performance on December 9, at 10.15 p.m. Yet all four—two sopranos, a baritone and a bass—are well known to listeners. The bass, Mr. Ronald Davies, has sung from London and Coventry many times, but he is most proud of the fact that he sang at the first broadcast from the Cardiff Station when Lord Gainsford, Sir William Noble and others were present. The engineers were working up to the last moment, and six microphones suspended from the ceiling were used. These had a nasty trick of twisting, and the singers felt as if they were taking part in an apple contest at a Halloween party.

On Wales

M. R. HUGHES MACKLIN, the B.N.O.C. tenor, declares that he is partly Irish, but Wales will hear none of this and insists on claiming him as her own. He gave a special message to the people of Wales after his first appearance at one of the National Orchestra Concerts. He said that he looked upon an institution such as the National Orchestra of Wales as fraught with possibilities for the whole cultural future of Wales. Wales had an immense fund of musical resources, but so far as musical centres were concerned she was singularly lacking, due partly to the peripatetic nature of her kindred meetings and partly to social and economic causes. In these days of air travel by air and road, it should become as easy and as desirable to spend an evening in the capital of Wales as in the capital of France. Music was one of the greatest forces making for true progress for civilisation in place of disintegration. Wales had come out prominently before the world as an advocate of the League of Nations. It had come her chance to give form and order and peace to her ideals by international co-operation and to her people. It has been a long time since we need art as they need bread, how can there be art without art? That must be cultivated in the youth of the country and on their own soil. More power to the National Orchestra of Wales!

Walks and Talks.

A PUNCH reviewer said of Dorothy Edwards's first book, "but her first book is a very good one," played upon the title and so admirably restrained is it that she is content to stop short of the catastrophe. Another reviewer describes her as a "very good writer, but not a very good one" and can ever have had a manner more remote from the intentionally thinking. When in this country, Miss Edwards lives at Rhodwina, near Cardiff. She tells an amusing story of a day she once spent in Cardiff. With a friend she had arranged to go for a long country walk. Fully equipped for the day with rockers and thermos flasks, they met early at an Italian cafe to discuss the matter of a long walk. The friends decided to go home, having spent the whole day in the cafe discussing the universe over a cup of coffee. The day they read together a chapter of the "Punch" and then, having finished, Miss Edwards gives the second of her series of talks on "The Future of Wales" on December 11, at 5.0 p.m.

Continued on page 600.

of its appearance
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in its almost

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ON DEMONSTRATION!

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Examine an Exide Battery. What a little gem of construction and yet what a giant in strength! Mark the finished perfection of its make. Note how the paste is anchored down to the grids so that it does not, cannot and will not come out. It is details like this which have made the Exide Battery the classical battery of the world. It is details like this which have won for it the praise and confidence of the world's leading engineers, and put it in all places above the earth and beneath the sea where the responsibility on the battery is great.

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Keep Healthy
with



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for 1929

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1. SAXON 3-VALVE LOUD SPEAKER SET

Makes use of the SAXON ALL-WAVE tuner eliminating coils entirely, and is acknowledged the best 3-valve set obtainable. Davenry received on loud speaker at 1,200 miles, 20 Stattons in Orkney Islands, 35 in Devonshire. Proof sent with each diagram supplied.

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Similar to above but runs entirely off the electric light circuit. Suitable for 200/240 volts A/C or 100/110 volts A/C. H.T. Batteries or accumulators are not required.

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Suitable for all sets up to five valves, and any output up to 30 milliamperes. Self voltage of 200, 240 or 100, 110 A/C.

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This set makes use of an entirely new 2-valve screened tube, and gives tremendous volume with absolute purity.

All above sets are supplied in parts, for home construction or wired complete. All panels are drilled, NO SOLDERING, NO COILS TO CHANGE, NO KNOWLEDGE REQUIRED. Booklets with diagrams and full instructions for wiring any of the above sets are supplied as follows: One diagram and instruction book **GRATIS** and **POST FREE**. Two diagrams 3d. The whole lot, with many other up-to-date circuits may be obtained in our 192-page book, **SAXON GUIDE TO WIRELESS**. This book is priced at 1/3, but to readers of this paper a copy will be sent, post free, for 6d. This offer may be withdrawn at any time.

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Monday's Programmes cont'd (December 3)

SWA

CARDIFF.

**353 AM.
550 KC.**

4.15 W. H. L. I.

11.5.20 An Orchestral Programme

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, "Cockaigne" Elgar

..... Tchaikovsky

TCHAIKOVSKY has left it on record that while composing it is Suite, which is among the happiest and most carefree of all his music. He was himself in a "very highly dejected" state of mind when he wrote it. The Suite is in four movements.

The first movement, the Overture, was composed originally for a ballet by Dumas the elder, in the name of "H. de la Nourie" (The Tale of a Nutcracker) in 1894, and in the following year Tchaikovsky arranged the movements which are to be played this evening in the form of a Suite.

In the first movement, the Overture, the music is in a key of G major, and is in a 2/4 time. It is a very beautiful and original piece of music, and is a very good example of Tchaikovsky's style.

5.9 JOHN STEFAN'S CARLTON CELESTIAL

Relayed from the Carlton

6.15 THE CARLTON CELESTIAL

6.30 London Programme relayed from D

6.45 S.B. from London

6.50 S.B. from Birmingham

6.55 S.B. from London

7.45 'Bout Turn'

A MILITARY PROGRAMME

From STATION ORCHESTRA

Musical Moments

Kenneth Ellis (Bar)

When the Sergeant Major's on Parade

Orchestra

March, "Sons of the Motherland"

The Company

Major ...

The Adjutant Howard ...

West for the Wagon

The Battle Box

Camp of Ancient ...

'Carry Me Out'

A Military Bellowsdrama

by E. A. BRYAN

General Douth JACK JAMES

Major ...

Mr. D. HAYDN DAVIES

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BOUT TURN
From Cardiff at 7.45.

The Colonel's daughter comes to save him and suggests to him to play 'possum.' The General and the Colonel arrive, and the Major succeeds in building them all up. A fortunate accident occurs. It is only then, however, that the fun really begins.

The Colonel's daughter comes to save him and suggests to him to play 'possum.' The General and the Colonel arrive, and the Major succeeds in building them all up. A fortunate accident occurs. It is only then, however, that the fun really begins.

My Old Shako
The Trumpeter
Boys of the Old Brigade

9.0-11.0 S.B. from London (9.30 London A.C. announcements)

55X SWANSEA. 274 AM. 1,020 KC.

11.5.20 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Davenry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Davenry

6.15 S.B. from London

6.30 Camp Fire, by the 13th Swastika 'Forward March' Troop of Boy Scouts

2.30 BROADCAST TO SCHOOLS.

The School Play and the

The School V. H. to obtain the best efforts on an

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9.40
Two Plays
by
W. W. Jacobs

10.40 12.0 DANCE MUSIC **Mauro B.**
WINTER & DANCE BASH: from The Hugel Cell



Canterbury Cathedral, from which the ceremony of the enthronement of the new Archbishop will be relayed this morning between 11.30 and 1.0.

To all Men and Women
over Forty—



Is Rejuvenation possible?

The experiments of Vornoff have indicated that if certain worn-out glands in our bodies could be replaced the whole human organism might be rejuvenated. But more attractive is the achievement of E. Buergi, M.D., Professor of Medicine at the University of Bern, Switzerland.

After many years of research Dr. Buergi has succeeded in isolating from the green leaves of vegetables a substance which Sir Arthur Stupley, F.R.S., described as "the most wonderful substance in our world." It is the basic substance of all vital cells.

Prolonged tests in hospitals and in private practice have shown that PHYLLOSAN has a remarkably rejuvenating and rejuvenating effect upon the whole system—creating a new and more vigorous blood stream, promoting a more effective and rapid reconstruction of worn-out tissue cells, and increasing all the physical and vital forces of the body, irrespective of age.

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TUESDAY, DECEMBER 2nd 5GB DAVENTRY EXPERIMENTAL

(4.01 P.M. 670 MC)

3.9 PAUL MOORE, "A Revolt Then"

4.0 AN ORCHESTRAL CONCERT

Conducted by FRANK CASTELL
Miranda Staden (Soprano) and Orchestra
Aria, "Jewel Song" ("Fraust"), Gounod

4.18 ORCHESTRA
Symphony No. 1, Beethoven
Fugue in A, Tchaikovsky
Lobos (Love's Part), Brahms
Der Schmied (The Smith), Brahms

4.48 ORCHESTRA
Symphony No. 2, Beethoven
Lobos (Love's Part), Brahms
Der Schmied (The Smith), Brahms

5.12 ORCHESTRA
Suite of Ballet Music, "Le Cid", Massenet

5.30
Queen's College, Oxford, Choir
Jesu, Christe, Agnus Dei, etc.

6.15
The Royal Albert Hall, London
The Royal Albert Hall, London

6.30
The Royal Albert Hall, London
The Royal Albert Hall, London

7.30
The Royal Albert Hall, London
The Royal Albert Hall, London

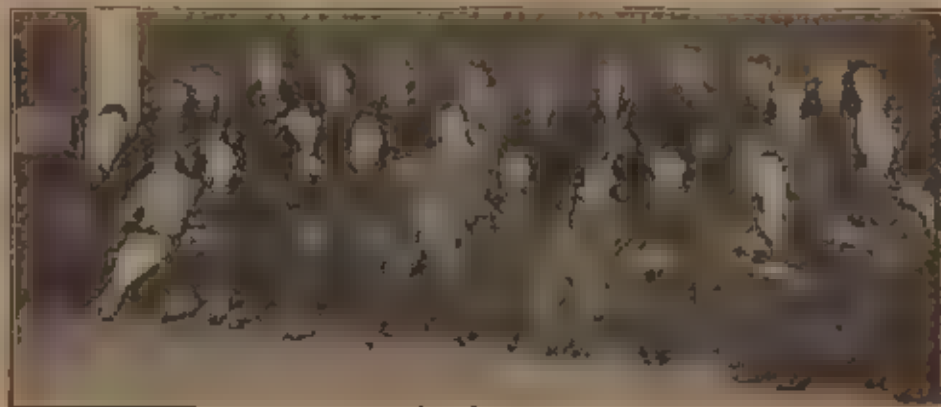
8.0 A Symphony Concert

11. BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, "The Marriage of Figaro", Mozart
Evelyn Hanson (Soprano) and Orchestra
Aria, "Jewel Song" ("Fraust"), Gounod

8.15 JAMES CRINO (Pianoforte) and Orchestra
Symphony No. 1, Beethoven

10.15-11.15 "Fireside Singing"
(From Birmingham)
Another hour with the old songs and choruses
in which listeners are asked to join, by the
BIRMINGHAM STUDIO ORCHESTRA
and Chorus.
Conducted by JOSEPH LEWIS



THE BIRMINGHAM STUDIO ORCHESTRA,
which 5GB listeners will hear again in two concerts today.

