

THE BROADCAST PROGRAMMES FOR DECEMBER 1-7



Vol. 35. No. 322.

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

NOVEMBER 29, 1929

Every Friday. TWO PENCE

BERLIN PHILHARMONIC ORCHESTRA

This famous Orchestra, as will be seen below, broadcasts on Tuesday. In order that listeners may be able to make notes of items to which they specially want to listen, we publish herewith a diary of the week, with the chief programmes already noted. Further favourite items may be noted by the listener himself in the space provided.

Sunday, December 1

- 9.0 The Wireless Military Band (5GB)
9.5 A Symphony Concert—Maurice Cole (London)

Monday, December 2

- 8.0 Tommy Handley's Revue 'Hot-Pot-Pourri' (London)
9.0 Synge's Play 'Deirdre of the Sorrows' (5GB)

Tuesday, December 3

- 8.15 The Berlin Philharmonic Orchestra (London)
8.0 Tommy Handley in 'Hot-Pot-Pourri' (5GB)

Wednesday, December 4

- 8.0 Concert of French Music (5GB)
9.40 Synge's Play 'Deirdre of the Sorrows' (London)

Thursday, December 5

- 8.0 A Concert from the People's Palace (London)
10.15 Act III of Puccini's Opera, 'La Gioconda' (5GB)

Friday, December 6

- 8.0 B.B.C. Symphony Concert—von Hoesslin (London)
8.0 The Dumbarton Fête and Gala (5GB)

Saturday, December 7

- 7.30 'I Remember that—' (London)
8.45 Sandy Rowan, etc., in Vaudeville (5GB)

This issue contains Contributions by

W. J. TURNER GERALD BULLETT
'BEACHCOMBER' MATTHEW QUINNEY
R. M. FREEMAN 'PHILEMON'



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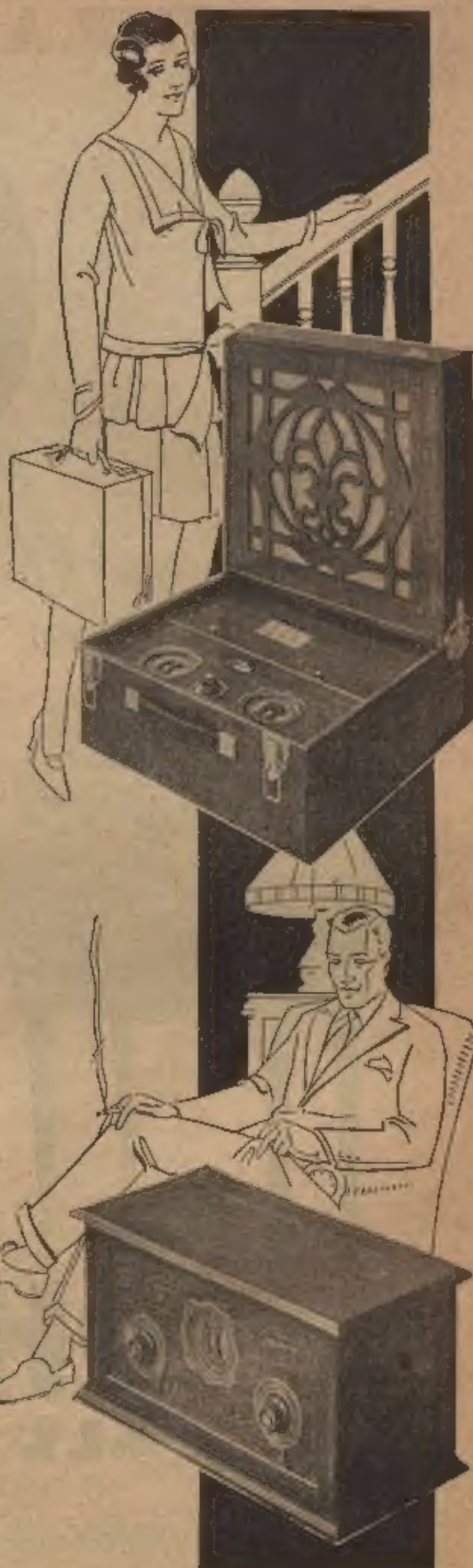
SUNDAY, DEC. 1st, 1929 (1071 metres 5.40 p.m.)

- 1 OVERTURE "The Merry Wives of Windsor" - *Nicola*
- 2 WALTZ "Acceleration" - *Job Strauss*
- 3 SONG "Let me dream again" - *Sullivan*
- 4 "Wedding of the Painted Doll" - *Rathke*
- 5 Fantasy from "Madama Butterfly" - *Puccini*
- 6 VIOLIN SOLO "Hymn to the Sun" - *Rimsky-Korsakoff*
- 7 SOLO on the V.A.R.A. Standard Organ, "Hilo Hawaiian" - *Abel Barr*
- 8 SERENADE - *Matzkowski*
- 9 TANGO "Jealousy" - *Gade*
- 10 SELECTION from "Tales of Hoffman" - *Offenbach*
- 11 "Brandes' Radio March" - *Hugo de Groot*

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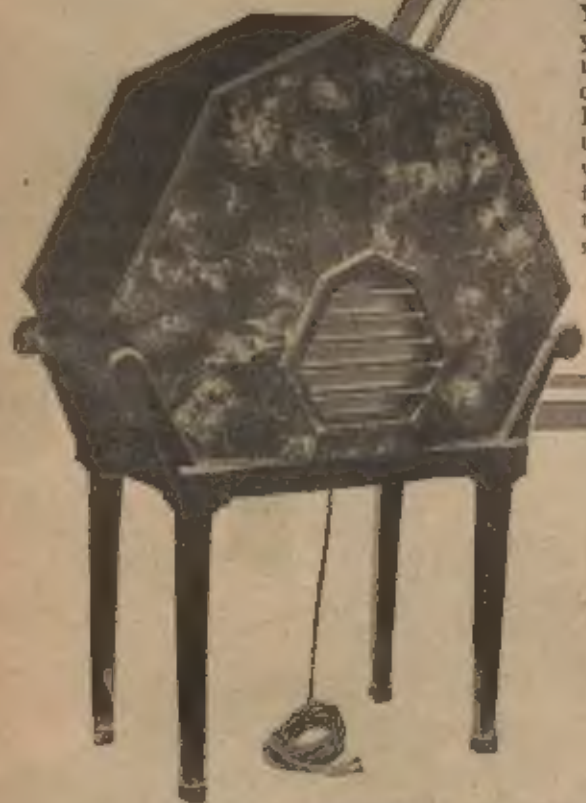


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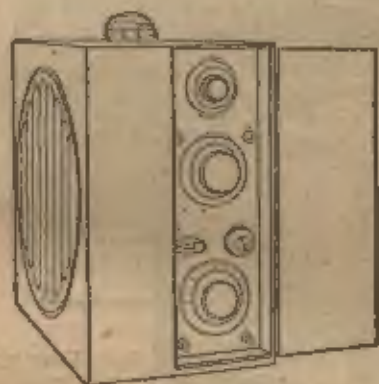
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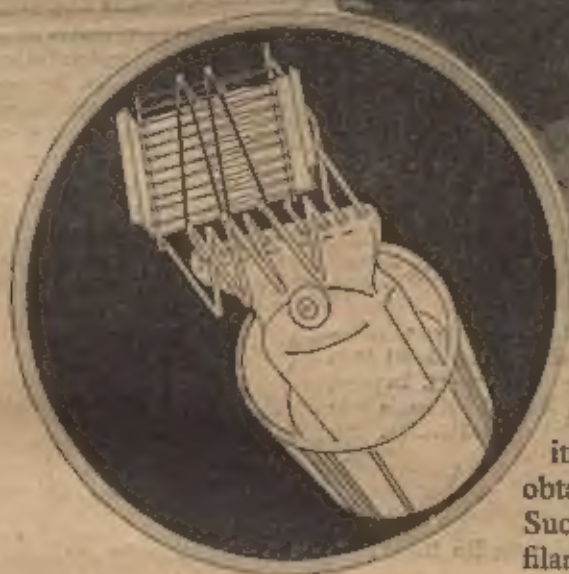
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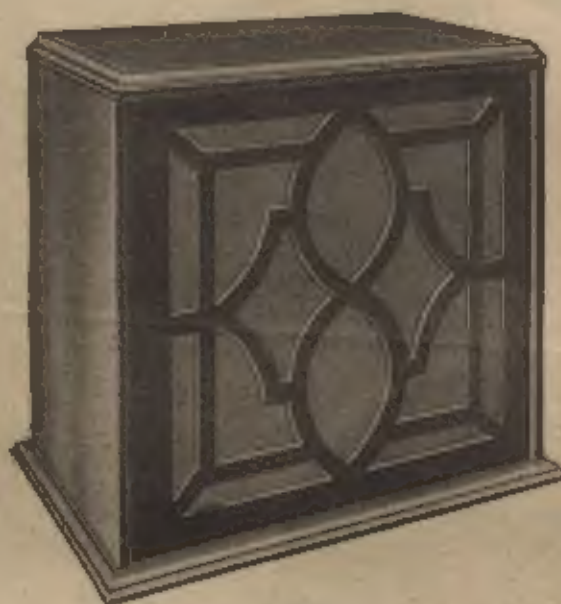
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'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Raising a Ghost.

ON Saturday, December 14, we are to hear a 'period' concert. This harks back, not to the eighteenth century, but to the late nineteenth, to the days of the very earliest 'Proms' at Covent Garden. The items in the concert are taken from an actual



'The Golden Age of Pot-Plants.'

programme in 1883, kindly sent to us by a listener. The composers include Rossini, Bizet, Gounod, Handel, Meyerbeer, Ponchielli, Schubert, Dobbins and Verdi; among the original artists on that long-vanished Monday evening were Mme. Lemmens-Sherrington, Miss Daman, Mr. Santley, and Mr. Reeves, with a Grand Orchestra of a Hundred Performers. Listeners will be able to compare their own taste in programmes with that of their fathers in the Golden Age of Pot-Plants and Long White Gloves. We suspect they will find little difference, and that the programme, repeated on December 14, 1939, will prove to be as enjoyable as when it was first given on October 20, 1883.

Germany and England

TODAY'S (Friday's) relay of Strauss' *Salome* from the Cologne Opera House to 5GB may be the precursor of a series of relays from German opera houses and concert halls. Next Tuesday we broadcast the Berlin Philharmonic Orchestra from the Queen's Hall. Music enthusiasts should also make a point of attending this superb orchestra's earlier concert at the Albert Hall on Sunday afternoon, December 1. On Monday, Generals Schmutz and von Lettow-Vorbeck, rival commanders in East Africa during the late war, are exchanging speeches at a banquet (to be relayed at 9.15 p.m.). Recently, but for his illness, Count Harry Kessler would have discussed 'Germany and England' with Mr. J. L. Garvin before the microphone. And on December 9 we shall hear a German Programme in the series of National Programmes. Broadcasting is taking its due part in the general effort to heal the wounds left by the years 1914-1918. A world of bitter deadlock is unthinkable—and we welcome the new spirit of fraternity which this Autumn seems to be abroad in the air.

The Sport of Argument.

ON Friday, December 13, there will be a discussion on 'Books and Reading' between Hugh Walpole, the novelist, and Gerald Gould, poet and critic. The danger of Reading, like that of Listening, is that people are becoming yearly less and less inclined to indulge in the sport of Argument. We hope that Broadcasting, once listeners have learned to 'switch off' at the conclusion of a provocative item, will revive argument. A listener writes: 'After the broadcast of *Journeys' End* my husband and I sat up until one o'clock arguing whether the play amounted to anti-war propaganda or not.'

Opera from Lewisham.

THE next broadcast opera is to be Offenbach's *Tales of Hoffmann*, sung by the Carl Rosa Company, and relayed from the Lewisham Hippodrome. This takes place on Monday, December 9. Part of the opera will be heard between 9.20 and 9.50 p.m., and the last Act and Epilogue between 10.10 and 11.0 p.m. *The Tales of Hoffmann* was first produced at the Opéra Comique in 1881. Offenbach had died before completing the score. The libretto is based upon three tales by the writer, E. T. A. Hoffmann, which belong to the Romantic literature when a spasm of naturalism was the literary fashion. *The Tales of Hoffmann* may not be known to as many people as are acquainted with the famous Barcarolle. Here is the outline in briefest form. Hoffmann, in the prologue, we see him waiting in a tavern for his latest love, Stella, with Lendorff, his Evil Genius, trying to make him drunk and discredit him with the lady. The poet entertains his companions with tales of three earlier love affairs (Acts One, Two and Three) in each of which the Evil Genius figures under a different name.

Hoffmann's Ladies.

IN Act I, Hoffmann attends a party to meet Olympia, the daughter of an Italian professor. Coppélius, the Evil Genius, sells him a pair of magic spectacles. He wears these at the party and is entranced with Olympia. He dances with her, and she whirls him round the floor until he is exhausted. Running from the room, Olympia falls with a crash and is found to be no more than a mechanical mannikin constructed by the Professor and Coppélius. Act II takes place in Venice, where Hoffmann adores the lovely Giulietta. His rival in love is Peter Schlemiel (the hero of Hoffmann's story of the man who lost his shadow). The Evil Genius here appears under the guise of a certain Dapertutto who has stolen Schlemiel's shadow, and plans to acquire Hoffmann's soul. Hoffmann kills Schlemiel and loses Giulietta. In the last Act the poet loves Antonia, a beautiful but consumptive singer, who has been warned that if she sings she will die. The Evil Genius, disguised as Dr. Miracle, urges the girl to sing, and she expires in Hoffmann's arms. Even in the Epilogue the Evil One scores, for Lendorff brings in Stella and shows her her lover lying apparently in a drunken slumber. Opera has been far more courageous than the drama in the matter of Unhappy Endings.