10.15
Singing
the
Old Songs

posed to 1841,
as a Fantasia.
movements in
certain as we know it now.

The first movement begins with a st
passage for the solo instrument, turned into
a staccato, strictly in the style of the
18th century.

There are other melodies, obviously derived from
those, and towards the end there is a brilliant
passage for the solo instrument.

The second movement, in the style of the
18th century, is a dialogue between the
clarinets. The dialogue is resumed and the
movement passes very naturally into the last

movement, which is a Rondo, a movement in
the style of the 18th century, with a
dialogue between the clarinets.

There are other melodies, obviously derived from
those, and towards the end there is a brilliant
passage for the solo instrument.

The third movement, in the style of the
18th century, is a dialogue between the
clarinets. The dialogue is resumed and the
movement passes very naturally into the last

movement, which is a Rondo, a movement in
the style of the 18th century, with a
dialogue between the clarinets.

There are other melodies, obviously derived from
those, and towards the end there is a brilliant
passage for the solo instrument.

The fourth movement, in the style of the
18th century, is a dialogue between the
clarinets. The dialogue is resumed and the
movement passes very naturally into the last

movement, which is a Rondo, a movement in
the style of the 18th century, with a
dialogue between the clarinets.

There are other melodies, obviously derived from
those, and towards the end there is a brilliant
passage for the solo instrument.

The fifth movement, in the style of the
18th century, is a dialogue between the
clarinets. The dialogue is resumed and the
movement passes very naturally into the last

movement, which is a Rondo, a movement in
the style of the 18th century, with a
dialogue between the clarinets.

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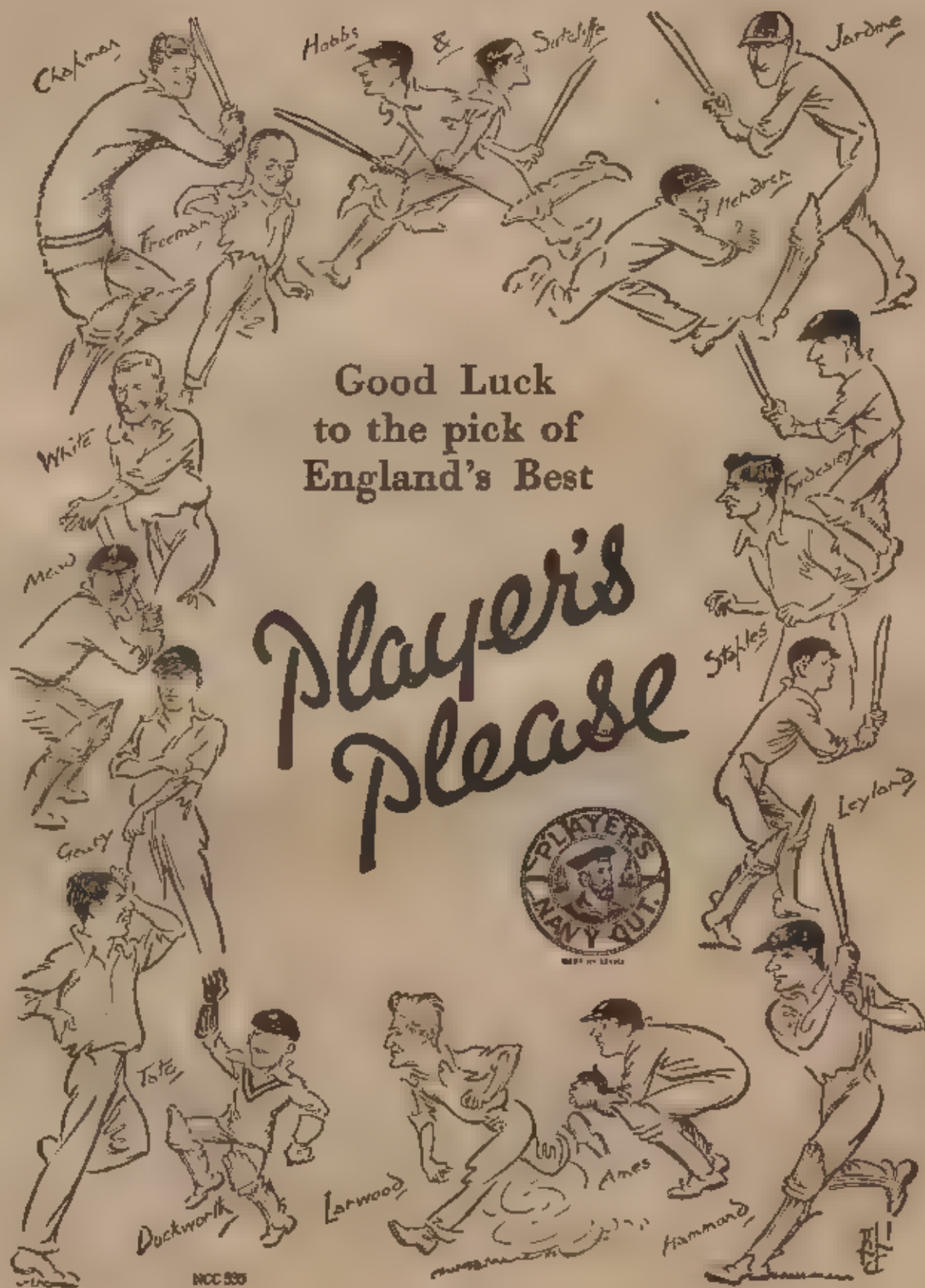
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Programmes for Tuesday. Other Stations.

SNO	NEWCASTLE.
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	10.35 - Programme Music and Harmonica (Chopin) 10.45 10.55 and 11.05 - Programme Laid from the Oxford Galleries.

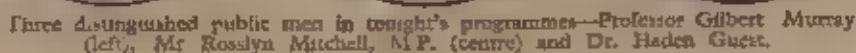
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THIS HOUSE IS FROM THE LONDON SYSTEM AND IS WIDER FIVE FEET DEEP.

29. 6	Hawathu'	Coleridge-Taylor
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Mr. ROSELYN MITCHELL, M.P.



Old Clothes and Fine Clothes . . . Martin Shaw

Wednesday's Programmes continued on page 810.

Exact date of birth: 11/21/1941

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Wednesday's Programmes continued (December 5)

5WA CARDIFF. 853 M 850 XG

1.15-2.0 An Orchestra Programme

1 from the National Museum of Wales

ONCE UPON A TIME IN THE MOUNTAINS

THE MOUNTAINS OF SWITZERLAND

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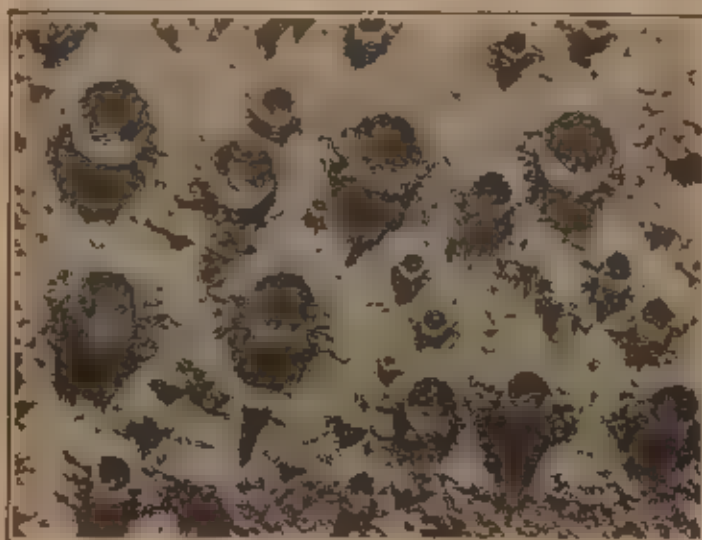
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THE LANDSCAPE OF THE MOON

An interesting photograph, taken through the largest telescope in the world, showing the southern portion of the moon's surface. Mr Warner-Staples will talk about the moon to Cardiff school-children this afternoon.

the slow movement can be heard also two Canadian airs: one is known as Bytown (the old name for Ottawa), the other called

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4.45 London Programme relayed from Daventry

5.15 THE CHALLENGER'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 JACK HILLIARY

7.55 W. W. own Revue Star in Selections from his Repertoire

8.0-11.0 S.B. from London (8.30 Local Announcements)

8.30-11.0 S.B. from London (8.30 Local Announcements)

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7.20
**The Rise of
the
Factory System**

- 10.15 a.m.** The Daily Service
- 10.30** (Darenty only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 11.0** (Darenty only) Gramophone Records
Pianoforte Concerto in A Minor.....Schumann
- 12.0** A CONCERT IN THE STUDIO
DUSTAN HART (Baritone)
LILLY PHILLIPS (Violoncello)
MARGUERITE KING (Pianoforte)
- 10.20** The Week's Recital of Gramophone
Records arranged by Mr. CHRISTOPHER STONE
- 2.35** BROADCAST TO SCHOOLS.
Mr. A. LLOYD JAMES: 'Speech and Language'
- 2.50** Musical Interlude
- 3.0** EVENING
From Westminster Abbey

3.45 'A Woman's Day' V. Miss T.
M. MORTON, Principal Organizer of
Children's Care Work; 'An After
Care Committee'

In London alone nearly 6,000 men
and women take part in volun-
teer Children's Care work, and the
London County Council provide a
staff of about a hundred organizers
to help them in their work. Miss
Morton is at the head of these being
Principal Organizer of Children's
Care Work, she spends half her
time in the Education Office of the
Department and half in the Public
Health Department, since both these
departments are concerned with Children's Care
work. She will talk the way
within a typical day's work.

4.0 A Studio Concert
N. HALL, BARIST, and ENID SUTTER
(Solos and Duets,
A. BROWN, DRUMS & QUARTET

5.15 THE CHILDREN'S HOUR
Folk Songs by DAVID BEYRELY
'The Care of Animals in the Winter,'
written and told by Captain FRIDUS
MAGNUS
'The Children of the Wild,' a story
of Joshua the Bear-Cub (Mortimer
Lutten)

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Capt W. BRUNSWELL: 'The British Fur
Robber Industry'

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SONNET
MISCELLANEOUS PIANOFORTE PIECES
Played by HAROLD CRAXTON
Five Pieces (Continued)
Scherzo in A, Allegro petoso in E (Ländler)

7.0 Mr. FRANCIS TOWE: 'Music in the Theatre'

7.15 Musical Interlude

THURSDAY, DEC. 6
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (342.5 M. 192 KC.)

7.20 Mr. C. D. H. COLE: 'Modern Britain in the
Making—V. The Factory System'

THE industrial revolution and the rise of the
factory system are the main subjects of
Mr. Cole's talk this evening. He examines the
coming of steam, the relationship between
machinery and the workman, and factory legisla-
tion. He further describes Robert Owen as a
leader of working-class revolt against the new
system, and the rise of Trade Unionism and
Co-operation.

7.40 Hallé Concert
From the Free Trade Hall,
6 B. from Manchester
THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY
Symphony No. 2, in E Flat Ph. Em. Bach
(First Performance in Manchester)
Symphony No. 4, in G Dvorak



THE FREE TRADE HALL, MANCHESTER.

the home of the famous Hallé Concerts. Tonight's concert will be
relayed by Manchester and broadcast from London and Daventry
at 7.40 and 8.40 p.m., with Sir Hamilton Harty conducting and
Szigei playing the violin

BACH intended his third son to be a lawyer
but grounded him so thoroughly in music,
as he did all his boys, that when the lad began
his university career he was already an accom-
plished pianist and a sound musician. There
was never much doubt what his future career
was to be. Although not so gifted as his dis-
reputable big brother, Friedemann, he quickly
won a foremost place for himself in his own day;
he was unsuccessful in an application for his
father's post, when the old man died, but held
other scarcely less distinguished positions; he
remains to this day one of the leading repre-
sentatives of the generation which succeeded the
genius of the age before his own. Elegance and
neatness of form were the qualities most admired
in his day, so that it is idle to complain that the
chief charm of his music lies therein rather than
in any big impressions like his father's. That
very neatness had a large say in the develop-
ment of music. Modern forms of symphony,
sonata, and concerto, as Haydn handed them
down to us, owe a good deal to Carl Philipp
Emmanuel Bach, as any may hear who listen to
the Minuetto (a symphony in miniature).

7.40
Hallé Concert
from
Manchester

8.25 app. Interlude from the Leeds Studio
S.D. from Leeds
LASCALLE ABERCROMBIE
Reading some of his own Poems
Mary and the Bramble
The Stream's Song

TO be a professor of poetry and a recognised
authority on poetic technique, and at the
same time to be a poet, is not a very common
feat. Professor Lascalle Abercrombie has
accomplished it, for he has held the Chair of
English Literature at Leeds for the last six years
and written such classic critical works as 'The
Theory of Poetry,' 'The Idea of Great Poetry,'
and 'Romanticism,' whilst his own poetry has a
quality that listeners will be able to appreciate
for themselves tonight.

8.40 Hallé Concert
(Continued)
Szigei (Violin), with Orchestra

Concerto in D
La Folia Corelli

IN the space of a few days
before the virtuoso made
his appearance on the stage of
musical life, when the task of
the artist was to delight rather
than to astonish his audience.
Corelli held sway as the ruling
master of his instrument. A ne-
cessary player and as teacher, he ex-
ercised an influence on the whole
art of violin playing which it
would be difficult to over-estimate.
He not only founded a school,
in the very widest sense of the
word, in which grace and delicacy
of execution and beauty of tone
were the aims: he may be said
with truth to have established the
tradition on which the violin play-
ing of today has its foundation.
He was, moreover, a prolific
composer for his own instrument, and
leaving behind him, also, a great
volume of very fresh and attractive
music, mainly designed for perfor-
mance by small teams.

The brilliant variations which
he wrote for the tune of this name
have been regarded ever since as
among the minor classics of the
violin. The time is an old
Portuguese dance, and many other
composers have made use of it,
even Bach introducing it into his
Lute Suite.

8.40 WEATHER FORECAST SECOND GENERAL
NEWS BULLETIN

8.55 Mr. VERNON BARNETT: 'The Way of the
World'

10.10 Local Announcements. (Darenty only)
Shipping Forecast

10.15 A Song Recital
by
MARGAN THOMAS (Soprano)
Folk Song
Lullaby
Allerby
Welsh Folk Songs
Tros y Mbr. Tŷrwan Tŷrwan, Dlo rwyf i ty
mynedd, Y Gelydd

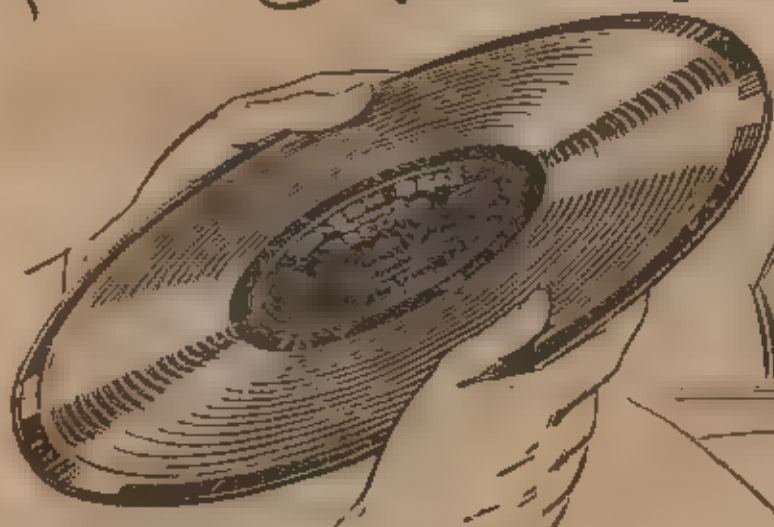
10.30-12.0 DANCE MUSIC: FRED ELI
ZALME and his SAVOY HOTEL MUSIC, from the
Savoy Hotel

(Thursday's Programmes continued on page 61A.)

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|------|-------------------------------------|-------------------------------|---------------------------------------|
| 4856 | IN OLD VIENNA
Where is My Meyer? | 1st 1st
2nd 2nd
3rd 3rd | Flora Band |
| 4848 | MY INSPIRATION
IS YOU | 1st 1st
2nd 2nd
3rd 3rd | Harry
Faulding's
Ambulatory Men |
| 4849 | FIRE
Tas. the Dances and Jaz | 1st 1st
2nd 2nd
3rd 3rd | Flora Band |
| 4854 | BE EMBEL LING
ME A SONG | 1st 1st
2nd 2nd
3rd 3rd | Billy Elliott |
| 4857 | THAT'S MY WEAK
NESS | 1st 1st
2nd 2nd
3rd 3rd | Barclay's
Band |
| 4843 | WATCH ME FOR
A RHYTHM | 1st 1st
2nd 2nd
3rd 3rd | Billy Elliott |
| 4844 | STAY OUT OF
THE SOUTH | 1st 1st
2nd 2nd
3rd 3rd | Billy Elliott |
| 4845 | YOU CAN FEEL IT
DOING YOU GOOD! | 1st 1st
2nd 2nd
3rd 3rd | Barclay's
Band |
| 4842 | SPANISH ROSE | 1st 1st
2nd 2nd
3rd 3rd | Barclay's
Band |
| 4833 | TOGETHER
After My Fair Lady | 1st 1st
2nd 2nd
3rd 3rd | Barclay's
Band |
| 4829 | TOGETHER | 1st 1st
2nd 2nd
3rd 3rd | Barclay's
Band |
| 4825 | OL MAN RIVER | 1st 1st
2nd 2nd
3rd 3rd | Billy Elliott |

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Thursday's Programmes continued (December 6)

5WA CARDIFF 850 MC

- 2.30 London Programme relayed from Daventry
 3.45 IFAN KYLLIE PLETHUR: 'Er-sh Class' and their Welsh Associations—VI, Philip
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.40 Musical Interlude
 7.45 A Symphony Concert

Relayed from the Assembly Room, Cardiff

Conducted by WAWELK BRANTON, VR

Prelude, Cortège and Air de Danse, 'L'Enfant Prodigue' (The Prodigal Son) Debussy

As a young man of twenty-two, Debussy won the coveted Prix de Rome, the highest award which French music students can win. In the previous year he had been runner-up in the competition for the same prize, and a number of other prizes had already been awarded to him. This is the work with which he won the Prix de Rome, and in many ways it has to be regarded as his masterpiece, a somewhat mysterious and enigmatic work.

Another air, sung by Anad (The Prodigal), is also effective, but on the whole the work is of a rather slight order. It is described as an opera, and has been given in stage versions, but it is really a cantata intended for the concert hall.

JOHN TAPSCOTT Baritone and Orchestra
 Elza Gimmal m'n oo (She has never loved me)
 Don C.

Diana (Violin) and Orchestra

Symphony No. 7 in C, Op. 43 ('The Divine Poem')

ALTHOUGH it is more than thirteen years since he died, at the age of forty-four, Scriabin is still but imperfectly understood. Whether posterity will regard him as one of the greatest figures in the history of music, widening and enriching the scope and beauty of his art as only inspired reformers can do, or whether he will be the gift of merely as a crank whose ideals were impossible, cannot yet be said with certainty. His sincerity at least is beyond question, as is the fiery zeal with which his work is infused. He may find his music uplifting, vibrant with a sense of exaltation of the deeper mysteries of life, another may hear in it little but jangling and, with here and there a moment of lyrical beauty. But none can doubt that the clear, overblown which he sought was as noble as any which ever inspired the martyrs of old.