From Birmingham.

SIBELIUS'S *First Symphony* is to be played at the concert from 5GB on Saturday evening, December 14. With painful slowness, the importance of Sibelius is being grasped in this country, and one of the critical voices raised here most purposefully on his behalf has been that of Neville Cardus, music critic of *The Manchester Guardian*. An article from his pen will, by the way, be published in next week's *Radio Times*. Other items in this concert include Arne's *Pianoforte Concerto in G Minor*, played by Victor Hely-Hutchinson, who will also be represented in this thoroughly interesting programme by a clever and facetious orchestral work which listeners will remember being broadcast from London last summer, *The Young Idea*.

An Revoir to Sir Walford.

THE news that, after this season, Sir Walford Davies is temporarily to discontinue his weekly talks to 'The Ordinary Listener,' will be received with regret by very many of us. We can, however, sympathize with him in his desire for a respite from the enormous task which he has carried through. It would not be excessive to say that Sir Walford has been the most important single factor in the great development in musical appreciation brought about by Broadcasting. Many must have been moved to listen to music by his talks. 'If this chap finds music so enthralling there must be something in it.' Every Tuesday, for some time now, the same taxi-cab comes to Savoy Hill to drive Sir Walford to Paddington Station after his weekly talk. One evening recently, this worthy addressed his 'fare' as follows: 'Only the other night, sir, my missus was saying, "Give that there Sir Walford Davies a planner and he'd make a rare comic!"' Humour, enthusiasm, sudden immense seriousness—he possesses them all. We have heard him read poetry as poetry is seldom read, and sing 'O! Man River' with the gusto of a comedian. We say good-bye to him with regret and await his return with impatience.

Wireless League Meeting

THE Wireless League is holding its Annual General Meeting of Members at 3 p.m. on Friday next, December 6, at the Royal Automobile Club, Pall Mall, S.W. The Annual Report and Accounts will be presented and the Committee for the ensuing year will be elected. All members of the League are cordially invited to be present.

A Comedy of Errors.

WELL, well, we have received enough unkind chaff about our mis-spelling of the 'yoke' of an egg to last us for quite a long time. What hurt us most was the raucous laughter of our colleagues (you see, as a treat we are allowed to correct our own proofs, so that they were entirely excupated). However, now we have one on them. We know better than to refer to 'Homer's *Iliad*' (see a



'Little Jack Homer sat in a coma'

recent issue). Who was this *Hyper*? Did he, in addition to sitting in corners pulling out plums, also find time to write his version of the Seven Years' War? Or should the old rhyme run

'Little Jack Homer
Sat in a coma
Eating his Christmas pie.
He put in his thumb
And pulled out a plum,
And said "I'm a comic dramatist!"
Now, laugh that off!



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Let's Plan, Choose Your Programmes.

A PUGNACIOUS contemporary of tender years has been lashing out at the Children's Hour. "What do chuds like to do like?" it asks in burning headlines. The children of the London and Darenty Children's Hour are again to have a chance to say what they do like, for they are asked to help in choosing the programmes for the twice-yearly Request Week (January 6-11, 1930). Every listener is requested to dispatch a postcard with requests for six items broadcast in the Children's Hour during the past six months. The programmes of Request Week will be made up of the items which attract most postcards. Send in your requests before December 6: the task of sorting is a heavy one (last time 12,000 requests were recorded).

For the Library List

NOVEL readers will be interested in the following list of books reviewed by Miss V. Sackville West in her talk of November 14: *This Poor Player*, by Shurges' kins (Elkan, Matthews and Marrot); *Fugiti: Return*, by Susan Glaspell (Gollancz); *Frost in April* by Malachi Whitaker (Jonathan Cape); *Petruchio*, by G. B. Stern (Chapman and Hall); *The History of Bolton Hall*, by Gordon Strachan.

The Holmes Collection

In the pages of Mr. Ernest Holmes of
Mr. V. & H. Holmes and Co., the music
publishers, is a unique collection of Victorian
and Edwardian ballads and music-hall songs.
Mr. Holmes tells us that he even possesses the
song *Napoleon to Josephine*, which, as reported
in these columns, we recently heard sung outside
a tavern door. The Holmes Collection must be
bought for the Nation or perpetuated in some
less pompous fashion, for Broadcasting cannot
do without these songs. Those listeners who
care for the old numbers should switch on at
7.30 on Saturday evening for the programme
entitled *I remember that—*

Talks Very Popular

THE popularity of Home and Garden Talks is unabated. Mas Elsa More, who recently discoursed on "The Proper Way to plant Fruit Trees," received many hundreds of letters, to all of which she



* Asked for advice on cesspools.

replied, 'except,' to quote her own words, 'those which asked questions about chrysaer, themura cuttings, dogs, cats, rats, cesspool and ancient mythology.' We, ourselves, received many letters, but have never yet been asked for advice on cesspools, though listeners are constantly setting us posers about mythology 'Whose wife was Briseis?' they ask 'What did Hephaestus say in '96 (B.C., of course)?' Though it is really more than we can do to keep track of the private lives of myths, we always reply at length.

The King. His Music.

SIR EDWARD ELGAR, as Master of the King's Music, will be conducting a concert from St. George's Chapel, Windsor, on Monday evening, December 9. The tradition of the 'King's Band of Music' is indeed, a grand one, many of the greatest of the English composers, including almost the whole choir of the Elizabethans, have found a place somewhere in it. As far back as the reign of Edward IV, the King had "thirteen minstrels" attached to his household, whilst by the reign of Charles I the number had increased to fifty-eight, as well as "a sergeant trumpeter and eighteen trumpeters." In addition to their duties within the chapel itself, it was once the duty of the august musicians to play to the King while he was at his meals and to perform the music specially composed upon His Majesty's birthday, and upon New Year's Day. These observances are now fallen out of use, but it is interesting to note that, on the occasion of the Windsor Concert on December 9 next, a specially composed 'Carol for His Majesty's Happy Recovery' will be sung (in addition to other works by Sir Edward Elgar) under the composer's baton.

A Spot of Work

TEN hours in a music hall for a programme lasting ten minutes; a further instance of the immense care required in testing for Outside Broadcasts has just come to my notice. In the canteen at Savoy Hill we encountered the assistant of the O.B. Director who had spent the greater part of the day hunting a suitable 'act' for the next day's Music Hall Relay. After hearing the Alhambra afternoon programme through on headphones and finding nothing broadcastable, he transferred engineers and apparatus to the Coliseum, listened to the last performance, picked an artist, negotiated for broadcasting, persuaded the Coliseum people to re-time their programme, and departed, ten hours after first entering the Alhambra. His job had only just begun, for there remained the careful timing and 'fading' of the actual relay.

New Gramophone Records

HANDEL'S *Grand Concerto No. 6 in G Minor* (Decca T114), Ansetmet conducting the Decca String Orchestra, began Mr. Christopher Stone's gramophone recital during the luncheon hour on November 22. Then followed the Glasgow Orpheus Choir in the *Cradle Song* of Armstrong Gibbs (H M V. B3109), and Granger's *Molly on the Shore*, played by Herman Wasserman (Domumion B26): the first English record of Maria Nemethy, soprano, in *Ocean, thou mighty monster* (H M V D1717), the second movement from Mendelssohn's *Scottish Symphony*, the Royal Philharmonic Orchestra under Weingartner (Col. 9888), *Clair de lune* (Fauré), sung by Ninon Vallin (Parlo. RO20094); Debroy Somers' Band in *Classical Memories* (Col 9901), the J H Squire Celeste Octet in a *Peter Pan Selection* (Col 9768), and Jack Hylton and his Orchestra in an arrangement of *Excuse me, Lady* (H M V. C1779); *An Old-Time Minstrel Show*, by the Mississippi Minstrels (Regal G1076-7), and Stanley Holloway's skit on the *Volga Boatmen's Song*, *The Rude Sailor* (Decca F1549), with some dance records, completed the programme.

This Olf. sp. 123, 137

WITH the coming of Christmas comes also the vexed question of fancy dress. The English, as a nation, are not good at "dressing up", this explains in part the general failure of revolutionary propaganda over here. Revolutions mean



We have to be "marked out"

ing up, and who is going to wear a cockade or a red shirt and risk the withering question, 'What are you doing in that rig-out?' You ~~are~~ to have drama in your blood to make a success of masquerade. Watch those taking part in the Carnival at Venice, or the Battle of Flowers at Nice—then compare the stolid Pierrots, Carmens and Cowboys of an English dance-floor. Let us all swear an oath not to go to dances this year as pierrots. That should improve matters. And let us listen to Miss Ida Todd, who talks at 10.45 a.m. on Saturday, December 14, about 'Fancy Dresses Costing under Ten Shillings.' Miss Todd suggests we go disguised as a 'Tennis Lawn,' and explains how this can be done. We hope this does not mean that, once dressed in green, we have to be ~~beaten~~ down on the floor and always ourselves to be 'marked out.'

Moments in Broadcasting—VIII.

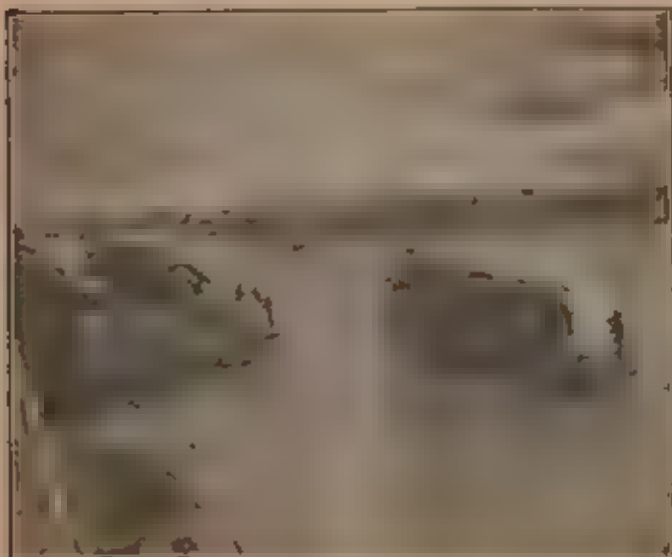
THIS one via Tube Service of red velvet was
itself a surprise. The scene was away
out of sight—some half-dozen miles from
anything at all—but believe me, it's a top-
notch way of hearing the music of the night.
Again, the atmosphere is so quiet that you can
hear the tick of the clock as it passes its regular tempo. You
stopped a side appears to be a tunnel, but
passing a thick velvet road which ends, it
seems no more! Actually the velvet
which is made of wax—according to the general
theory of the station—and plays a part back
in the H.M.V. Engineers who stand beside it.
A little crowd of "rubbernecks" are standing
them—people who stand for hours watching a road
being backed up; these goings-on puzzle them.
The apparatus is moved to a lift which carries it
up and down. More waxed discs are used up.
The crowd, mistrustful at first, defers to the
railway officials, who are making a great fuss of
the part of waxes which are used up.
We need another side-track here, I think,
(where God presides) to ask Him what
this to do with Broadcasting? It's a task. The
fact is that today His Master's Voice is recording
records of "Tube noises" for Lance Sieveking's
radio play *Intimate Snapshots*—just as yesterday
Columbia was recording for the same purpose
the roaring printing-presses of *The Evening
Standard*. An unconventional side-line—but
quite a moment in Broadcasting.

'The Broadcasters'

Cities by Night—IV.

NIGHT O' LANTERNS.

Berlin, Reykjavik, New York—and now Canton, never sleeping, stirring all night through with the mysterious uneasiness of the East.



NIGHTFALL ON THE PEARL RIVER.

The sun sets over Canton's great waterway. 'Canton, like Paris, never sleeps,' says the author of this article.

THE true and authentic legend of the Willow Pattern Plate tells how the lovers, chased by the soggy father from his porcelain palace, endeavour to escape in safety to far-away Canton. Even to the Chinaman, Canton is a city of mystery and romance. Distance lends glamour to the view. Separated from the rest of the country by the vast deserts of Kwang Tung, this southernmost outpost of China lends itself to the imagination as a fitting scene wherein any drama of passion or violence might be enacted. Like Paris, Canton is a city of the night.

Even the little river steamer, which conveys Englishmen here from Hong Kong, chooses the night hours for the trip. At one in the morning she leaves the quayside at Hong Kong and as dawn breaks the plains that border the river's edge emerge from gloom into that lightest of emerald greens which is the colour of young rice shoots and the colour of the countryside of China. Already the clumsy barge-like junks with their patched sails are thickening around us, and the first of the disreputable hovels which fringe every Chinese town looks down from the banks ahead. Day has not yet broken as we moor alongside the Bund. We are in the heart of the city. Stately hotels line the waterfront, their hanging signs emblazoned no longer with Western, but with Chinese characters. Here even cosmopolitan hotel life must wear a Chinese garb. Only the name of the Hotel Asia is printed so as to be legible to foreigners. This is Asia indeed, Asia the continent that is awaking from its age-long sleep. It is right to arrive at Canton, its southern portal as the last shadows of night are melting away.