To embody in music the whole of life and art, to give expression to humanity, was the aim towards which Scriabin and each of his works is only a step, in expanding what was

For a time strongly influenced by Wagner, he evolved a very individual style of his own, and thus, the third of his symphonies, he reveals a whole new world of ideas. It is music transfigured, elevated, freed from the trammels of time and space, moving like light itself, and with earthly things

way, even were it possible, would not help the listener to realize all that Scriabin would have it mean. It must suffice to say that in short, the first main movement, which is so led

and begins with a triumphant, and terrifying... The second movement, following without a break to be called 'Paganini'. Beginning slowly, with the indication 'sublime', it passes through changes of abandon and languor, to finish quickly with divine soaring.

Again without a break, the last movement follows, beginning with a 'hazd-g' joy', its other indications are 'wringing broad-brandy', 'divinely radiant', and 'ecstatic ecstatic joy'. The movement flows with a section marked simply 'divine'—a summing up of all the joyous exaltation with which it



ANTONIO BROSA

plays in the Symphony Concert that Cardiff will relay from the Assembly Room in the City Hall this evening at 7.45.

- 8.8 A READING by RICHARD BARRON
 From 'Morte d'Arthur', by Mallory
 'How King Arthur was wounded in the fight and how he died'

- 9.15 Symphony Concert
 (Continued)

CHORUS
 Symphonic Poem, 'Stenka Razin' .. Glazounov
 The hero of this Symphonic Poem by Glazounov is a fierce marauder, who gave the place its name. He was a terror, with his fierce horde over a wide area of the Volga, where his own ship sailed in more than regal splendour. The sails were silk, the oars of gold, and in the middle of its pavilion there rested, surrounded by every mark of opulence, the Princess Persiana, Stenka's captive and mistress. One day she told his comrades of a dream, in which Stenka had been shot and his hand put to death, while she herself perished in the waves of the Volga.

Her dream came true. Stenka was surrounded by the soldiers of the Czar, and, foreseeing doom, he said 'Never, through all the thirty years of my career, have I offered a gift to the Volga. Today I give it what is for me the most precious of all the treasures of the earth'; and with those words he hurled the princess into the stream. His warriors raised a song in his glory, and then all hung themselves upon the soldiers of the Czar.

With that description in mind, the music unfolds with vivid picturesqueness. It is a subject such as Glazounov can illustrate admirably, with his command of picturesque orchestral colouring.

10.15 S.B. from London 10.15 Local Announcements

5SX 1020 MC

- 1.0 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.40 S.B. from Manchester
 8.25 S.B. from Leeds (See London)
 8.40 S.B. from Manchester
 9.40 S.B. from London
 10.15 Musical Interlude, relayed from London
 10.15-12.0 S.B. from London

6BM BOURNEMOUTH. 826.1 MC, 820 MC

- 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 3.45 Miss ETHEL M. HAWTHORNE: 'A Forgotten Poet at Buckland'
 4.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.40 S.B. from Manchester
 8.25 S.B. from Leeds (See London)
 8.40 S.B. from Manchester
 9.40-12.0 S.B. from London 10.10 Local Announcements

5PY PLYMOUTH. 400 MC, 780 MC

- 12.0-1.0 London Programme relayed from Daventry
 2.30 London Programme relayed from Daventry
 3.45 The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth, 'Devonshire Adventurers: Sir Humphrey Gilbert'
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 St. Nicholas' Day
 Gifts of Song, Stories and Humour by THE AGENTS and L. NILES
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.40 S.B. from Manchester
 8.25 S.B. from Leeds (See London)
 8.40 S.B. from Manchester
 9.40-12.0 S.B. from London 10.10 Local Announcements

2ZY MANCHESTER. 384.5 MC, 780 MC

- 12.0-1.0 A LIGHT CONCERT
 S.B. from Stoke
 THE BOSSWELL TWO
 Fest Overture (Kalliwada)
 CONSTANCE ALDRITT (Soprano)
 Serenade
 Ave Maria
 (Manchester Programme continued on page 619.)

[illegible]

WHAT IS A GOOD NOVEL?

(Continued from page 587)

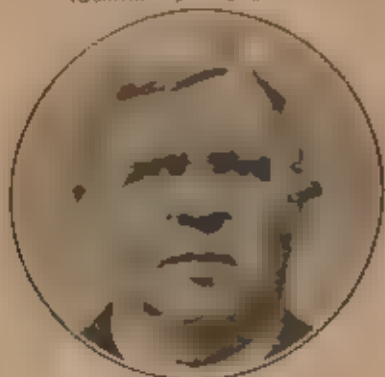
responsibility imply vitality—and vitality—not the escape from life but its vivid apprehension, by the eye that sees it. All of it, sees the beauty and the truth too—is the quality in a novel that, to distinguish it, and makes it 'good'.

Try to recall any half a dozen novels that stay in your mind after reading, and you will find, I believe, that widely as they may differ, this quality of vitality is the one they all possess. I take the first six that occur to me—'Against the Sun,' living as a picture of the mind of a man who has his wife; 'St. Christopher's Day,' equally vivid in its presentation of the love that has turned to hatred; 'The Silver Flame,' a quiet, yet so ably alive because truthful, rendering of the happiness that may be found by a woman who does not marry; 'General Crack,' as full of action as these other three are empty of it—action so living that you share it; 'Red Rust,' throbbing with the life of the wheat fields and the passion that makes them grow; 'Charlotte Löwensköld,' alert with rich, humorous humanity. They have stayed, with me, because they are alive. And I believe that you will find that this quality of selection, while it overrules the other, is not dismissed, for instance, the people in the six novels I have just named, are not really applicable almost universally: that one can say, in a sense, good novels are alive; poor ones are dead.

MARY AGNES HAMILTON

A BISHOP OF BROADCASTING?

(Continued from page 579.)



DR. PARKES CADMAN,
America's Radio Preacher.

to speak to the huge unseen congregations some of us have faced—Who is it we are addressing? Who are the people we want to reach: the church-goers or the stay-at-homes? Is it fresh ground we are striving to break up? Should it not be? Do we speak to the man in the pew or the man in the street? If we limit our talk to the man in the pew we shall lose the man in the street!

For what an opportunity is here! Who could have dreamed in moments of his wildest optimism whereunto this thing would grow! Not certainly the present speaker, who stood in the little top room at Marcom House, almost paralyzed with nervousness, as he delivered for the B.B.C. the first broadcast religious address nearly six years ago. Still, the greater the opportunity the greater the responsibility—bishop or no!



UNRECORDED 'PHONE CALLS

No. 1.

HENRY VIII, for all his young ideas, was not on the telephone. Never in his life did he lift a telephone-receiver; though, in the matter of wives, he may sometimes have thought that he'd been given the wrong number.

But think what a man like Henry might have done with the 'phone! The meetings he'd have arranged, the schemes he'd have hatched, the hustle he'd have put into things in general!

The telephone-bell in the Divorce Court would never have been silent, the wires between London and Rome would have fairly hummed, and Wolsey's life would have been even more interesting than it was. All the expense of the Field of the Cloth of Gold would have been saved. A trunk call to Paris; and, 'zounds, 'tis done.

But Henry had to rub along without the 'phone; because he was only a poor old Tudor, and couldn't do any better. But you're a Georgian; you should be four hundred years in advance of Henry.

Are you? Are you on the 'phone?

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7.45
**CLARICE
MAYNE**
WITH
**BOBBY
ALDERSON**

FRIDAY, DECEMBER 7

2LO LONDON & 5XX DAVINTRY

(381.4 M. 830 K.C.)

(1,362.5 M. 192 K.C.)

7.45
WOLSELEY
CHAMBERLAIN
at the
Piano



10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER

11.0 (Daventry only) Gramophone Records
Miscellaneous12.0 A SONATA RECITAL
EVELYN BILSON (Violin)
BETTY HAGGART (Piano)
Sonata in D Major
Sonata Op. 100
Dvorak12.30 ORGAN RECITAL
by
LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Mendelssohn
Herbert Howells
César Franck1.0 MUSENETTO and his ORCHESTRA
From the May Fair Hotel2.30 BROADCAST TO SCHOOLS:
Dr. S. A. KIRK: 'The Way and Wherefore
of Farming—XI, Improvements by Plant
Breeding'

2.55 MUSICAL INTERLUDE

3.0 Major W. T. BLAKE: 'Round the World—XI,
The Syrian and Arabian Deserts'

3.20 Musical Interlude

3.25 Miss ANA M. BRISKY, Arts League of Service,
Looking at Pictures—XI, How George fought
the Dragon

3.40 Musical Interlude

3.45 Play to School
'THE LITTLE PRINCE' by J. R. F. FINEST
(The Little Prince is a play written by J. R. F. Finest, who was admitted to the London Theatre in 1885 and frequently acted in the theatre. It is, in fact, probably the finest example of the play of its kind, of characterisation and of the art of writing in English between the two wars, and the outwork of Mr. Noel Coward.)4.30 P. J. WEST and his ORCHESTRA
From the Prince of Wales Playhouse, Lewisham5.15 THE CHILDREN'S HOUR:
'THE MILKY WAY'
Whom THE WICKED UNCLE tries to litch his
wage in a very wonderful
To stimulate his imagination, THE OLIVY SEXTET
will play suitable selections.6.0 Lady GERALD WOLSELEY New Children's
Hour
Half a month before Christmas is the season for
children's books, and nowadays they come
pouring from the publishing houses in bewildering
numbers and of a most fittingly high standard.
In this evening's talk Lady Gerald Wolseley
who is known to her readers as Dorothy Wolseley
will give some guide to people intending to buy6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC
Schubert
M. J. ANDERSON
Played by HAROLD CHARTON
Ländler (continued) Allegro in C

JACK HULBERT 'WITH FRIEND'
An intimate portrait of the famous revue star, who
broadcasts from London this evening, after being
'on tour' of the stations during the week.

7.0 Mr. EDWIN EVANS, Musical Critic

7.15 Musical Interlude

7.25 'Tendencies in Industry Today'—V, Miss
LYNDA GRIER: 'Women in Industry'THIS evening's talk in the series on 'Tendencies
in Industry Today' deals with a subject
that is being widely and keenly discussed now
that women are everywhere abounding them-
selves in the economic sphere. Miss Lynda
Grier has been Principal of Lady Margaret Hall,
Oxford, since 1921; she is an ex-President of
the Economics Section of the British Association,
and she carried out an exhaustive investigation
into the substitution of men by women in industry
during the war, which was published by authority
of the Association, in 1919 to 1921.