But at his hour Canton is not awaking. Canton, like Paris, has never slept. The business men, the industrious shopkeepers, the toil-worn coolies—all that portion of the population, a large one in China, who work honestly and steadfastly for their living—may indeed, be taking well-earned rest in their beds. But Canton, the city, has been awake all night. Never is it impossible to find a restaurant in which the night-wanderer can satisfy his hunger with *gai* or *chui* yag, chicken or pork, old favourites of the Cantonese, or his thirst with those 'Chinese wines' which are not wines at all, but nearly pure distilled alcohol or with the mysterious beverage *cha*, which uttered in one tone means tea, but in another—and there are twelve tones in which a Cantonese syllable can be uttered—means brandy. Nor

all night long is the red lantern of the house of pleasure ever extinguished, whether it hangs outside the fashionable cabaret—Canton, too, has its Moulin Rouge—or at the prow of some humble junk floating snugly downstream near enough inshore to answer a hail.

The cabarets are in the hands of Russian refugees who have fled southwards from the Bolsheviks through Kharbin. Russian music is to appeal to the European taste. But the appeal is of exotic and recent introduction. The river is the true 'Montmartre' of Canton. Wider from bank to bank than the Danube at Budapest, it lies crowded with junks, varying from the sea-going monster laden with cargo for distant ports to the little bobbing egg-shell, like a raft on which a shed has been erected, wherein live the poorer Cantonese for lack of housing accommodation, a veritable floating slum. Most of them at night rock silent and dark, true houses of the poor, whose occupants sleep exhausted after the day's labours. But around them and amid them with sinister muffled aplashing glide their less respectable sisters, lit with the glamour of paper lanterns that speak enticingly to the

Chinese heart of secret pleasures not to be enjoyed by day. Even the Englishman, taking his after-dinner stroll along the spruce river-frontage of respectable Shamone, the foreign Concession, is not safe from their blandishments. There is a rustling on the dark water; a prow grates gently against the embankment at his feet, and a soft voice murmurs to him in Chinese words whose meaning no strangeness of speech can obscure.

Where would he who listens to these sirens be carried? In the night at Canton anything is rather more than likely to happen. Across the river loom labyrinths of suburbs where the authority of the rulers of Canton is little regarded, where *fanton* is played for high stakes, and houses of opium-smoking invite the passer-by with impunity—despite the strict injunction against them imposed by *La Cha* Sum (when I was there, Canton's stern dictator). Even in the city itself dim figures lurk, fitting like shadows behind the unwary, collecting into groups and approaching as he enters some dark alley. I myself have been set upon and robbed in a side-street. If the lovers depicted on the Willow Pattern Plate were in quest of violence and romance, they did well to flee by night to far-away Canton.

GEORGE TUSTON

(This last article of the series, which will appear in a forthcoming issue, is Stockholm, by Lord Brown.)

SAMUEL PEPYS, Listener, By R. M. FREEMAN.

Nov. 5 (Gun-powder day).—Turning on the wireless this night, heard Sir A. Woodward discourse of the Origins of Life, in particular their preservation to us in fossils. Which, however, I could catch on little in broken snatches by the banging of squibs, crackers, and other deafening matters let off by little devils of boys without, and did vex me most awfully. But my wife says she'd as lief have the squibs as the fossils, if not better.

Nov. 6.—Cook's 1 day out, George comes for her, and saw them arm-in-arm away together. She looked in a manner of fury, with one of these new eye-bags or harts that hurt her neck and bows her face, yet whether it be any advantage to her, God knows. Wondering why she arm-in-arms him, being the hampermost possible way of walking, as well as something too lovely for the publick streets, I believe this is less a demonstration of love than an assertion of ownership, whereby she as good as advertises all the world of her having now gotten a man of her own and proudly prays them note it. Whereon, do confess, fat cook have some reason to preen herself, even glass-eyed George. Danced this night, my wife and I, to Teddy Brown's band from Clive's, the first time of our dancing together this great while and all the sweeter for the rarity of it. Afterwards sits on the arm of my chair and presently slips down on to my knee (the same as when we were first married) and I did call her brown-eyes, curly locks, and other like fondnesses.

Nov. 7.—Walked in Oxford St. this afternoon, hard by The Circus, an old body in front of me suddenly to stagger, and someone cries pitifully, 'Oh! See, poor thing! She is ill!' Which scarcely said, when she gives a great forward

lurch and down all her length on the pavement. At once round her a little croud of women, trying to raise her, but made the poorest possible business of it. So I to their aid and soon had her on her feet, holding her up by the one arm, while a kind lady of the croud holds her by the other. At first too dazed for speech, but presently, answering my questions, equates as of her being bound for Orchard St. and then to take a St. John's Wood bus. Whereon the kind lady, 'Come along,' quoth she, 'and we will take you there'; but not gone far when she perceives (as I have already done, and about to quit in consequence) that the old lady is not ill, but tipsy. So instantly drops her arm and away, most basely leaving me with the woman on my hands, and dare not loose her for fear she topple over. Whereby I into a pretty stew, wishing with all my heart I could put her into a Westward bus but cannot, by our being on the North side and all our side's buses Eastward buses; yet to cross with her to the South sides in her present frame, is a thing God forbid I shd adventure both for her life's sake and mine own. So naught for it but to hale her by the arm the whole way to Orchard St., I in the devil's own twitter-like by the startings and smirklings of the passer-by and my fears of meeting any mine acquaintance. However, kind Providence sparing me herein, got her safe to Orchard St. and into a bus, being now no more my pidgeon but the conducteur's, to my very good content.

Nov. 8.—A letter to my wife from Aunt Susannah's lawyer that Aunt leaves her 300; which is a thing to give Heaven dutifull thanks for, but not, methinks, effusive praises, having justifiably looked for at least 500.

'THE SEVEN ABSURDITIES OF OPERA' By Brachcomber

That the famous humorist of The Daily Express does not care for Opera as presented on the stage is obvious. But even his most savage mockery is tinged with affection, the affection which we all feel for the egg-heads and oafish, stuffed swans, and monotonous Minors of Opera



AN 'BRACHCOMBER' SEES THEM

'a Tristan like a large sack sagging towards an Iscalt like a noisy pudding'

THE chief reason why opera is an absurd form of art is because it has to breed for its own purposes, a race of unwieldy and overtrained singers. To be heard above the din of the orchestra, the chatter of the audience and other accidental noises, a singer must bawl like a coal heaver; and constant bawling distorts both face and figure, until you get a Tristan like a large sack sagging towards an Iscalt like a noisy pudding.

There is an old story of a lady who took her daughter to a music-teacher, saying, 'I know she has a fine voice, but at present it is uncertain whether she will become a contralto or a soprano—so enormous is her range of notes.' After a year she returned, and questioned the teacher. 'And what do you think she should become?' asked the mother. 'An auctioneer, madam,' replied the teacher.

The point of the story is that they don't become auctioneers; they become operatic stars. Can anyone—outside the ranks of the musical critics, who are a special coterie, talking a language that nobody else understands, and with about as much sense of music as a mole between the lot of them—can any normal lover of music lay his hand over his heart and deny that five out of six star-singers make a hideous row when they sing?

I may not here mention names, but a dozen names will come to mind at once, on reading these words.

Another absurdity of opera is that it is not natural to burst into song on every occasion, and therefore, to take the thing seriously, you must put your sense of humour to sleep. And, while I am on the subject, think of drinking songs in opera. What could be more absurd than to see a lot of people in fancy-dress waving cardboard pots above their heads, and always concluding the song with a slap on the thigh and a loud 'Ha-ha-ha!'? Everybody knows how men really do sing in a public-house, but nobody ever thinks of producing this particular bit of

business in a realistic way. And the third, that of death-scenes, and how men with a few words rise from their couches and roar for ten minutes on end. I should like to see a criticism of a death-scene written, from a strictly medical point of view, by a doctor. Or again, think of those situations in which two people are supposed to be trying to escape the notice of a third, or in which guilty lovers are in danger of being surprised. How can anybody help laughing at the way they behave and the noise they make? You might as well have a scene in which a gang of burglars in a hotel sing loudly at their task while the hotel manager and the detective walk about grimacing, hands on revolvers, within a few yards of the cracks-

A third, and a dreadful absurdity of opera is that even when there is a good, simple, unconfused tune to be sung, it is all overlaid with the foolish, stereotyped gestures of the schools or academies or whatever they are called. By the time a woman has learnt all the pyrotechnics of her trade, and married an impresario, and bought a pet puma, and adopted a foreign name, and worked up a publicity campaign, and lost her jewels and quarrelled with a conductor and so on—by that time she is no longer young and simple, and therefore cannot sing a simple

In three weeks' time comes
OUR CHRISTMAS NUMBER
with stories and articles by Fifteen
Well-known Writers and a special
photogravure supplement of Etchings
of Broadcasting by ten of
our leading Modern Artists.

melody as it should be sung. Even the delightful airs of Mozart are completely ruined by singers who are terrified of breaking the preposterous rules of the trade, and have reduced singing to a mechanical formula.

A fourth absurdity of opera is the sudden recitative, in which the singer is neither speaking nor singing. If he spoke in a normal tone and with a normal accent, the whole affair would be unbearably funny. So, to avoid this, he invents for himself a travesty of a speaking voice. And when it happens to be a tenor who has to do this, the result is farce of the most delicious kind.

A fifth absurdity of opera is that although the most delightful animals are introduced, just as in a pantomime, yet they are never allowed any fun. Who would not give anything to hear Elsa of Brabant sing 'I wish I were a swan'—but why not give her a swan-song or make it behave in some way like a swan? No swan that ever was on sea or land would sit perfectly motionless in the midst of such a din. Again, why not give Siegfried's dragon a beautiful girlish voice? It would entrance the audience, and help them to overlook the 'theatrical' appearance of the great beast. As for the Wagnerian forest birds, these ladies animals they are the exception to any rule. They, alone of beasts in opera, are allowed to behave like women, and I would call their famous ride (were I not mortally afraid of being branded as

a Philistine by the People in the Boxes), 'The Washerwoman's Last Word'.

Another absurdity, and we are already at the half-dozen, is the way in which a man and woman will stand side by side, singing at the top of their voices, one after the other and then one against the other, without either being supposed to be aware of the presence of the other. It is like nothing so much as a furious altercation between two deaf and blind culmen. Again, art is made more important than life, as when the vast Mimì, soiled with beefsteak and beer in the wings, flops down on her bed like a fourteen-stone boxer after an hour's skipping, and is kept waiting for the doctor while one of her friends sings a song, long and gloomy, and enough to kill a trained athlete, much less a wilting consumptive. And after all this, they bring her a muff, to keep her hands warm, much as one would dash out and buy a new bowler for a man who had been run over.

And for my last absurdity let me take the love duet, when the hero and heroine, glaring into the conductor's eyes, nearly burst their lungs in a final outbreak. They howl their couplets at the miserable man, and he is not even permitted to answer back.

And so I come to the end of my space with half the absurdities of opera unbreached. The astute reader may have detected in me a prejudice against operatic music. But it is not the music I dislike. I could listen to it for ever.

It is the conventions of opera I dislike, and above all the singing, which spoils the music for me. I cannot listen to Wagner without being brought to distraction. And when all is said and done, when a man closes his eyes and thinks, he finds that his most moving musical experiences have no connection with the operatic stage. In nine cases out of ten his memories are of soldiers singing on the march, or of a strange air heard in a foreign land at night, or of a woman's voice singing quietly in her own home.

A murrain on you all



'Everybody knows how men really do sing in a public house.'

OUR WEEKLY PAGE FOR THE HOUSEWIFE

Teaching Your Child to Talk By E. C. MacLeod

LAST week I gave a good deal of time to describing the condition known as cleft palate, so that parents whose children suffer from this defect may be in a position to guide the child's attempts to carry out the exercises below. The chief object of these exercises is to get a muscular closure of the nasal passage, and so do away with nasality in speech.

Exercise I.

Get the child to puff out his cheeks, and to try to hold them blown out like a balloon. Then let the air go suddenly with a pop.

Exercise II

Pinch nose and hold it. Take a long breath, and blow it out through the mouth in a series of short sharp puffs, as if blowing out a row of candles, one at a time.

Exercise III

Round up as if to whistle, and suck air in through the mouth until lungs are quite full. Then let it out through mouth in puffs, as before, but without the nose pinched.

Exercise IV

Blowing toy whistle, trumpet, mouth-organ, etc., or, if you prefer something not quite so noisy, soap bubbles through a clay pipe.

Exercise V.

Open mouth wide, and pretend to yawn, looking in a hand-mirror to see if the soft palate can be made to move.

Exercise VI

Get a feather, or a little piece of cotton-wool, and put it on a flat surface on a level with the child's mouth. Hold a piece of card or paper horizontally below the child's nose. Now tell him to try and blow the feather away by a series of puffs through the mouth, like this: p p p p. This is really the sound of the letter P. When he can do this, he should try doing the same thing, only making a T-sound instead, like this: t t t t.

There are two kinds of adenoid speech—one which sounds rather like cleft-palate speech, though it is not quite so nasal; here the air leaks out through the nose at the time, as the adenoids grow on the tip of the soft palate, or on the walls of the nasal cavity, and they press down the soft palate so that it cannot shut the passage to the nose, and thus a leak is caused.

The other kind of adenoid speech sounds like a cold in the nose.

Here the adenoids are so large that they block up the nasal cavity, and prevent any nasal sounds, so that M, N, and NG, are pronounced B, D, and G, and there is a dull heaviness over all the speech. Here again it is necessary to have the adenoid growths removed before any improvement can be expected. I should like to explain how it is that sometimes the removal of the adenoids immediately results in improved speech, whilst in other cases there is no improvement, in fact the speech seems worse.

When the adenoid growths are of the kind that weigh down the soft palate the removal often results in restoring the palate to normal action, but when the growths are so large and heavy that they block the nasal cavity, their removal results in clearing the passage to the nose, and allows the air to stream through as in cleft-palate speech; usually in these cases the palate has been unable to move for so long that the muscles have become weak through disuse, and a course of exercises is required to improve matters by stimulating the weakened muscles to action. The exercises that I have given for cleft-palate speech are also to be used for this condition.

Some other children develop a kind of nasal

twang, although there are no adenoid growths. It is sometimes due to weakness of the muscles of the soft palate, but more often to lazy speech habits. Here again these exercises are suitable, and the following two additions, ones—

- 1 The sound of the letter Z Buzz up and down the scale like a bluebottle on a window-pane.
- 2 Sing 'ah' on a low note, then on a middle note, and then on a high note, each note to be louder than the last.

MARCONI'S LONDON WIRELESS TELEPHONE STATION (2LO) WILL TRANSMIT AS FOLLOWS:-

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY Sep. 22nd

SATURDAY " 23rd

SUBJECT TO PERMISSION FROM
THE POSTMASTER GENERAL

THE FIRST 'RADIO TIMES' OF ALL.

Before the B.B.C. was constituted, 2LO was working at Marconi House. A limited circle of experimenters were warned of the hours of transmission by receipt of a post-card such as that reproduced above, dispatched in September, 1922.

This Week in the Garden

MANY of the bulbs potted early will be well rooted and ready to remove from the plunging bed. They ought to be placed in a cold frame before being put into the forcing pit. Those required for about Christmas should now be in the forcing pit. It is a mistake to give these plants a very high temperature; 60 degrees or thereabouts is quite enough. Freesias and Lachenalias ought to be grown as coolly as possible. Keep them freely ventilated during mild weather, and commence feeding with some approved fertilizer when the pots become filled with roots.

November is a good time to plant many kinds of Lilies, for the majority of these bulbs commence to make fresh roots early in spring. Moving them then gives the plants a severe check the first season. Strong healthy clumps of Lilies should not be disturbed, as a general rule, on the surface is all that they require, but when the bulbs are overcrowded it is advisable to lift and divide them. Azalea and Rhododendron beds are ideal places for growing these handsome plants.—(Royal Horticultural Society's Bulletin)

Menus for the Week VI.—Friday

Breakfast.—Cereal, hot or cold. Fish rissoles or Salmon kedgeree.

Luncheon.—Oxtail au jardiniere. Boiled potatoes. Bread and butter pudding.

Dinner.—Oxtail soup. Marrow and kidneys. Mashed potatoes. Myra pudding.

Fish Rissoles.

Flake some cold fish and mix with an equal quantity of mashed potato, season, add a little chopped parsley, bind with beaten egg, wet flour each rissole, then dip in beaten egg and roll in brown breadcrumbs. Fry in deep fat (if possible) to a golden brown.

So many cooks cannot get their made-over meat and fish cakes to keep their shape while frying. They burst, or flatten, and the result is an untidy, unappetizing mess. The secret of success in this branch of left-over cookery lies in the flouring. Wet flour each meat cake or rissole before you egg-and-breadcrumb them. Thus, in cooking, forms a firm shell or coating and prevents breaking.

A recipe for Kedgeree was broadcast some time ago.

Oxtail au Jardiniere.

Cut the tail into small pieces, put into a saucepan with two quarts of water, add salt and pepper to taste, let it come to the boil and then simmer from three to four hours. Then add onions, carrots, green peas, small dumplings, and let all boil slowly for about an hour.

Dumplings.

8 ozs. beef suet. 1 teaspoonful salt.
3 breakfasts of plain Cold water.

Chop the suet finely, add salt and flour, and just sufficient cold water to hold the mixture together. Divide into six or eight round pieces, and drop them into the pan.

Bread and Butter Pudding

1 loaf of currant bread. 4 eggs
14 pints milk.

A few sultanas, a little sugar and marmalade. Cut bread in slices and spread with butter, and a little marmalade. Grease a pie-dish and put slices in layers, with a few sultanas and a sprinkling of sugar between each layer. Beat eggs and add to milk, pour over pudding, covering well with same. Allow to soak five minutes and bake in a very slow oven one hour or until brown.

Put away portion of the oxtail liquor to provide soup for the evening meal. Buy a fat-sized marrow so that it may be sufficient for the marrow and kidney and also for Saturday's luncheon.

Marrow and Kidney

1 marrow. 2 sheeps' kidneys.

2 slices of bacon. Seasoning.

Flour. A little stock

Peel marrow and cut in half lengthways. Remove seeds. Boil in salted water, but do not over-cook. Halve the kidneys, and fry with the bacon. When cooked, remove bacon, add stock (thickened with a little flour) and brown it. Season to taste, and drain the marrow. Put bacon and kidneys between the halves of the marrow and pour gravy over.

Myra Pudding.

The weight of 2 eggs in flour, butter, sugar, ground

1 teaspoonful of baking powder. A little raspberry jam

Cream the butter and sugar, add the beaten eggs, then flour, ground rice and baking powder. Mix well and if too stiff add a very little milk. Place a layer of this mixture in the bottom of a greased pie-dish, cover with a layer of jam and then another of the mixture. Bake in a moderate oven, serve hot. This pudding may be varied by placing some stewed apple at the bottom of the pie-dish, then cover with the mixture, the jam being omitted.

(Continued on page 631.)

The O.B. Director tells us about THE HUMAN ELEMENT

as it affects the carrying out of his successful Outside Broadcasts. Working often, under far from ideal conditions, in 'strange territory' the O.B. Engineers encounter many mischances and adventures

IN our Outside Broadcast work we, literally, leave the human element to the Spectators of some of our more perilous ascents in search of suitable microphone positions (in the roofs of cathedrals and elsewhere) have asked how we manage to avoid accidents. Luck may have something to do with it; but, as a matter of fact, most of our O.B. engineers happen to have served at one time with the R.A.F., and are unaffected by dizzy heights which, I frankly confess, appal this wretched sufferer from 'height sickness.' I have seen my engineering colleagues perform wire-walking feats which would have scared a music-hall audience.

Our work in relaying excerpts from the London theatres frequently brings us up against the 'human element.' The public largely believes that the actors and actresses whom it sees performing their parts, night after night, with such composure and certainty, are quite without 'nerves'; and that it is only the amateurs who 'get the dithers' when performing *The Man from Toronto* in the Village Institute. On the contrary, professional actors are practically always 'on edge.' The introduction of such an unusual element as the microphone into a theatre has on occasions proved most disconcerting to those on the stage. Some time ago a famous revue actress created quite a scene within a scene at a theatre performance which we were broadcasting. A slight change had been made, with her consent, in the volume of the orchestral accompaniment to one of her songs, in order to preserve microphone 'balance.' But when the change was made she stopped dead in her singing and rushed from the stage in a flood of tears. This was not a case of 'microphone nerves,' but a common instance of what may happen in the theatre when any change or contretemps occurs in the course of the play. In any case, 'microphone nerves' are not confined to the fair sex. Geoffrey Cribber, who has broadcast many racing commentaries with such charm and apparent insouciance, frankly admits that he cannot overcome his terror of the 'mike'; whereas Mr W. Hobbs, who has commented on the Grand National, remains entirely unruffled. For future commentaries on earthquakes, eruptions, and the Day of Judgment we shall call on him.

The attitude of many of the minor lights of the theatre towards broadcasting has caused us some amusement. They seem surprised that, when dealing with the theatre, we do not suffer from an 'inferiority complex.' Being occupied in the evenings, they hear few of our important programmes. Their opinion of broadcasting is based upon a few school programmes, agricultural bulletins, and Children's Hours—items hardly likely to appeal to the sophisticated mentality. To them such programmes as a Symphony Concert, a *Carnival*, a studio revue of Gordon McConnell's, or a Schneider Trophy broadcast mean nothing in the abstract; they are profoundly convinced that the excerpt we are arranging from

their stage must be the 'star' event of the year. We do not argue—though the atmosphere created by this conviction sometimes makes our work more than a trifle difficult.

Latterly—and maybe the success of the *Talents* has had something to do with it—the attitude of theatrical artists has swung over from indifference, and even distinct hauteur, to benevolent curiosity. When testing from a theatre on a 'closed circuit' (and these relays require some testing!) we now use, instead of headphones, a loud-speaker installed in a room remote from the stage. During these tests we have always an interested, even excited, audience of actors who are not actually 'on' at the time. We are only too pleased at this, because by listening they can pick up tips as to what is or is not 'coming over,' which help to improve the technical and artistic quality of the broadcast.

Quite recently we concluded exhaustive tests at His Majesty's Theatre to see whether it might be possible to relay part of Noel Coward's successful *Bitter Sweet*. Though it happens that, purely for reasons of production, *Bitter Sweet* turned out to be imperfectly catchable by the microphone, the help and interest of Mr. Cochran, his artists, and his staff were immensely useful to us—and greatly appreciated. But that is like Mr. Cochran. His success in the theatre has been largely due to his unprejudiced enthusiasm, his willingness to 'try anything once.' He is not, on principle, 'agin the B.B.C.'—like another impresario whom we could mention—although he confesses his personal distaste for 'canned' entertainment. From the broadcasting point of view we divide the theatre-world into the sheep and the goats. Among the sheep we unanimously include the musician who, when an over-energetic chorus-lady kicked our microphone across the footlights and plumb on to his devoted head, continued to play with a smile and without a single imprecation.

The microphone takes its hard knocks. For the recent Thanksgiving Service for the recovery of His Majesty the King, at Westminster Abbey, we had one of the 'key' microphones suspended, as we thought, well out of reach, above the chancel steps; but as the procession moved up to the altar the large cross at its head gave the microphone a violent bang—and that was nearly the end of that. An accident would have been tragic—for this important broadcast was going out to the Empire. As it happened, the engineer in charge foresaw the collision, and with great



'BITTER SWEET': A PLAY WHICH WAS TESTED FOR BROADCASTING

Part of the work of the O.B. section consists of testing plays for possible relays from the theatre. Noel Coward's brilliant *Bitter Sweet* turned out to be too full of movement for successful microphone transmission from the stage—though Mr. Cochran and his artists were keenly interested in the tests.

dexterity 'faded out' that particular microphone temporarily, so that listeners were not aware that something untoward had happened.

The human element in an O.B. is not confined either to ourselves or to those definitely participating. There are also the spectators. You may be sure that there is always an interested crowd around the O.B. van or Observation Hut. During an England v. Wales Rugby International at Twickenham, one of the Welsh spectators climbed our stand and bore excitedly down upon the hut, demanding the use of the microphone. He wanted to inform his mother in Penarth that he had reached Twickenham safely! I offered to send a wire for him, but he did not consider the frigid impersonality of a telegram a suitable substitute, and we had some difficulty in persuading him to give up his project. Many curious applications are received for such personal use of the microphone. Private messages have been broadcast without our agreement—notably from the Savoy Hotel ballroom in the interval of dance music. Here let me call attention to a striking fact—that, although the world is full, not only of cranks, but of thoughtless and hilarious people, there has in seven years of broadcasting been practically no instance of an awkward, unrehearsed 'scene' in front of the microphone.

We of the O.B. department believe in our luck (touch wood!). We have believed in it ever since the day when we broadcast a concert from a big air-liner in flight, on Friday, the 13th of the month, in a fog from a machine with a broken oil-feed pipe! The late Captain Hinchliffe was the pilot—and he landed us safely. Our luck was with us in the Schneider Trophy relay and at Aintree for the last Grand National (on the afternoon before the race it had been impossible to see farther than two hundred yards up the course). We can handle Grand Dukes (even Duchesses), Dance Bands and Demagogues, but the English climate—no! We must plead guilty to a superstitious belief that our luck will somehow see us through.

G. A. C.



ONE day, as the Editor of the *Daily Flail* sat at his desk, one of whose maternal aunts had been a bigwig in the fancy world, was writing a sizzling article under the heading 'B.B.C.M.G.I.' there came a loud knock at the door of his office; and before he had time to close his dictionary there entered a tall, thin man whom he recognized as the Very Dramatic Critic of his rival paper, the *Daily Excess*.

"What means this outrage, by heaven!" cried the Editor, with the utmost indignation. "The *Daily Flail* has always emphasized the fact that such visits as these are fraught with the utmost peril for all concerned. What is to be done, pending that far-distant time when this torpid Government may be expected to take action? The *Daily Flail* will show the way. The brutal intruder, the violator of sanctuaries, must be, in forcible phrase, kicked out. We trust that we shall not have to speak again."

So saying the Editor pointed to the door with one hand, and with the other concealed his cup of cocoa by covering it with the proofs of an article on the personal appearances of radio announcers, which had been written, of course, by the *Daily Flail* Wireless Critic. But the Very Dramatic Critic remained unmoved, though if he had not had his arms folded he might have given the Editor a push.

"No," he said. "You think I have come to make trouble. Well, you are wrong. I have not. Nothing is gained by making trouble. Once I said to Freddy Lonsdale, 'Is anything gained by making trouble?'"

"No," he replied. "He is like that. He thinks nothing is gained by making trouble. And he is right. I agree with him. Once I said to Tallulah Bankhead: 'Why don't you make trouble?'"

"Nothing is gained by making trouble," she replied. "She is like that. I agree with her, too. Nothing is gained by making trouble."