7.45 Vaudeville

JACK HULBERT
(The Well-known Revue Star in Selections
from his Repertoire)WOLSELEY CHARLES (at the Piano),
HARLEY and BARRER (Entertainers at the Piano)
(at the Piano)
with BOBBY ALDERSON

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

8.30 AN ORGAN RECITAL
Relayed from the Liverpool Cathedral
8.45 from Liverpool
Organist, H. G. G. G. G.Toccata in A Purcell
Ave Maria Bach
Toccata and Fugue in D Minor Bach
Fantasia in E Corelli
Choral Fantasia Haydn
Johann Sebastian Bach: Be joyful, my heart.
Finale from Symphony No. 1 Louis Vierne9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN9.15 'Art and Life': A Discussion between Mr
CLIVE BELL and Mr. DESMOND MACCARTHYTHE relations between art and life, and
between society and the artist, have been a
problem as long as civilisation has existed. In
our modern industrial civilisation the problem
has become acute; not long ago the question,
'Can an artist function in America?' was dis-
cussed in a leading American paper, and many
of America's most prominent writers answered
no. Things have not yet reached that stage in
Europe, but the problem is there. The two
speakers who will discuss it tonight are well
qualified to do so. Mr. MacCarthy is, of course,
the B.B.C.'s literary critic and author of
Life and Letters, and Mr. Clive Bell is the
author of *Art and Life*, a book published this year.9.30 Local Announcements, (Daventry only)
Shipping Forecasts

9.35 A Light Orchestral Concert

W. H. SQUIRE (Violoncello)
THE W. H. SQUIRE ORCHESTRA
Conducted by JOHN ANSTONOverture, 'William Tell' Rossini
Three Dances ('The Bartered Bride') Smetana
Polka, Furore, Dance of the ComediansPOSSIBLY, happily remembered as the most
modest and good-humoured musician who
ever lived, holds his place on the operatic stage
of today solely by *The Barber of Seville*.
In spite of his age, one of the best Comic Operas
which the world possesses. His serious work
William Tell is no less worthy of attention
regard, but except for the Overture, it has ap-
parently disappeared from the present-day
theatre. The Overture is, however, evergreen
and bids fair to remain so. It begins as we
will remember, with a fine tuneful section
violoncello in four parts, popular with violin
players and with listeners alike. The section
which follows describes a great storm among the
hills; calm succeeds, and a quiet pastoral scene
and there is a stirring march, these combining to
make the Overture both picturesque and grand.

9.55 W. H. SQUIRE with Orchestra

Passepied
A la l'opéra
La l'opéra
Liberal Music10.05 ORCHESTRA
Selection, 'The Yeomen of the Guard' Sullivan
Barracuda and Valente for Oboe and Small
Orchestra W. H. Squire10.25 W. H. SQUIRE
Old Irish Melody (Foggy Dew) arr. W. H. Squire
Ronde Bocherini, arr. Squire10.32 ORCHESTRA
Ballet Music, 'Hérodiade' Musset

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC:
JAY WHIDDER'S BAND from the Carlton Hotel

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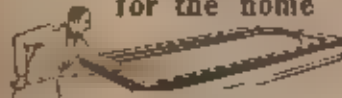
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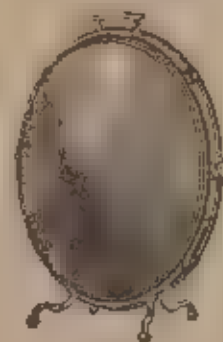
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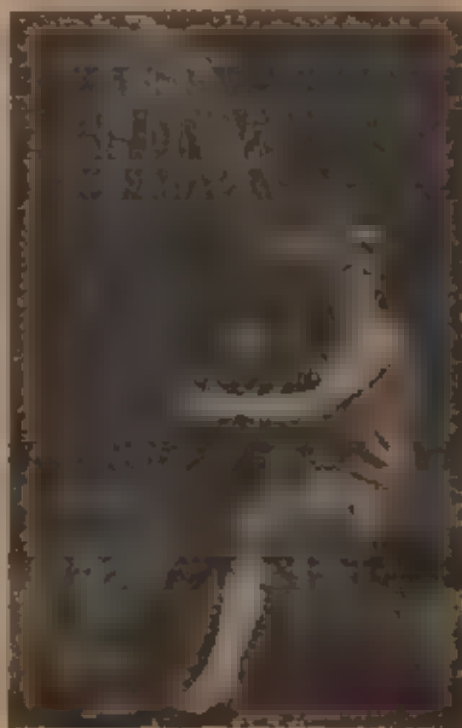
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ADDRESS

Friday's Programmes continued (December 7)

SWA	CARDIFF.	3.55 PM HQQ KD.
19.0-1.9	Lanarkshire League	1.9
	Daventry	
2.10	London Programme relayed from Daventry	
5.0	On Demand	
	Relayed from the Carlton Restaurant	
5.15	The Children's Hour	
6.0	M.A.S. "Raref Industries"	(V.O.)
6.15	S.D. from London	
7.45	F.S. & T.V.	
	Radio Club	Poker
	Bonnie Thackeray (Soprano)	
	Rising Storm	N. M. Stewart
	Sea Wind	Hawkins Party
	Tuckoo	
	Trains	Wayne
8.5	'13 Simon Street'	
	William Lawson	Wyn Whelan
	The two back rooms on the second floor of a	
	local school in	
	looking for in connection with a local school	
9.0	9.30	
9.35		
10.45-11.0		

6.30	BOURNEMOUTH.	320 M 920 KC
2.30	<i>London 1</i>	
6.15	<i>S.D. from London</i>	
6.30	<i>S.E. from Liverpool (via London)</i>	
9.12.0		5.30
SPY	PLYMOUTH.	400 M 720 KC
2.30	<i>London Programme relayed from Daventry</i>	
5.15	<i>The Children's Hour</i>	



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Part I

The Sun

By P. HOOKER

Elmer Boyce: his route and

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Mark Clynne + + + + +

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5. The following information is taken from the 1990 Census of the United States:

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Bob _____ R 7 11

The Editor, The Boston Herald-Examiner, Boston, Mass.

342

NOT ALL OUR WHEELS ARE OILING

$\lambda_1 = \frac{1}{2}(\sqrt{5} + 1)$, $\lambda_2 = \frac{1}{2}(\sqrt{5} - 1)$

$\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

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Other Stations.

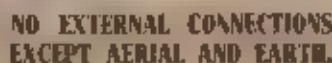
NO NEWCASTLE

270 The Journal of American Studies

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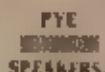
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Continued from page 621

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10.50	Orlando Reel	10	Westbury relay
10.55	Orlando Reel	10	Westbury relay
11.00	Orlando Reel	10	Westbury relay

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BROADCASTING has made the names of a good many people and things known since its inception, but it possesses one ray which is perfectly constant in its firmament. Most people had heard of Big Ben before they heard of Savoy Hill, but very few people had heard Big Ben until Savoy Hill enabled them to do so. It may be interesting to consider a few of the facts about this London landmark, because I suppose the average person could only say of it: "I hear it on the wireless every night, and it is a big clock in Westminster

It is a well known fact, Big Ben in the name, not of the clock itself, but of the bell, and though it has a history of a very long one. One of the Westminster bells goes back, at least by tradition, to Edward I. but Big Ben itself was only considered from the point of view of construction in 1844, and was not actually cast until 1859. The man responsible for the design was a certain Mr Denison, who afterwards became Lord Granthorpe—a remarkable man who was not only a Doctor of Laws and a Queen's Counsel, but also a keen horologist, an authority on church architecture, and a splendid mathematician. His text-book on 'Clocks, Watches, and Bells' is still a standard work on the subject in a modern revised edition, and much of his skill as a scientific horologist was incorporated in the great clock which has been called, with justice, the best mechanical clock in the world. There is a typical example of the irony of life in the fact that Big Ben was named, not after Edmund Denison, but after Sir Benjamin Hall.

Big Ben was set going in May, 1859. It first struck the hours in July of that year, and in September the master chimes were struck for the first time. On the first of October the striking was stopped because the bell had cracked. It is now struck by a lighter hammer has been substituted which accounts for the bell being so near its original position. Today Big Ben weighs 13½ tons and the hammer 4 cwt. The dimensions of the bell are—diameter 8 ft., and thickness 8½ in. The diameters of the ends of the clock face are 23 ft. with their centres 190 ft. from the ground. The hour hands are 9 ft. long, and the minute hands 1 square foot. The minute hands are copper tubes, and weigh about 3 cwt. each; the hour hands are 8 ft. long and proportionately heavier. The driving weights weigh nearly 2½ tons, while the pendulum weighs 680 lbs.

In short, it is a clock worthy of the greatest capital in the world.

A Listener's Opinion.

To The Editors of The Boston Times.

DEAR Sir,

We have here greatly appreciated the first two broadcasts from the stage of the London Palladium—and in particular the warmth with which the B.B.C. engineers contrived to dovetail them into the evening's programme. Van and Schenk are, of course, ideal radio artists, whether from stage or studio. Naughton and Gold are not so ideal, for their "turn" depends to a certain extent upon "humour," which we at the fireside cannot see. Nevertheless, even in their case the broadcast was more enjoyable. The microphone at the Palladium catches more words than are aimed at it. We like hearing the audience far, even where the joke at which they are laughing is not apparent to us, the sense of mass-enjoyment is contagious. I should be the last to say, 'Scrap the studio, for the studio is ideal for a crisply produced, audible and intimate vaudeville but such as you give us. But a Palladium broadcast is a stimulating change—not only as a vaudeville item but as a 'slice of life'.

Yours, etc., T. H. M. (King's Cross).