"Then," said the Editor, as he paused, "a searching question must be asked, and the *Daily Flail* is prepared to put it fearlessly. For what reason, if not to stir up strife, have you come? We pause for a reply."

"I will tell you," replied the Very Dramatic Critic. "It is this. We agree about the B.B.C. You say there is not enough of everything broadcast. I say radio plays are getting worse. We are both right. I have listened in several times, and I know. The best part of the programme is the Fat Stock Prices announcement. There is true drama there. The plays are no good. Here is an example of the dialogue: 'Here!' 'Where?' 'Here.' 'Oh.' 'And here is another.' 'Why?' 'Why not?' 'Oh, nothing.' That is no good. Once I said to Edgar

AN INTERVIEW

between two Authorities on Modern Broadcasting:

A Deeply Reverent Report.

Wallace: "That is no good, is it, George?" And he said, "No, it is no good." We are both like that. When du Maurier said to me—

'Little is gained,' interrupted the Editor, frowning (for his cocoa was getting cold), 'by the retelling of such irrelevant anecdotes, which are fraught with boredom for their hearers. Let us probe into the facts. Let us find out the truth of the matter. Let us, in fact, put our cards on the table. All must be revealed before the British public's fears are seen to be unwarranted. We repeat our question: Why have you come? That is the question that must be answered before complete and unshakable confidence can be manifested in you by the *Daily Flail*.'

"This is my idea," explained the Very Dramatic Critic. "The B.B.C. is no good. Others could do its job better. Since it was formed times have changed. 'Times have changed,' I once said to Noel Coward. 'Yes, they have,' replied Coward. He is like that. I suggest that we co-operate in an independent broadcasting station. I have the brains, your paper can put up the money. Together we will outdo the B.B.C. My paper would do it, but it has another stunt on at present. That is why I came to you."

The Editor surreptitiously felt his cup of cocoa, but finding that it was only slightly warm he put the temptation to drink it sternly out of his mind; a course of action his uncle, the bird-fancier, would have heartily approved.

'The *Daily Flail*,' he said at length, 'must have time to consider this dramatic and sensational offer, which is fraught with danger for the hasty and unwary. Time alone will show what developments may eventuate.'

So saying, he sat down with great dignity upon a spot of glue (though this was not discovered until some time later by an office-boy who was growing a modesteche), and, forgetting the article on which he had been engaged, began to write another called 'B.B.C.—N.B.G.I.' and the interview was at an end.

Unfortunately for the Great Public (the members of which are so heartily sick of the programmes provided by the B.B.C. that nothing would induce them ever to listen were it not that their sets switched themselves on of their own accord) the scheme came to nothing because of a regrettable dispute about the pronunciation of the word 'banana.' However, as the Very Dramatic Critic subsequently remarked to Mr. Bernard Shaw (who took no notice): 'What of it?'

RICHARD MALLITT.



TYPES OF LISTENERS

'Philemon,' formerly well known for his broadcast talks, entitled 'From My Window,' has returned to 'The Radio Times' with a series of thumbnail portraits of listeners of his acquaintance.

1.—The Naïve Type: Jane.

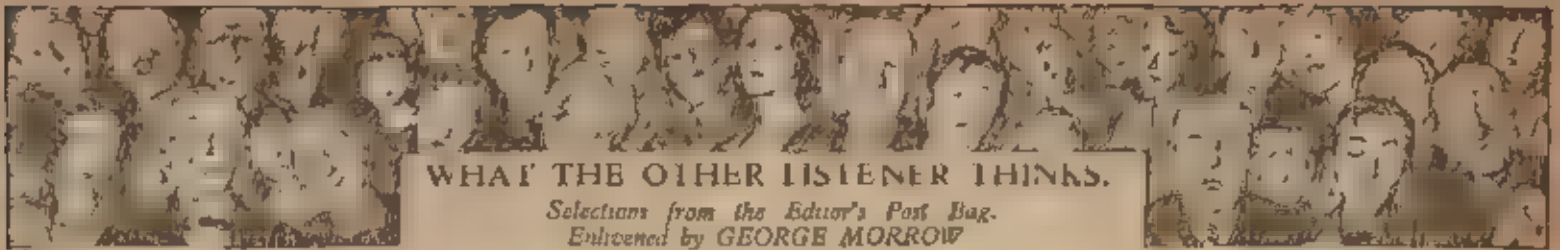
PERHAPS the pleasantest way of listening is to listen alone; and there is something to be said for this. But, being a social beast, I prefer to listen in company. I have known many a listener who, when the programme is good, has been so absorbed in it that he has not noticed the time passing. I have known a listener who, when the programme is bad, has been so bored that he has fallen asleep. I have known a listener who, when the programme is good, has been so absorbed in it that he has not noticed the time passing. I have known a listener who, when the programme is bad, has been so bored that he has fallen asleep.

Jane of course is quite so far as I am concerned. She is a very nice girl, but she is a bit of a naïf. She has been listening to the radio for some time, and she has been very much interested in it. She has been listening to the radio for some time, and she has been very much interested in it. She has been listening to the radio for some time, and she has been very much interested in it. She has been listening to the radio for some time, and she has been very much interested in it.

have run from the ghostly presence out of the room had not the quiet, confiding Jane, continuing, disclosed an instrument she had never seen before.

Jane is a darling. That is why I am sure she must be a type. How old she is, I don't know. She owns to sixty odd, but I suspect, yes, heaven forgive me, I suspect those heavy ropes of corn-coloured hair which bugle out from beneath her little white cap. All the same, she is very spry, and thoroughly able to enjoy herself. She is old enough, however, to be considering her latter end; and the religious services on Sunday nights are a comfort to her. Though, oddly enough, she picks and chooses, she has (as they would have said in the old days) "a short way with dissenters." She has her own chair—she calls it 'my own pew'—in the shadow of a corner of the room close to the loud-speaker. She comes quietly in while the bells are ringing and, before taking her seat, she kneels down and says her prayers. That, I think, is too delightful. I have heard of the absent-minded woman who knelt to pray when she took her seat in the front row of the dress-
(Continued on page 672.)





WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW

SUNDAY PROGRAMME

I have just listened to the Sunday programme and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.



light up in the gloomy atmosphere of a Victorian room could possibly do so. Are your Sunday programmes to be a penance for our misdeeds of the week, or if not what is really the big idea behind them? The working class is a lot of washing time that nobody really appreciates—always excluding in the programme are framed for

THE NAME OF M. ST.

I have just listened to the programme 'The Name of M. St.' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

THE POETIC MAN
Will must a poetry reading or one prolonged poem? Recently I read of a poem describing the delights of April and of a woman's love. I am sure that all listeners will have enjoyed the programme as much as I have.

THE READING OF PROSE

I have just listened to the programme 'The Reading of Prose' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

JAZZ AND THE ORDINARY LISTENER

As a regular and appreciative listener to Sir Wilfrid D. I would like to point out that there are some subjects which should be included to make the series more interesting. I am sure that all listeners will have enjoyed the programme as much as I have.

A SOLDIER'S VIEW OF JOURNALS

I have just listened to the programme 'A Soldier's View of Journals' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

THE DREAM OF A

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THE LIVES OF THE COMPOSERS

I have just listened to the programme 'The Lives of the Composers' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

WHEN CHURCH BELLS RING

I have just listened to the programme 'When Church Bells Ring' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

A CHANCE FOR THE CHARLADY

I have just listened to the programme 'A Chance for the Charlady' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

It is suggested that anybody who might be interested in the subject of the B.B.C. should write to the Editor of the Radio Times. I am sure that all listeners will have enjoyed the programme as much as I have.

A REMINDER

Then it is still time before the Christmas Number goes to press to write to the Editor of the Radio Times. I am sure that all listeners will have enjoyed the programme as much as I have.

FROM A FOOTBALL 'FAN'

I have just listened to the programme 'From a Football Fan' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

THE GREAT BLANKET CONTROVERSY

I have just listened to the programme 'The Great Blanket Controversy' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

and dry quickly but not very near a fire for animal warmth. I am sure that all listeners will have enjoyed the programme as much as I have.

THE ALCOHOLIC'S

I have just listened to the programme 'The Alcoholic's' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

SEARCH FOR THE RADIO ACTOR

I have just listened to the programme 'Search for the Radio Actor' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

Why so much music? Have you realised the hours of the daily programme? I am sure that all listeners will have enjoyed the programme as much as I have.

WAS IT A COINCIDENCE?

I have just listened to the programme 'Was it a Coincidence?' and I have to say that it was a most enjoyable one. The music was well chosen and the readings were well delivered. I particularly enjoyed the poem 'The Soldier' by Rupert Brooke. It was a most fitting tribute to the fallen soldiers of the Great War. I also enjoyed the story 'The Old Man and the Sea' by Ernest Hemingway. It was a most interesting and well-told story. I am sure that all listeners will have enjoyed the programme as much as I have.

ALL THINGS CONSIDERED

Matthew Quinney takes Pigs for his Subject

YOU will have noticed when Major Joseph Bagstock writes to the *Evening Standard* or the *Daily Mail* his periodical letter attacking the wireless programmes on the score of dullness he invariably singles out some such feature as the Fat Stock Prices. Why (he explodes) should the B.B.C. imagine that he is bursting to know what prices stock of any kind is fetching? Coming home, tired after a hard day at the Club, or a more than usually trying round of golf, and switching on in search of well-earned recreation, what, sir, does he find? Fat Stock Prices and Fishing Reports! Pah! He begs leave to tell the B.B.C. that he doesn't take out a licence and maintain a wireless set in order to hear market prices, and he remains, dear sir, Joseph Bagstock, Major (retired).

Some day, let us hope, it will dawn on the Bagstockian substitute for a mind that there are many people, certainly not less important than himself, to whom such things are of vital importance.

THE GIFT of the Major a few nights ago when, misreading the programme, and switching on to hear a talk on 'The Historical Aspect of the Union of England and Scotland,' I found myself in the middle of the Fat Stock Prices. I had always realized their importance; I now discovered their interest—actually a revival of that I felt some years ago when, living in the country, and with an occasional spare pig or so for sale, I found the market report in the local paper worth study. But one need not be a potential buyer or seller of stock (on the hoof or off it) in order to feel interest in this part of the programme. The great majority of us are still dependent on the butcher. We admit the rude health and indefatigable energy of our vegetarian friends; but there will still be comfort for us in such words as Steak and Chop, Saddle and Sirloin. All our novelists and essayists of the hearty sort have been well aware of this, and have made the most of it. I can rarely see a simmering pot without recalling that appetizing passage in 'The Old Curiosity Shop':—

Mr. Codlin drew his sleeve across his lips, and said in a murmuring voice, 'What is it?' 'It's a stew of tripe,' said the landlord, smacking his lips, 'and cowheel,' smacking them again, 'and bacon,' smacking them once more, 'and steak,' smacking them for the fourth time, 'and peas, and butter beans, and potatoes, and sparrow grass, all working up together in one delicious gravy.'

'At what time will it be ready?' asked Mr. Codlin, faintly.

'It'll be done to a turn,' said the landlord, looking up on the clock 'at twenty-two minutes before eleven.'

Then, said Mr. Codlin, 'fetch me a pint of warm ale, and don't let nobody bring into the room even so much as a biscuit till the time arrives.'

Here is the right gusto—the spirit that makes eating something more than a mere taking-in of fuel, and raises it to the dignity of a rite. These things and others came to mind while I was listening to the Fat Stock Prices. Among the others was this, evolved by the mention of pork—that the pig has to his credit two of the most delightful of English essays. The reader will at once think of one of the pair—Lamb's 'Dissertation upon Roast Pig'; but how many know Leigh Hunt's 'On the Graces and Annuities of Pig-Driving'?

The Fat Stock Prices sent me to it again after a lapse of many years. I found it had suffered a bit from the passage of time, some of its mock-serious humour creaking a bit (even Lamb, who did this sort of thing better than most, cannot always bring it off), but the best bits of

it—what we might call the prime cuts—still make their old effect.

It is an interesting sidelight on the queer standard of taste of his time that Hunt had difficulty in getting this essay published. He himself says that he imagines the editor found something vulgar in the title. The editor of the magazine who refused it told Hunt that it was not he who was responsible for its rejection, but the proprietor of the magazine. The proprietor, on the other hand, declared that it was not he who turned it down, but the editor (Dickens's Spenslow and Jorkins again!) Hunt published it in his own magazine, *The Companion*, and it was at once hailed as one of his best essays. Carlyle sent him a note of approval, describing it as 'a most tickling thing, not a word of which I can remember, only the whole fact of it pictured in such sub-quizzical, sweet-acid geniality of mockery, stands here, and, amongst small and greater things, will stand.'

It is a pity that all the names of so admirable a beast as the pig should be not only ugly in themselves but should have become terms of opprobrium—pig, swine, hog. Porker and baconer are better, but they are quasi-technical; and I dislike their rather callous reference to the animal's latter end. Lamb might have found a term. A man who could be lyrical over the crackling ('there is no flavour comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted, crackling as it is well called—the very teeth are invited to their share of the pleasure at this banquet of overcoming the coy, brittle resistance—with the adhesive oleaginous—O call it not fat! but an indefinable sweetness drawing up to it—the tender blossoming of fat—fat cropped in the bud taken in the shoot—in the first innocence') ought to have been equal to the occasion.

THE pig is perhaps the most labelled of animals. Thus you will hear a child called 'ugly little pig'; but a piglet of a few days old is one of the prettiest of animals, with a coat like silk that simply must be stroked; and he continues to be a most engaging chap throughout his youth. Again: 'as dirty as a pig.' This is an even worse libel; for, keep his house clean, and give him his due of fresh straw, his habits are hygienic and sanitary almost to the point of fastidiousness. 'As greedy as a pig.' Well, if to eat with enjoyment is to be greedy, every healthy person is greedy. But the pig is no more given to excess than the dog, and far less than many humans including Major Bagstock. It is, in fact, a rare thing to find a pig the worse for over-eating, whereas the Major.

Hunt's essay shows sympathy and knowledge of both pig and driver unexpected in so urban a writer. For example:—

To see the hand with which he did it! How hovering, yet firm, how encouraging, yet stern, how indicative of the space on each side of him, and yet of the line before him, how general, how particular, how perfect! No barber's could quiver about a head with more lightness of apprehension, no cook's put up or proportion the side of a party with a more final eye.

And if you have ever observed a group of reluctant pigs being driven, you will see them again in the following:—

They sidled, they shuffled, they half stopped; they turned an eye to all the little outlets of escape; but in vain. There they stuck (for their very progress was a sort of sticking), charmed into the centre of his sphere of action, laying their heads together, but to no purpose; looking all as if they were shrugging their shoulders, and eschewing the tip end of the whip of office. Much eye had they to their left leg; shrewd backward glances; not a

glance past him, and he could not be driven. It was a superbous character, and he did not allow himself to be driven. He was a superbous character, and he did not allow himself to be driven. He was a superbous character, and he did not allow himself to be driven.

And Hunt then goes on to describe the operations of another pig-driver he once saw in the City, 'an inferior genius, and yet a pig into the other end of Long Lane Smithfield.' This cannot be quoted. I must be read whole to be appreciated. So take down your Leigh Hunt and read it, if you have no Leigh Hunt on your shelves, put one there soon. He is one of the pleasantest writers—the adjective is Arthur Symonds, and I use it because there is none more appropriate. It is a pity that Hunt is now scarcely remembered save as the original of Dickens's derisive Harold Skimpole. Some day I may have something further to say about this essayist, whose best work runs Lamb very close.

THE reader who has kept pigs will recognize the words observed on a pig's essay, especially in the final catastrophe where the pig boiled; and he will agree that the speed and dodging powers of a pig are astonishing. To see a fully grown fat pig, with its big body, short legs, and sopping hooves, appears to be ill adapted for running, and even less for quick turning. But try him. The astonishing speed of his flanking movements makes him a most difficult animal to drive and an almost impossible one to catch. To expel him from a lichen garden where he is marauding is a more than ordinary marauding problem, because the more you harry him the more damage he does. As this is one of the minor catastrophes incident to the smallholder, I end by passing on the dodge given me by an old labourer who had spent most of his long life in circumventing the contrary ways of animals, pigs especially. It is based on the fact that a pig thinks quickly but not deeply. He is sharp, but superficial, and has little or no memory. The ruses by which you may defeat the design of a pig are useless in the case of a dog, who from his much companionship with humans acquires a faculty of association and adaptation that is the basis of deductive reasoning. So, although you cannot outrun or corner the pig, you may easily outwit him, thus: 'Take a bucket (preferably one in which you are accustomed to carry his provender) and walk steadily rattling it or gently beating it with the wooden flat used for stirring his food. You will have him at your heels at once and if there are several of him, you shall go in melodious procession to the sty (not without thoughts of the Pied Piper) and walk in (still playing on your bucket) until the flock are also on the right side of the gate.'

That 'inferior genius' whom Leigh Hunt saw trying to 'induct' a pig into Smithfield Market didn't know all there was to be known about his charge, or he would have negotiated the last few difficult yards with the aid of a bucket. But he didn't; hence disaster at the last moment.

He bobs! He's off—Fright! Erupt! (The pig's alarmed the man)

up all manner of streets.

Matthew Quinney

* Since writing this I have learned that a volume of Hunt's Essays is being added to Messrs. Dent's Everyman Library.

DEIRDRE THE BEAUTIFUL, BORN TO BRING SORROW.

GERALD BULLETT on the age-old Irish legend which forms the subject of *Deirdre of the Sorrows*, by John Millington Synge—this week's broadcast play (from 5GB on Monday and other Stations on Wednesday).

THE tale of Deirdre is one of the great untraded tales of the world, one of those ancient tales which, founded perhaps on some slender basis of history, have come down to us enriched by the accretions of centuries, by hearsay, conjecture, and the imagination of a people. On us of today the effect is cumulative. In reading or in hearing such a legend we tap a vast reservoir of emotion; we make contact with the great multitude of authors, all of them unknown, from whose minds the story as we have it today may be said to have sprung. Nor is it too fanciful, I think, to suppose that in some fashion the countless folk who have heard it in the past contribute something to our own experience of it. The Bible stories gain a quality in this way: so do the stories of the great Arthurian cycle; and so, unquestionably, do these darkly shining Irish myths, of which that of Deirdre is the best and the best known.

It was foretold at Deirdre's birth that she would bring trouble and destruction in Ireland, and from that prophecy she derives her name, which means 'the troubler'. The High King of Ulster, Conchubor, was already a mature man when Deirdre was born. While still in her teens she had the misfortune to attract his notice and his desire; and from that day he thought no more of Maeve, the queen who had deserted him, but set all his hopes and dreams on the young Deirdre, giving her into the care of the chief woman of his household, Lavarcham, to be trained in all the queenly arts and graces. But Deirdre, who had no mind to be the wife of a man so huge and terrifying and old, chanced upon the camp of the three Sons of Uisne—Naisi, Ardan, and Ardán—and fell promptly in love with the eldest. He, not quite so promptly, fell in love with her. He was by no means a reluctant lover, for Deirdre's beauty, despite the obscurity in which the King had shrouded her person, was already the talk of Ireland. But Naisi was a king's man: he owed loyalty to the king, had been trained by him, and loved him. He had good cause for hesitation.

In our own time, two writers of genius have retold the tale of Deirdre: John Millington Synge, one of the two brightest stars in the sky of the Celtic Renaissance, and, more recently, Mr. James Stephens. The two versions differ in many details, as they naturally would and must, the one being for the library and the other for the stage, but in one particular they are significantly in agreement: in both, it is the girl, not her lover, who proposes that Naisi shall take her away out of the King's reach. Naisi is perplexed; this is a matter that both concerns his honour and challenges his manhood. In Mr. Stephens's version he is held back primarily by this sense of duty to the King: in Synge, he has a natural shrinking from the doom foretold. Mr. Stephens makes Deirdre announce, with her characteristic candour, that she will run away with Naisi. 'But the king—!' says Naisi. 'I am afraid of that king,' she whispers, urgently. But, says our storyteller:—

her lover was pale and terrified. It would be an affront that was never offered to a long on

Eire. It would be a cruelty: it would be an awful deed.

He turned to his brothers. 'The king is our uncle: he loves us—' he said.

'Yes,' they agreed, 'he loves us better than his own sons.'

'After Cuchulinn,' said Ardán, 'he loves us best in the world.'

'And he loves me,' said Deirdre.

Naisi leaped to his feet.

'O gods of day and night!' he cried.

He seemed to plead to Deirdre for comprehension and pity.

'Conachur reared me like his own son. I sat in his lap: he buckled this sword on me with his own hand; he put his two palms on my shoulders when I won my weapons, and he kissed me three times on each cheek. I love and venerate him.'

Again silence throbbed among them.

'I shall go home to Lavarcham,' said Deirdre.

Stung by her beauty and her taunts, and because he loves her, Naisi with his brothers steals her from the King. In Stephens, Deirdre and Naisi have already become lovers.

Not so, at this point, in Synge's play. According to Synge, the three sons of Uisne come seeking shelter at Lavarcham's house on Slieve Fush, arriving just when Conchubor has left the house, after announcing his fixed resolve to marry Deirdre within three days.

Braced by danger, wild and exultant, with her heart already set on Naisi whom she has encountered but once in her wanderings on the moor, Deirdre goes from the stage to an inner room to deck herself out in the finery that Lavarcham has been preparing for her these many months.

In her absence the young men enter, question Lavarcham, and are on the point of leaving the house in search of Deirdre when the girl herself appears, 'royally dressed and very beautiful.'

This is perhaps the first obvious great moment in the play, judged from the point of view of the theatre; but a more significant moment, the real crisis of this first act, is that other, already mentioned, when Deirdre suddenly assumes royal authority, and, having ordered old Lavarcham to 'take out the skillets of silver, and the golden cups we have and our two flasks of wine,' goes to change into royal dress, for we know in that moment that she has taken command of the situation and embraces the destiny foretold for her, which is, as she herself tells Naisi, 'that Deirdre will be the ruin of the Sons of Uisne, and have a little grave to herself, and a story will be told for ever.' She sends Lavarcham

and the two younger men from the room and sets herself ruthlessly to woo Naisi, telling him that she is resolved not to be queen in Emain.

And now let us hear Synge himself, in a passage parallel to the passage I have quoted from James Stephens.

NAISI. Conchubor has made an oath you will, surely.

DEIRDRE. It's for that maybe I'm called Deirdre, the girl of many sorrows—for it's a sorrowful life you and I could have Naisi. . . . It should be a sweet thing to have what is best and richest in the world.

NAISI (very distressed). And we've a short space only to be triumphant and brave.

DEIRDRE. You must not go, Naisi, and leave me to the High King: a man is ageing in his dun, with his crowns round him, and his silver and gold. (More quickly.) I will not live to be shut up in Emain, and wouldn't we do well paying, Naisi, with silence and a near death.

(stands up and walks away from him.) I'm a long while in the woods with my own self, and I'm in little dread of death: and it earned with riches would make the sorrow red with envy, and he going up the heavens; and the moon pale and lonesome, and she waiting away. (She comes to him and puts her hands on his shoulders.) Isn't it a small thing is foretold about the ruin of ourselves, Naisi, when all men have ago coming and great ruin in the end?

NAISI. Yet it's a poor thing it's I should bring you to a tale of blood and broken bodies, and the filth of the grave.

And so the play goes on, taking a course that we feel with every speech to be inevitable.

For seven years Deirdre, away in Scotland out of Conchubor's reach, lives with her lover, attended by his two brothers. Then messengers come from the king inviting them, with fair words, to return. There is treachery in the air, and they all four suspect it; and again it is Deirdre who controls events, imposing her will on the Sons of Uisne. She overhears Naisi saying to Fergus, one of the king's messengers: 'There have been days awhile past when I've been throwing a line for salmon or watching for the run of hares, that I've a dread upon me a day'd come I'd weary of her voice, and Deirdre'd see I'd wearied.' In that moment her decision is made. They must go back to Ireland. In her heart she more than half knows that this means death for them all, but she is as pitiless as she is beautiful.

Returning to Ireland, the sons of Uisne are treacherously slain; Deirdre dies by her own hand, and the King is left to enjoy the desolation he has wrought. 'Deirdre is dead,' cries Lavarcham, standing alone at the grave-side. 'Deirdre is dead, and Naisi is dead; and if the oaks and stars could die for sorrow, it's a dark sky and a hard and naked earth we'd have this night in Emain.' On that keening the curtain falls.

Over the whole of this magnificent play there broods a sense of doom. The people of the play are romantic figures, moving against the vast background of *Far Away and Long Ago*.

Having each his personal quality or passion in a rich and tragical excess (Deirdre her beauty, the young men their valour, and the old King his relentless lust for the unattainable treasure), these people become for us, as we watch them, symbols in a universal drama of the soul.



5GB Calling!

THE BEAUTIES OF PLAINSONG.

Relay from St. Chad's Cathedral, Birmingham—Address by the Prior of Dominican Friary at Hawkesyard—Cricketer and Singer The Two Extremes of Radio Drama.

Plain Song.

THE extension of musical knowledge and power of appreciation, for which broadcasting is admittedly among the influences responsible, has made the beauties of plainsong known to a far wider circle in this country than at any time since it ceased to be the recognized type of music for secular as well as for religious use. Listeners who have heard the songs of pre-Elizabethan days, sung to their original settings, will remember how ecclesiastical most of them sound to our ears. As with many other arts, the preservation of this, the oldest extant form of European music, has been the work of the Church, and the broadcast services now give listeners occasional opportunities of hearing plainsong performed, with its remarkable adaptation to the rise and fall of the speaking voice, and its fascinating variety of 'modes.'

A Cathedral Service

SUCH an opportunity occurs on Sunday evening, December 8, when a service is to be relayed from Saint Chad's Cathedral, Birmingham. The antiphons will be sung to Gregorian chants, with added harmony, and an Advent antiphon by Palestrina, the master musician who may be called the father of modern church music, will be heard. The service will be conducted, and the address given, by the Prior of the Dominican Friary at Hawkesyard in Staffordshire, the Very Reverend Rupert Hoper-Dixon, O.P.

The Friars Preachers

THE Dominicans first came to England soon after their foundation by St. Dominic in the thirteenth century and became known as Black-friars on account of the black cloak which they wear over their white habits. The memory of these original settlements remains in the street name of Blackfriars in London and elsewhere. Re-established in the seventeenth century, the English Dominicans have since grown in numbers, and now once more have several friaries in this country. Founded expressly as 'Friars Preachers,' they have always been especially conspicuous for their zeal and ability as missionaries.