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in design as in quality

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CORSETRY



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deposit of
14/- at first.
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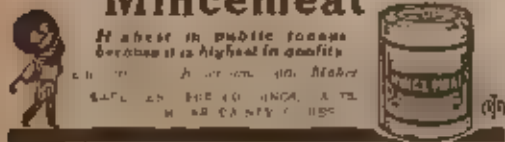
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The practice of making Mince-
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'Golden Shred' Mince-meat



SATURDAY, DECEMBER 8 5GB DAVENTRY EXPERIMENTAL

(497.8 MC. 810 KC.)
TRANSMISSION FROM 7.30 TO 8.30 P.M. EXCEPT WHERE OTHERWISE STATED

Toc H Birthday Festival

3.30 THE MIDLAND PIANOFORTE SOXTEI

(From Birmingham)

Leader, FRANK CASTELL

Second Fantasia, "Faisit" Gounod, arr. T. van
MEGAN THOMAS (Soprano)
Wine A. L.
Lend
Sunder
Fair House of Joy Quiller

3.55 SESTER

Selection of Squire's Popular Songs
IVAN FIRTH and PHYLLIS SCOTT
Old Favourites

4.17 SESTER

Selection ("Gilly Love") Lohr
MEGAN THOMAS
After Elgar
I will make you brooches Gounod
Come, O come, my life's delight Hamilton Harty

4.35 IVAN FIRTH and PHYLLIS SCOTT

More Favourite Songs

SESTER

Petite Suite de Concert Coleridge-Taylor

5.0 FAMILY OF TOC H

Birthday Festival Thanksgiving
Service

Relayed from

WESTMINSTER ABBEY

Order of Service

Hymn, "Hail, Joyful Light"

The Rev. P. B. CLAYTON Foundation
Prayer of Toc H, will speak for the Foundation
(for War-time) Members, followed by a declara-
tion by the Post-War members

The Precentor: Prayers for the Family

Hymn, "Let the most Blessed be our guide

The Precentor: Canticle of Praise and Thanks-
giving

Hymn, "O Valiant Hearts"

During the singing of this hymn FIELD-MARSHAL
LORD PLUMMER will present Crosses from the
graves of UNKNOWN SOLDIERS to be placed in
the Chapels of various groups.

THE BURGOMASTER OF YPRES will bear the Toc H
Lamp of Maintenance which will be dedicated
by the Very Reverend the Dean of West-
minster to the Glory of God and in memory
of the men of Belgium who fell fighting with the
Airs in the Great War and to those of the
British Forces who died in defence of the City
of Ypres

The Lesson—St. Matthew, Chapter vii, verses
24-30

A Litany of Purpose

Hymn, "For all the Saints"

Hymn, "Ye Watchers and ye Holy Ones"

During the singing of this hymn the Abbey Choir,
Clergy and the Prayers of Toc H will proceed to
the grave of the Unknown Warrior followed by
the Bannets of the Toc H Branches and Groups.

Prayer for the Elderly and the Young

The Procession will continue to the singing of
three verses to the tune "The Old Hundredth,"
and the Service will close with the prayer of
Toc H, and the Benediction

THE CHILDREN'S HOUR:

(From Birmingham)

"Snooky discovers a Castle,"

by PHYLLIS RICHARDSON

JACK PAYNE, the Coventry Newsboy Whistler
IVAN FIRTH and PHYLLIS SCOTT
will entertain

6.15 TIME SIGNAL, GREEKSWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.48 Sports Bulletin (From Birmingham)

6.45 Light Music

(From Birmingham)

THE PIPER—HAM ST. 110 OBSERVING

Conducted by JOSEPH LEWIS

Overture, "The Merry Wives of Windsor" Nicolai
Selection, "The Pirates of Penzance" Sullivan

LESLIE BENNETT (Baritone)

My heart now is merry ("Pharos and Pan") Bach
I'll sail upon the Dog Star Purcell
To Anthea

ORCHESTRA

Waltz, "Venue Reigen"
March of the Dwarfs

7.35 LITTLE BENNETT

The Bells of San Marino
When I am dead, my dearest
Pretty Betty
Yarmouth Fair

ORCHESTRA

Suite, "At Grotto Green"

8.0 PATTISON'S SALON ORCHESTRA

Under the direction of NORMAN STANLEY
Relayed from the Café Restaurant, Corporation
Street, B. 1. 1. 1.
PATTISON ASTLEY, B. 1. 1. 1.

9.0 Chamber Music

A Czechoslovakian Programme

CECILY HALFORD (Mezzo-Soprano)

THE ZIKA STRING QUARTET

RICHARD ZIKA (Violin); HERBERT RICHARDS
(Violin); LADISLAV ZIKA (Viola); LADISLAV
ZIKA (Violoncello)

Quartet for Strings, Op. 21 Josef Suk
Allegro moderato
Allegro

9.30 CECILY HALFORD

Six Gipsy Songs
I chant my lay: Silent Woods; Songs my
Mother taught me; Tune thy strings, O
Gipsy; Fear in the Gipsy; Cloudy Heights
of Tatra

9.40 QUARTET

First String Quartet

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 "THE CONSTANT LOVER"

(From Birmingham)

A Comedy of Youth by ST. JOHN HANSEN

Evelyn Rivers MOLLY HALL
Cecil Harburton HERBERT LUGG
Cecil Harburton is sitting in a glade in a
wood, with his back to a tree, reading a book.

Followed by

CINDERELLA MARRIED

A hitherto untold story by RACHEL LYMAN FIELD

Lady Caroline JANET ECCLES
Lady Arabella MAUD GILL
Cinderella GRACE WATSON
Nannie JUDITH JONES
Prince Charming CHRISTOPHER BLOOMER
Roba HERBERT LUGG

Cinderella's audit morning room. The
Ladies Arabella and Caroline, both haughty
beauties, are seated before the fire, their hands
bent close over an elaborate piece of embroi-
dery, gossiping.

Incidental Music by the EDGAR WHEATLEY
PIANOFORTE TRIO

Saturday's Programmes continued (December 8)

SW4 CARDIFF. 353 M 800 KC

1. 0.12.45 A Popular Concert
at the Assembly Rooms, the City
of Wales
Herald
R. + N. ...
The ... In the Steppes of Central Asia ...
Ballet Suite, 'In Fairyland' ...

3.10 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.5 London Programme relayed from Daventry

8.15 S.B. from London

6.40 Local Sports Bulletin

6.45 S.B. from London

**7.0 Mr. EDGAR WILLIAMS, 'The Old and New ...
Ship'**

7.15 S.B. from London

7.25 Mr. L. J. CORRIE: 'West Country Candles for Regio International Honours'

7.35 S.B. from Swansea

**7.45 ... 9.30 Local ...
Sports Bulletin**

+ 35 A Popular Concert
at the Assembly Rooms, the City

MAY MCKELIN
'... ("Jewish Lull") ...
...
Two Studies in Folk Song ...
One ...
... ..

10.0 Fictions and Harmonies
A Sense of Popular Ideas
L. Frank Baum

10.35 12.0 S.B. from London

5SX **SWANSEA.** 394.1 AM
1,020 KC.

12.0-12.45 S.B. from Cardiff
2.10 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.40 S.B. from Cardiff
6.45 S.B. from London
7.0 S.B. from Cardiff
7.15 S.B. from London
7.25 S.B. from Cardiff
7.25 Mr. J. C. Griffith-Jones: 'Welshmen
Football Topics'
7.45 S.B. from London
8.30 S.B. from Cardiff
9.35 12.0 S.B. from

6.59M	BOURNEMOUTH.	326 + M. 9.20 H.C.
12.0-1.0	Greenhouse Record	
3.10	London Programme relayed from Daventry	
6.15	S.B. from London	
8.40	Sports Bulletin	
6.45-12.0	S.B. from London (9.30 Local Announcements, Sports Bulletin)	

SPY	PLYMOUTH.	400 W 750 K F
12.0	1.0 A Gramophone Rental of Novelties	
3.10	London Programme relayed from Daventry	
5.15	THE CHILDREN - S. H. Play Time with the Pantomime The Swaine River brought a master home by of songs and songs solos, sung and played in a new and original way	
6.0	London Programme relayed from Daventry	
8.0	S.H. from London	
6.40	Sports Bulletin	
6.45	12.0 S.H. from London	9.30 Items of Sport Bulletin, Jan 1, 1935

2ZY MANCHESTER. 354.6 M.
780 KC.

12-0-10 THE NORTHERN WIRELESS ORCHESTRA

Overture, "The Mistress" Supp
Waltz, "December" 1st

LILLIE SOTENEY (Soprano)

A Vision
The Wanderer's Return }
Two Hazel eyes }
Not understood Albert Hayman.

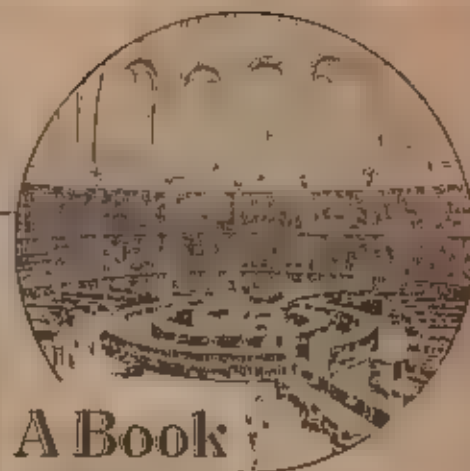
C.....

A Day in Venice
F... ..
.....
.....
Song of
For
Section, "Martha" Flood

3 10 London Program at 10:00 a.m. *Phonograph*

4 10 THE NORTHERN OCEAN - On the Sea
March, "Men of Valor"
Overture, "Il Soraglio"
CREATURE LAND (Pianoforte)
Random Brilliant
Londonbury Air
OH, BEASTS
Grasshopper's Dance
Prelude in C Sharp Minor
CREATURE LAND
Water Wagtail, Op. 71, No. 3
Song without Words, Op. 53, No. 1
Rondou & la Polonaise
OH, BEASTS
Little Modern Suite

2.15 THE CHILDREN'S HOUR
 S.B. from Leeds
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Regional Sports Bulletin
 S.B. from London
 7.0 Sir Henry Wood
 from Sheffield
 7.15 S.B. from London
 7.25 Mr F. Stacey Live
 7.45 S.B. from London 9.30 Regional Sports
 Bulletin and Local News
 Local Sports and News



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A few of the Expert Contributors

It is impossible to print a full list here, but the 413 authors include such names as Earl of Bucklehead, Hon. Sir J. W. Forster, Sir Arthur Keith, F.R.S., Sir Oliver Lodge, F.R.S., Sir W. M. Flinders Petrie, F.R.S., Prof A. S. Eddington, F.R.S. To supplement the lucid and always interesting descriptive articles by these experts, a quarter of a million pictures were examined, and the 23,500 selected add to the vividness of the 50,000 separate articles in these twelve handsomely bound volumes.