Country Hospitals

WHILE the value and the needs of our great city hospitals are well known by the very name and location of their buildings and the number of their patients the more or less constant notice of a large public, the work of the cottage hospitals which usually serve wide rural and country-town areas, is often insufficiently realized outside their immediate surroundings. Considered in the aggregate, the number of lives saved to the country by their efforts, and the volume of physical suffering and disability prevented or remedied would undoubtedly reach most impressive figures. It is highly desirable, therefore, that the extent of their contribution to the well-being of the people should be more generally realized. An opportunity for listeners to hear something about this work and to give it their practical support, occurs on Sunday evening, December 8, when Colonel H. L. Oldham, D.S.O., appeals to them on behalf of the Wellington District Cottage Hospital in Shropshire.

Cricket and 'Faust'

ERIC CROSS who appears as a tenor singer in the light music programme on Friday afternoon, December 13, is equally at home behind the stumps or behind the footlights, for he is also well known to followers of Midland cricket as the wicket-keeper for the Staffordshire team, and he has also played in a number of first-class matches for Warwickshire. As a singer, Mr. Cross took the part of Faust when the Birmingham Grand Opera Society produced the opera of that name in modern dress at the Prince of Wales Theatre, Birmingham, in 1926.



ST. CHAD'S CATHEDRAL, Birmingham, from which a service will be relayed on Sunday, December 8.

The Old and the New.

THE plays to be broadcast from Birmingham on Friday, December 13, are interesting in that they happen to represent the two extremes of radio drama, viz., the Elizabethan play and the modern radio thriller. Shakespeare will open the programme with three quarrel scenes from *Richard III.* and *The Taming of the Shrew*, and these will be followed by *Sea Devils*, written for the microphone by Edwin Lewis. The latter has been broadcast from Cardiff before but will undoubtedly stand a second performance. The scene is the deck of a sailing ship becalmed in the South Seas, and the shortage of food and water, and the deathly silence of the tropical night is gradually wearing down the nerves of the only two survivors of the ship's crew.

Louis Spohr

TO most English listeners Louis Spohr is known as a great ex-ante composer. The *Last Judgment* which he composed some 150 years ago is a masterpiece of oratorio music. It is a work of great power and beauty, and it is a pity that it is not more widely known. Spohr was born in 1784 in Seebach, near Kassel, and he died in 1845. He was a violinist and a composer, and he was one of the great masters of the violin. His music is full of melody and harmony, and it is a pleasure to listen to it. The *Last Judgment* is a masterpiece of oratorio music, and it is a pity that it is not more widely known.

Appreciated in England

ONE curious fact about Spohr is that it is in England and not in his native Germany, or in the other countries in which his work was acclaimed in his lifetime, that his oratorio music is now performed and appreciated. The music of *The Last Judgment* has much more charm and melodious sweetness than the subject would lead the stranger to expect. The 'interweaving,' by the way, of 'Spohr and Beethoven' has a flavour of probably unintentional irony, for though Spohr met Beethoven and admired some of his work, his failure to fully understand the great master is a well-known matter of musical history.

'The Last Judgment.'

SPOHR appeared in England in person on several occasions, the first being at the London Philharmonic Society. His *Last Judgment* forms the first part of an Advent programme of Oratorios to be broadcast on Sunday afternoon, December 8. The second part consists of Schumann's *Advent Hymn*. The solo artists on this occasion will be Doris Vane (soprano), Dorothy D'Orray (contralto), Tom Pickering (tenor) and Joseph Farrington (bass). They will be supported by the Birmingham Studio Chorus and the Birmingham Studio Augmented Orchestra, and the conductor will be Joseph Lewis.

Another Relay from Birmingham Town Hall

A WAGNER Concert by the City of Birmingham Orchestra, under the direction of Adrian Boult will be relayed from Birmingham Town Hall on Thursday evening, December 12, beginning at 7.30 p.m. Ragna Ruckman (soprano) and Frank McLean (tenor) are to be the soloists. The first half of the programme includes the Overture to *The Mastersingers*, the first scene from the second act of *Tristan and Isolde*, Wagner's *Narration*, and 'The Idyll' from *Die Walküre*. The second half consists of four numbers taken from *The Twilight of the Gods* concluding with the Funeral March and the Closing Scene. There was a time when Wagner himself objected to the separate performance of parts of his great works, but he afterwards changed his mind in no uncertain fashion. His own conducting of such extracts as these in the great Albert Hall Series of Concerts in 1877, is still remembered by older music lovers.

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SUNDAY, DECEMBER 1

5GB DAVENTRY EXPERIMENTAL

625 kc/s. (479.2 m.)

X T H U F S A T S U N

4.0 5.15 Chamber Music

THE PRO ARTE STRING QUARTET
Oskov (Violin), L. HALLKUX (Violin)
C. TREVOST (Viola), R. MAAS (Violoncello)

QUARTET

1. Sonata in D major, Op. 13, No. 1, 1st movement
2. Sonata in D major, Op. 13, No. 1, 2nd movement
3. Sonata in D major, Op. 13, No. 1, 3rd movement
4. Sonata in D major, Op. 13, No. 1, 4th movement
5. Sonata in D major, Op. 13, No. 1, 5th movement
6. Sonata in D major, Op. 13, No. 1, 6th movement
7. Sonata in D major, Op. 13, No. 1, 7th movement
8. Sonata in D major, Op. 13, No. 1, 8th movement
9. Sonata in D major, Op. 13, No. 1, 9th movement
10. Sonata in D major, Op. 13, No. 1, 10th movement

11. Sonata in D major, Op. 13, No. 1, 11th movement
12. Sonata in D major, Op. 13, No. 1, 12th movement
13. Sonata in D major, Op. 13, No. 1, 13th movement
14. Sonata in D major, Op. 13, No. 1, 14th movement
15. Sonata in D major, Op. 13, No. 1, 15th movement
16. Sonata in D major, Op. 13, No. 1, 16th movement
17. Sonata in D major, Op. 13, No. 1, 17th movement
18. Sonata in D major, Op. 13, No. 1, 18th movement
19. Sonata in D major, Op. 13, No. 1, 19th movement
20. Sonata in D major, Op. 13, No. 1, 20th movement

7.50 A RELIGIOUS SERVICE

Conducted by the Rt Rev. Bishop HAMILTON DAVIES, D.D.

Relayed from THE CATHEDRAL, Birmingham
THE BELLS

Order of Service
Hymn, 'Thy Kingdom come' an hundred times
English Hymnal, No. 503

Psalm
Magnificat (Tone VII and Faux Bourdon).
Prayers

Antiphon, 'Hosanna to the Son of David' Gibbons
Address

Hymn 'Hark the glad sound! the Saviour
English Hymnal, No. 8)

Organist and Choir Master, FRED DUNNILL

8.45 The Week's Good Cause

See London

9.30 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.50 A MILITARY BAND PROGRAMME

From Birmingham

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARK

Gwendolen Mayow (Harp)

Olive Goff (Soprano)

Overture, 'Roman Carnival' Berlioz

Olive Goff

Columbus's Garden Handel

Song of the Palmyra Bearers Martin Shaw

Oh! tell me Nightingale Louis Lehmann

BAND

Requiem of Verdi arr. Goldfray

Cornet Solo, 'Corymbus Animatus' Robbins

(Soloist, RICHARD MERRIMAN)

9.55 GWENDOLEN MAYOW

Les Enfants a la Croche de Noel (The Children at the Holy Cradle) Marcel Tournier

Le Jardin mouille (The Damp Garden) de la Presle

BAND

First Hungarian Rhapsody Liszt

The Mendel Music
Song ('Sanko')
The Terrible Robber Men Hughes

Like more than one of the modern Russian composers, Rimsky Korsakov knows something of the East at first hand. Listeners may very likely be that his first important piece was actually written during a cruise in Eastern waters when he was on duty as a Naval officer. The cruise which he combined for a time with

The story of Sadko, at the time of the

attended Rimsky Korsakov. It was the subject of one of his early tone poems, as well as of the opera, and the two was made by him from old Russian

chronicles. In the opening song is sung by a choir, although it is now

performed by an orchestra. It is an instrumental piece and is dreamy, but the melody leads itself well to performance on the violin or mandolin.

It is not any melodic instrument. In the opera it is a Hindu merchant who sings it, telling of his own country and of his home-sickness.

Suite in E Flat,
Holst is one of the comparatively few modern English composers who have shown a real interest in the music of the East.

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OLIVE GOFF,
soprano, sings in the Military Band programme from Birmingham tonight

treatment of an old form in which the music is built up on one phrase repeated over and over, generally in the bass, although occasionally in other parts. The second is a melodious and graceful intermezzo, and the third is a busy and vigorous March.

10.15 GWENDOLEN MAYOW

Prélude

La Fille aux Cheveux de Lin (The Girl with the Flaxen Hair) Debussy

Vers la Source dans le Bois (Towards the Spring in the Wood) Marcel Tournier

BAND

Finale, 'The Rhinegold' Wagner

At the end of the Rhinegold, the first of the four music dramas which make up The Nibelungen Ring, Valhalla, the home of the gods, has been built by the help of the

from view by a thick mist. When Donner cleaves with his mighty hammer. Then we see the great bridge, like a rainbow, stretching across the valley to the noble castle and over it the gods pass in procession, to their new home.

10.30 Epilogue

Epilogue

Epilogue

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Epilogue

Sunday's Programmes continued (December 1)

5WA CARDIFF. 888 kc/s (109.3 m.)

3.0 A Welsh Programme

1. M. H. Jones, C. C. Jones, L. Jones

Conducted by ALFRED JAMES

The Nightingale

Welsh, A.D. 1600. arr. Henry Leake

The Cold Rejoice Caradoc Roberts

1. W. Jones, 2. Jones, 3. Jones

4. Jones, 5. Jones, 6. Jones

7. Jones, 8. Jones, 9. Jones

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217. Jones, 218. Jones, 219. Jones

220. Jones, 221. Jones, 222. Jones

tell any coherent story, but rather to present a series of poems which inspire the thought. The poems are all taken from 'Leaves of Grass' and are: first, 'Sundrift'; second, 'Song of I'; third, 'Passage to India'; fourth, 'The work calls on Soprano and Baritone solo singing'.

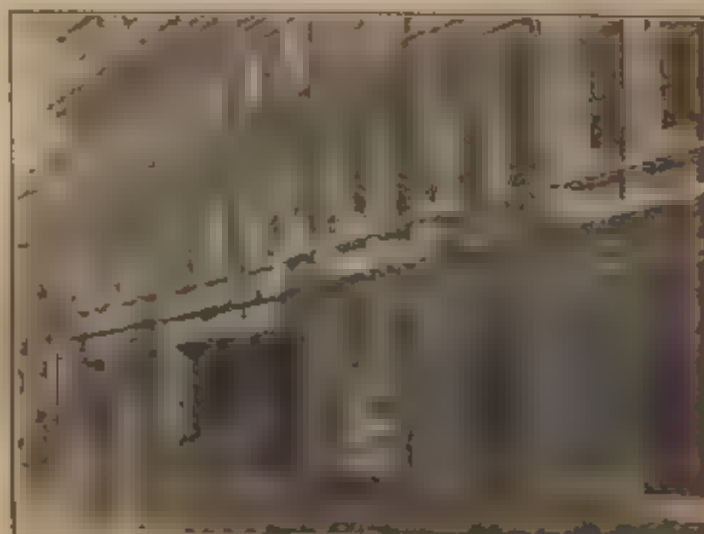
10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 1,040 kc/s (258.5 m.)

3.0 S.B. from Cardiff



THE PARK HALL, CARDIFF, from which the Cardiff Musical Society's first concert of this season is being relayed tonight at 9.5

4.0 S.B. from London

5.45 S.B. from Edinburgh (See London)

6.0-6.15 app. S.B. from London

8.0 S.B. from London

9.0 West Regional News S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

S.B. from Cardiff

3.0 S.B. from London

5.45 S.B. from Edinburgh (See London)

6.0-6.15 app. S.B. from London

8.0 S.B. from London

9.0 Local News

9.5 S.B. from London

10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s (258.5 m.)

3.0 S.B. from London

5.45 S.B. from Edinburgh (See London)

6.0-6.15 app. S.B. from London

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

10.30 Epilogue

27Y MANCHESTER. 787 kc/s (378.6 m.)

3.0 AN ORGAN RECITAL

by LILLIAN PAUL

Relayed from Bangor Cathedral. Relayed from Liverpool

3.30 'Sea Pictures' in Music

Described by LAWRENCE HAWARD

Curator of Manchester Art Gallery

THE NORTH-FERN WIRELESS CHORUS

Chorus Master, S. H. WHITTAKER

The Revenge, a Ballad for Chorus and Orchestra

THE NORTH-FERN WIRELESS CHORUS

8.10-8.15 S.B. from London

8.15-8.20 S.B. from London

8.20-8.25 S.B. from London

8.25-8.30 S.B. from London

8.30-8.35 S.B. from London

8.35-8.40 S.B. from London

8.40-8.45 S.B. from London

8.45-8.50 S.B. from London

8.50-8.55 S.B. from London

8.55-9.00 S.B. from London

9.00-9.05 S.B. from London

9.05-9.10 S.B. from London

9.10-9.15 S.B. from London

9.15-9.20 S.B. from London

9.20-9.25 S.B. from London

9.25-9.30 S.B. from London

9.30-9.35 S.B. from London

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9.55-10.00 S.B. from London

10.00-10.05 S.B. from London

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10.55-11.00 S.B. from London

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4.55-5.00 S.B. from London

5.00-5.05 S.B. from London

5.05-5.10 S.B. from London

5.10-5.15 S.B. from London

5.15-5.20 S.B. from London

7.45
B.B.C. CONCERT
OF
NEW MUSIC

MONDAY, DECEMBER 2
5GB DAVENTRY EXPERIMENTAL

625 kc/s. 479.3 m.