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8.15	9.00	9.45	10.30	11.15
9.15	10.00	10.45	11.30	12.15
10.15	11.00	11.45	12.30	1.15
11.15	12.00	12.45	1.30	2.15
12.15	1.00	1.45	2.30	3.15
1.15	2.00	2.45	3.30	4.15
2.15	3.00	3.45	4.30	5.15
3.15	4.00	4.45	5.30	6.15
4.15	5.00	5.45	6.30	7.15
5.15	6.00	6.45	7.30	8.15
6.15	7.00	7.45	8.30	9.15
7.15	8.00	8.45	9.30	10.15
8.15	9.00	9.45	10.30	11.15
9.15	10.00	10.45	11.30	12.15
10.15	11.00	11.45	12.30	1.15
11.15	12.00	12.45	1.30	2.15
12.15	1.00	1.45	2.30	3.15
1.15	2.00	2.45	3.30	4.15
2.15	3.00	3.45	4.30	5.15
3.15	4.00	4.45	5.30	6.15
4.15	5.00	5.45	6.30	7.15
5.15	6.00	6.45	7.30	8.15
6.15	7.00	7.45	8.30	9.15
7.15	8.00	8.45	9.30	10.15
8.15	9.00	9.45	10.30	11.15
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8.15	9.00	9.45	10.30	11.15
9.15	10.00	10.45	11.30	12.15
10.15	11.00	11.45	12.30	1.15
11.15	12.00	12.45	1.30	2.15
12.15	1.00	1.45	2.30	3.15
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6.15	7.00	7.45	8.30	9.15
7.15	8.00	8.45	9.30	10.15
8.15	9.00	9.45	10.30	11.15
9.15	10.00	10.45	11.30	12.15
10.15	11.00	11.45	12.30	1.15
11.15	12.00	12.45	1.30	2.15
12.15	1.00	1.45	2.30	3.15
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2.15	3.00	3.45	4.30	5.15
3.15	4.00	4.45	5.30	6.15
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7.15	8.00	8.45	9.30	10.15
8.15	9.00	9.45	10.30	11.15
9.15	10.00	10.45	11.30	12.15
10.15	11.00	11.45	12.30	1.15
11.15	12.00	12.45	1.30	2.15
12.15	1.00	1.45	2.30	3.15
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 on his Brackets 9.55 - Carol
 10:00 ...
 10:35 12.00 ...

2BE BELFAST. 508 W. 800.

[illegible]

beauty. After a surfeit of sweet things. Mr. Eliot tries to refresh his palate by making it seem as if I fancy that it is precisely this habit in modern poets which is displeasing to most readers. Most readers want poetry to provide an escape from disagreeable reality. They accept the formula that poetry should concern itself with beauty—ideal beauty—and this is one of the conventions against which poets are rebellious. Do not misunderstand me: it is not against beauty, as such, that they rebel; but against the idea that beauty can only be found in the accepted formula. Then, again, many people where they come to read poetry forget that life is becoming more and more complicated; our knowledge is increasing, and our problems are increasing with our knowledge; poetry, trying to keep pace, resorts inevitably to methods which many people consider illegitimate. Consequently, many people seem to hold a theory that poets today strive to repudiate and destroy what is called tradition. This is not quite true either. They strive on the contrary to enrich the poetic tradition, by adding something to it—something which is of today, something which shall reflect our own very difficult and experimental age. They are acutely conscious of tradition, but the greater the tradition, the less do they want to be wholly original. One of the reasons why I took Mr. Eliot as my prize is because he represents this double attitude at its maximum power. He is, in short, an intellectual poet. I prefer not to use the obvious word, highbrow, because in this country it is seldom applied in a slightly sneering and derogatory sense. People assume, rather too readily, that intellectual, highbrowism, implies a loss of spontaneity and of the simple human emotions. I have no time to go into that now; but I must put in passing plea for the intellectual. If he has no merit, it is his nothing of hypocrisy. Now I stand a moment ago that most people want poetry—and indeed, any form of literature—to provide an escape from disagreeable reality; and, without enlarging on the point, I would just this moment suggest that this in itself is a form of hypocrisy as to emotion or any other?

My next talk will be about several poets, including the Sitwells, and Mr. D. H. Lawrence.

LISTENERS may be interested to learn that 'A Miniature History of Music,' by Percy A. Scholes, which appeared serially in *The Radio Times* last spring has now been published in book form by the Oxford University Press, price 1s. (paper), and 1s. 6d. (cloth).

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You can obtain from any radio dealer or direct from factory by using the coupon below, a FREE STEP BY STEP Chart and Wiring Diagram for the Lissen S3C. Lissen have simplified the building of firstly by using standard Lissen parts throughout, secondly by supplying a ready drilled panel, a baseboard with component layout marked, aluminium screen, a ready to erect.

You have not got to buy any particular make of valve, you choose what you like. You have not got to buy a particular cabinet, you can choose one for your self. And you have not got to buy a complete set of parts, because Lissen know you probably have many Lissen parts already in use in a previous receiver.

A HANDSOME CABINET OF WOOD.

Lissen do not tie you to a cabinet of tin, because iron (i.e. tin) in a tuning circuit damps the tuning and reduces selectivity. So Lissen leave you free to choose a cabinet of polished wood, and make the receiver a handsome piece of furniture.

EVERY RADIO DEALER CAN SUPPLY THE LISSEN PARTS.

10,000 radio dealers sell Lissen components. From any one of them you can get the parts you need for the receiver. Your nearest Lissen dealer will help you with it and advise you. You can buy the parts by instalments or all at once, just as you like.

The complete receiver and its accessories, in cabinet and complete, using off-inch parts, obtainable for

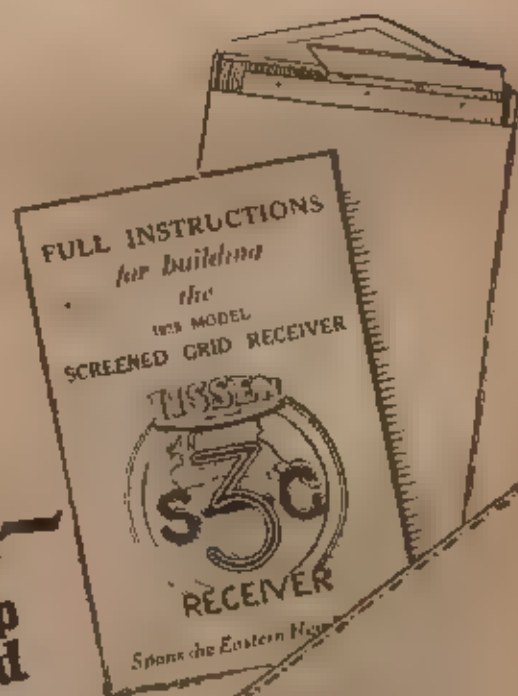
£8.0.0

(valves, last series, accumulator and loudspeaker only extra, everything else included)



LISSEN LIMITED,
8-16, Friars Lane, Richmond,
Surrey.
(Managing Director: Thos. N. Cole)

FREE—
Step-by-step
Chart and
Wiring
Diagram



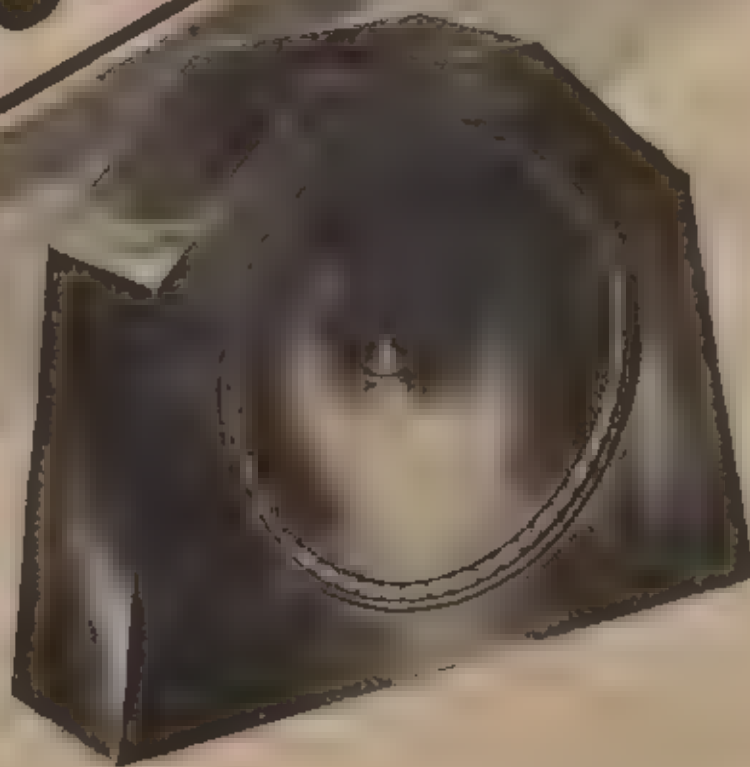
To LISSEN LIMITED,
Friars Lane, Richmond, Surrey.

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STEP-BY-STEP CHART
OF THE LISSEN S3C
RECEIVER

**GREAT
MANUFACTURING
TRIUMPH!**

**A
Tremendous
CONE LOUD SPEAKER**

**FOR
42/-**



Q This is the wonderful new Brown "Duckling" Loud Speaker. It is 9 $\frac{1}{2}$ inches high and is supplied in rich mahogany or oak. Costs only 42/-. Read about it opposite.

THERE'S A Brown LOUD SPEAKER FOR EVERY NEED



THERE'S good news. There's no need now to buy an unknown—perhaps inferior—loud speaker because its price is small. For here is a real BROWN Loud Speaker for 42/-. Think of it! An instrument by England's leading loud speaker makers for a little over £2. Now anyone can have loud speaker reproduction that lives. Sweet, pure tone. Full volume and range. Rich, handsome appearance. For 42/-! You must hear it to believe it . . . at any Wireless Dealer's.

There's also one Brown Loud Speaker lower in price than the "Duckling," and there are many higher. Whatever your need or taste there's a Brown to suit it . . . at the price you want to pay. Some models are illustrated here. You can see and hear—them all at your Wireless Dealer's. You will be surprised when you do . . . that such faithful reproduction could ever come out of an instrument!

Made only by S. G. Brown Ltd., Western Avenue,
N. Acton, London, W.3.

ABOVE
are illustrated several
models from the ex-
tensive BROWN range.
Left to right: the
B.O., £6, the Spblux,
£12.10s, the H.4,
30s, and the Hubert,
£15.15s.



ISN'T IT WONDERFUL?

16'3
DOWN

OR
£8'12'6
CASH

"I tell you I'm disgusted," exclaimed Mr. Brown. "After all the trouble we had fixing it and all the pounds we've spent on it, our Troublotree Super Seven Valve Set won't work."

Isn't it wonderful how people throw good money away. Hadn't Mr. Brown heard of Fellows wonderful Little Giant sets, the simplest sets in the world? Hadn't he heard of our policy of selling direct to the public through our Head Office and Branches only?

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THESE SETS ARE DELIVERED IMMEDIATELY

to your home on receipt of cash price or first instalment and one of our many experienced engineers will call and

FIX IT FREE.

A few days later he will call again to see if you are completely satisfied.

FELLOWS SETS ARE COMPLETE.

Everything, including royalties and valves, batteries, loudspeaker and aerial equipment is supplied with the set. Such wonderful value is only made possible by years of technical experience. Our three huge factories are busy at work meeting the enormous demand for these sets.

ALL SETS ARE SENT ON 7 DAYS APPROVAL ON RECEIPT OF CASH PRICE OR FIRST INSTALMENT.

	CABINET MODEL	Cash	12 monthly payments of	TABLE MODEL	Cash	12 monthly payments of
2-Valve Little Giant	£8 12 6	16 3		2-Valve Little Giant	£7 2 6	13 6
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Louden Valves are famous as the finest in the world for their quality. They are made in Britain by the finest machinery, the finest materials and the most skilled labour obtainable. They are the cheapest first-class valves made.

Bright Emitters, 5v	..	3 6
Dull Emitters, 2, 4 or 6v	..	6 6
Dull Emitter Power, 4 or 6v	..	8 -

Postage
1 Valve, 4d.; 2 or 3 Valves, 6d.; 4, 5 or 6 Valves, 9d.
Louden Valves—Silver Clear



REGENERATOR H.T.



The Fellows "Regenerator" H.T. Battery is made by a process known only to Fellows. Our own chemists found the formula that gives the "Regenerator" Battery a lower internal resistance than any other. So time and again after the hardest work the "Regenerator" regains its power.

54 Volts (Post 6d.)	..	6 6
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108 Volts (Post 1s.)	..	11 -
9 Volt grid bias Post 3d.	..	1 3

The H.T. that won't grow old

Went. Eng. Shop
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No longer a mystery, Six-Sixty's great new Receiver has proved itself the very finest of the popular home-built sets. Dozens of European programmes searched out and brought in every night no interference between them—the tone noticeably pure—the volume ample for any room. The Six-Sixty valves are carefully matched to promote supreme efficiency—and remember, *the extra valve makes all the difference.*

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The wonderful R.K. moving coil Reproducer in new models at reduced prices

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The wonderful atmosphere of reality which characterises the performance of the original R.K. Reproducer is present in these new instruments. Arranged for reproduction from either a radio set or from a gramophone record using an electrical pick-up.

Ask your dealer to demonstrate the capabilities of these instruments.



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BRITAIN'S MOST POPULAR RECEIVER



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NO COIL CHANGING

ONE DIAL TUNING

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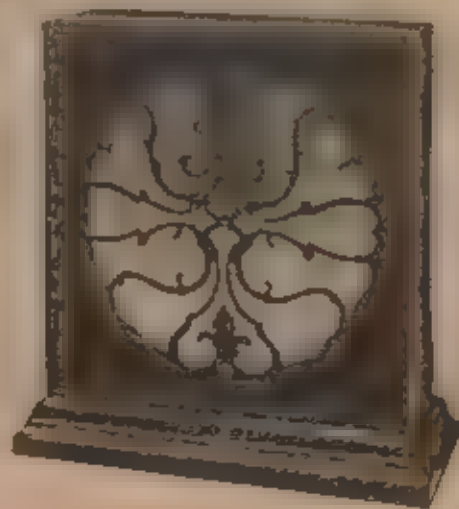


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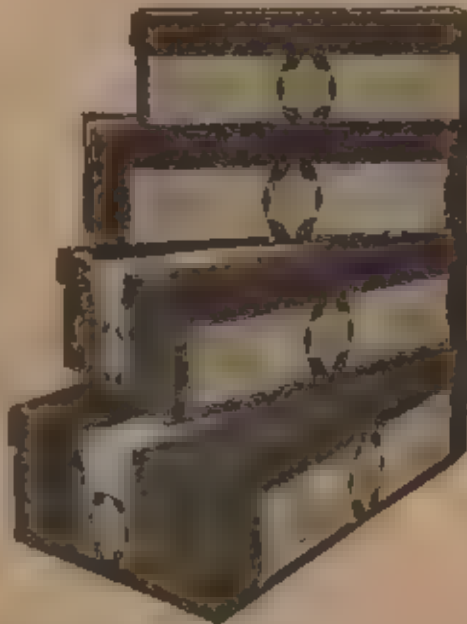
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The old flash-lamp type of cell in ordinary batteries cannot even guarantee you the usual term of service expected of the 60 volt battery. The Brandes B.S. 60 with the new large capacity cell goes further—it gives even longer life than you expect of it.

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Brandes Products are only obtainable from Brandes Authorised Dealers

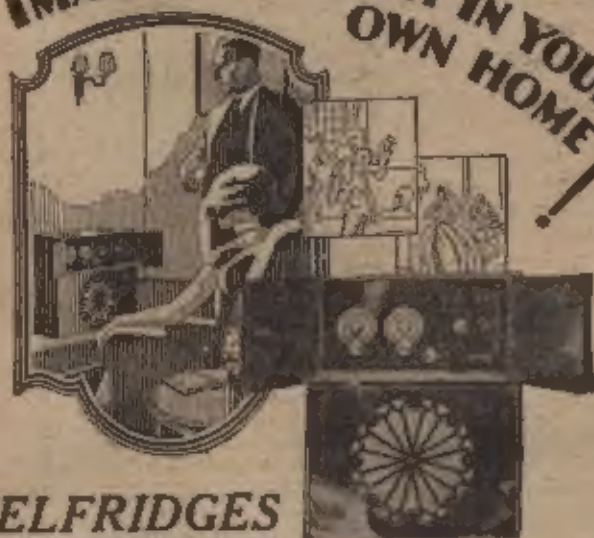
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ENGLAND'S RADIO HEADQUARTERS

IMAGINE THIS SET IN YOUR OWN HOME!



SELFRIDGES

RADIO DEPT. HAVE THE NEW

LOTUS PORTABLE SETS

on "no deposit" terms.

Prices

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Lotus Transportable Model in Oak, or Portable Model in real bide case. Cash price, each,

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or 12 monthly payments of 57/-

Carriage paid in England and Wales.

Write to Selfridges for this Booklet.



Greater volume, selectivity and economy are obtained by this new set without untidy indoor or outdoor wires.

Using the new screened and pentode valves, each of which does the work of two ordinary valves, the Lotus set is simple to operate and commands a large range of British and European stations.

It is technically the most advanced set yet designed, and combines a very high degree of efficiency with great economy in battery consumption.

Beautifully made and finished in oak, walnut or mahogany cabinet to match your furniture. Everything is inside. Just put it down and turn it on.

Why not come and hear these sets demonstrated in the Radio and Television Dept., First Floor, or in our Radio Annex, 101, Wigmore St., W.1?



MARCONIPHONE

1ST CHOICE AT OLYMPIA

What was the best five-valve receiver at the Olympia Radio Show? The radio public who voted in the recent *Wireless World* ballot are quite sure. Marconiphone Portable headed the poll—a first favourite.

Ask your dealer to demonstrate a Marconiphone Portable, and you will get the reasons behind the vote. Marconiphone Portable is the combination of all you hope for in a Portable Set. Self-contained—of course—and conveniently carried "here, there and everywhere." Built to be an attractive addition to the house, yet sturdy enough to stand any amount of journeying at home or abroad. Operated by a child if need be—there is one simple adjustment edge control for tuning, another for volume and a single switch for the long and short wave bands (250-550 or 1,000-2,000 metres).

The Speaker is the Marconiphone cone: an assurance of natural reception in all conditions, full harmonics and clean overtones. Marconi economy valves amplify on low consumption and Marconiphone batteries reduce cost on recharging and replacements. In any normal conditions Marconiphone Portable offers the most complete range of reception available to a portable set. And the price—complete with all accessories and self-contained loudspeaker, including royalty—is 28 gns.



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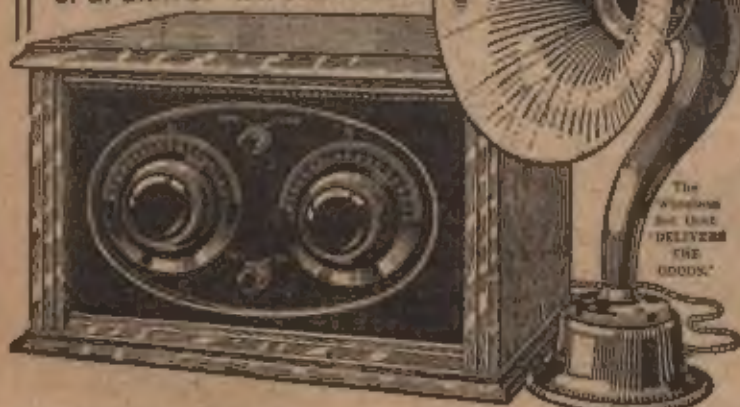
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It is not possible in the above limited space to refer to every detail as fully as could be wished. For a more complete description of this amazing 2-Valve Set, write for our Illustrated Catalogue to-day, and the fullest particulars will be sent you per return post.

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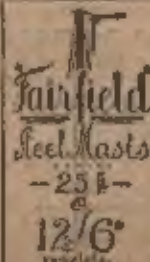
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