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED

9.0
'DEIRDRE OF
THE
SORROWS'

3.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HARRIS
Relayed from THE GRANGE SUPER CINEMA
Small Heath, Birmingham
Overture, 'Spanish Comedy' Keler-Bela
HAYDN HARRIS (Baritone)
The Great Adventure Fletcher
And yet I love her till I die Larry
ON THE SEA
Waltz, 'Dance Legends' Fench
Selection, 'The Blue Macarons' Lenor
HAYDN HARRIS
We will meet by
Out where the big ships go Markintosh
ON THE SEA
Suite, 'Wood and Pictures' Fletcher
Miniature Serenade Ascliff
Love Lull Ascliff

4.0 A Ballad Concert
SILVIO SIDOLI (Baritone)
THERESA ANDERSON (Soprano)
JAMES ANDERSON
A Spirit Flower Campbell-Typton
April is a Lady Phillips
SILVIO SIDOLI
Lontando Di Pietro
Obstinato Di Pietro
Your Time d'Harcourt
THERESA ANDERSON
I love thee Grogg
In the Silent Night Fench
E. J. J. J.
Thinking of You Fench
Hear me, lady Fench
I ultimate Canzone 'The Last Song' Fench

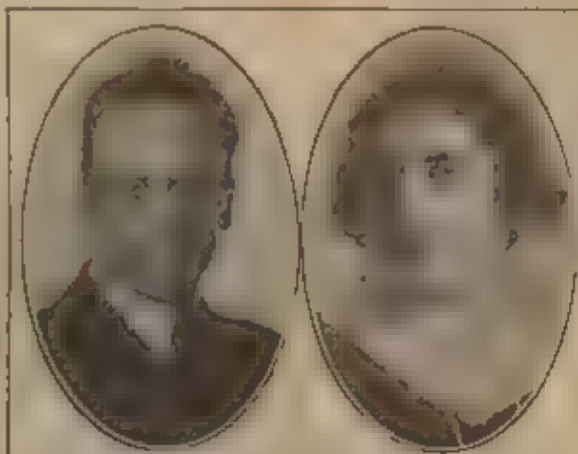
4.30 DANCE MUSIC
BILLIE FRANKLIN and his BAND
Relayed from THE WEST END DANCE HALL,
Birmingham

5.30 The Children's Hour
(From Birmingham)
Carnegie, 'Roses' by Jessie Baylies Elliott
Sung by ETHEL WILLIAMS (Contralto)
JACKO and a Piano
'What is your name?' by Margaret Kennedy

6.15 'The First News'
THE SPECIAL GLEANINGS WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
(From Birmingham)
PAULINE DAY (Contralto)
CYRIL SMITH (Pianoforte)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Vanity Fair' Fletcher

PAULINE DAY
The Cloths of Heaven
A Song of Thanksgiving
ON THE SEA
Canto Popular ('In Moonlight') from Concert
Overture, 'In the South' Lenor
Avalanche Lenor
CYRIL SMITH
Pamphlete on 'Rigoletto' Lenor
PAULINE DAY
Thou art mine, my beloved Cambridge Taylor
The Glory of the Sea Sanderson
7.20 ORCHESTRA
Suite, 'Capetan and Windlass' Ernest Rogers



ANTON WEHREN conducts the orchestra, and RUZENA
HERLINGER is the singer in the concert to be relayed
from the Arts Theatre Club this evening at 7.45

CYRIL SMITH
Irish Tune from Country Dory Grogg
Mully on the Shore Grogg
DANCE MUSIC
Lance Suite, 'Vive la Danse' (Long live the
Dance) Fench

7.45 British Broadcasting Corporation
Concerts of Contemporary Music
(FOURTH SEASON, 1929-30)
(Held privately in THE ARTS THEATRE CLUB)
THIRD CONCERT
RUZENA HERLINGER (Soprano)
A SPECIAL ORCHESTRA
Conducted by ANTON WEHREN
(Notes on this Concert will be found on page
641.)

ORCHESTRA
First Symphony ('Le Printemps') (Spring)
M. Ravel - 1917
Alant; Chantant; Et vii

RUZENA HERLINGER with Orchestra
Four Songs with Orchestral Accompaniment
M. Ravel
Rheingoldchen (A Little Legend of the Rhine):
Ich atmet' einen Linden Duft (I breathed a
tender fragrance); Ich bin der Welt abhanden
gekommen (From the world I have turned
aside); Wer hat dies Liedel erdacht? (Who
composed this little song?) (Nos. 1 and 4 are
from 'Des Knaben Wunderhorn' (The Boy's
Magic Horn). Nos. 2 and 3 are settings of
poems by Rückert)

ON THE SEA
Five Pieces (Op. 10) Webern - 1913
Sehr ruhig und zart (Very calm and deli-
cate); Lebhaft und zart bewegt (Lively
and gently animated); Sehr langsam und
ausserst ruhig (Very slow and with the
most delicacy); Sehr flussend (Very smoothly
flowing); Sehr flussend (Very smoothly
flowing)

11
ORCHESTRA
Serenade in A, Op. 10 Brahms
Allegro moderato. Scherzo; Vivace.
Allegro non troppo. Quasi Menuetto.
Rondo. Allegro

9.0 'Deirdre of the Sorrows'

By J. M. SYNGE

Adapted by DULCIMA GLANT

Characters
Old Woman, Leavacham's servant
Leavacham, Deirdre's nurse
Conchubor, High King of Ulster
Fergus, Conchubor's friend

Deirdre
Naisi, Deirdre's lover
Annie, Naisi's brother
Ardan, Naisi's brother
Owen, Conchubor's attendant and spy

The play produced by HOWARD ROSE

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

10.45-11.15 DANCE MUSIC
ALAN GREEN and his BAND and ART GREGORY and
his ST LOUIS BAND, from the ROYAL OPIRA
HOUSE DANCES, COVENT GARDEN

'DEIRDRE OF THE SORROWS.' To be broadcast tonight at 9.0.

This broadcast version of Synge's play will be given again from London and
Daventry on Wednesday night. The full programme will be found on p. 646,
and an article on the play, by Gerald Bullett, on p. 629.

Monday's Programmes continued (December 2)



GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

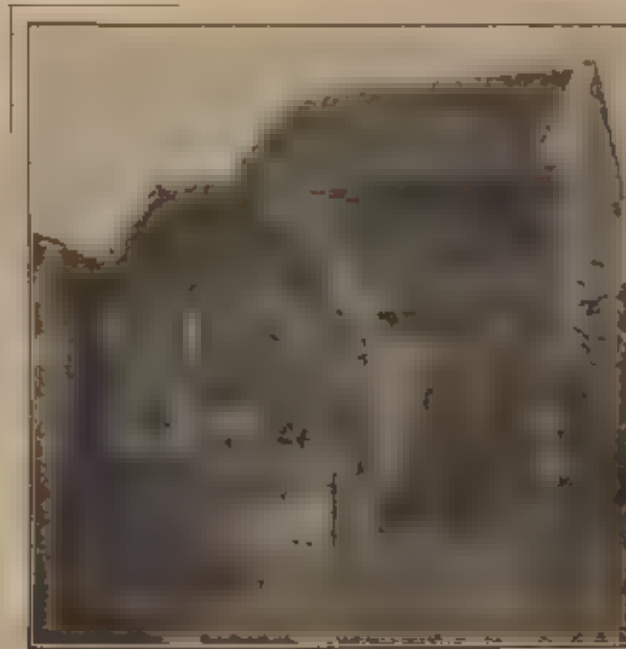
SYMPHONY IN D MINOR Frank P. ...
HAD A HORSE AND SHEPHERD SEE THY ...
SLEEPERS, AWAKE CHORALE PRELUDE ...
FLYING DUTCHMAN OVERTURE ...
SYMPHONY NO. 1 IN D MINOR ...
LAPO MIO BEN ...
LOVE WENT A HIDING ...
ROMING ...
TANGO A DENTEL ...
SELECT ON THE GEISHA ...
PENG A VAR AT ONE ...
VIOLIN CONCERTO IN E MINOR ...
CELEBRATION CONCERTO ...
PIANOFORTE CONCERTO IN A MINOR ...
WALTZ HUNG ...
DER FREISCHUTZ ...
THE MOONLIGHT SONATA ...
THE SHAY LOVE LIT ...
MAGIC FLUTE OVERTURE ...
HIMMEL DINTON & WERE ...
PIANOFORTE CONCERTO IN A MINOR ...
ORCHESTRA MAI TU ...
WALTZ EUGENE ONEGIN ...
LE COUCCO ...
LE SYONNE ...
ROMAN CARNIVAL OVERTURE ...
SECOND MIMICRY ...
KINDU BONG ...
LA PLEA AVE CHEVREUX OLIM ...
SANTA OVERTURE ...
O PATRIA MIA AIDA ...
HANSI UND GRETTEL OVERTURE ...
LEONORA OVERTURE ...
POMPA & CIRCUMSTANCES MARCHES ...
PARAPHASE M. H. COLLETTE ...
PRELUDE "TRISTAN UND ISOLDE" ...
LIEBESTOD "TRISTAN UND ISOLDE" ...
CELEBRATION SCENE "OTTERDÄMMERUNG" ...
VARIATIONS ON A THEME OF MOXART ...
SONATA Debussy ...

"His Master's Voice"

The Gramophone Co. Ltd., London, W.1

5WA CARDIFF. 988 kc/s. (209.8 m.)

15-2.0 AN ORCHESTRAL CONCERT
 Relayed from
 THE NATIONAL MUSEUM OF WALES
 Relayed to Daventry 5XX
 NATIONAL ORCHESTRA OF WALES
 Conducted by WARDYNE BRATHWAITE
 Overture, 'Mignon' Ambrose Thomas
 The Swan ...
 Krakowiak ...
 Toss Poem, 'In the Steppes of Central Asia' Borodin
 Nell Gwyn's Dances ...
 Hungarian Rhapsody, No. 1, in F ...
 2.0 London Programme relayed from Daventry



BRADFORD-ON-AVON CHURCH,
 a fine example of Saxon architecture, is the old church of
 the West of which the Rev. F. W. Potto Hicks speaks
 from Cardiff this afternoon.

4.45 The Rev. F. W. POTTO HICKS, F.R.C.S.
 'Old Churches of the West—Bradford-on-Avon.
 An unique Saxon Survival'
 5.0 JOHN STEAK'S CARLTON CELEBRITY
 ORCHESTRA
 Relayed from the Carlton Restaurant
 5.15 The Children's Hour
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.45 West Regional News
 9.50-11.15 S.B. from London

55X SWANSEA. 1,040 kc/s. (288.4 m.)

1.15 S.B. from Cardiff
 2.0 London Programme relayed from Daventry
 3.15 The Children's Hour
 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.45 West Regional News S.B. from Cardiff
 9.50-11.15 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.4 m.)

2.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.45 Local News
 9.50-11.15 S.B. from London
 5PY PLYMOUTH. 1,040 kc/s. (288.4 m.)
 2.0 London Programme relayed from Daventry
 5.15 The Children's Hour
 A VISIT TO RHYMELAND
 where we find 'A RHYME TO SPARKLE' (Florence
 Lacey) in every street—and ELDA BLANK
 (Soprano) finds some old-time songs
 6.0 London Programme relayed from Daventry
 6.15-11.15 S.B. from London (9.45
 Local News)

2ZY MANCHESTER. 787 kc/s. (376.4 m.)

2.0 London Programme relayed
 from Daventry
 3.25 An Afternoon Concert
 THE NORTHERN WAREHOUSE
 ORCHESTRA
 Overture, 'Vandev Fair' ...
 Minature Suite ...
 Graceful Dance; Elegy ...
 Harold Kay (Baritone)
 Changes the Character, Schubert
 The Friend for Me Peter McNeil
 Onaway, Awake, Beloved ...
 ORCHESTRA
 Punk's Minuet Herbert Howell's
 Suite, 'Le Roi s'amuse' ('The
 King Disposes') ...
 Ga. lardo; Pavane; Scène du
 Bonquet, Lesquerre ...
 LIONEL CLIFFORD (Pianoforte)
 Waltz in E Minor, Op. 10, No. 3
 Study in F, Op. 25, No. 3
 Concert Study in D Flat, No. 1
 ORCHESTRA

The Harmonious Blacksmith ...
 HANOLD KAY
 Farewell in the Desert ...
 Stratonice ...
 A Chip of the Old Block ...
 STRONG ORCHESTRA and Pianoforte
 Intermezzo ...
 Waltz No. 1 ...
 LIONEL CLIFFORD
 Jeux d'eau Fontaines ...
 The Prophet ...
 Whirligig ...
 STRONG ORCHESTRA and Pianoforte
 Moonlight on the Lake ...
 Paraphrase ...

5.15 The Children's Hour
 A NOISE ANNOYS US
 'Hum your troubles away' (Woods), 'The Bull
 won't Bellow' (Hocking), 'Don't do that to
 the poor Puss Cat' (Sarony), and other songs by
 DONALD CAMPBELL and HARRY HOWELL
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 9.45 North Regional News
 9.50-11.15 S.B. from London
 (Monday's Programmes continued on page 641)

The Quadruplex Series of **Brown** RADIO INSTRUMENTS



**The Famous
Brown Receiver**

Gets over 41 Stations in an Hour.

The secret of the successful performance of the Brown Receiver is the honest value that it puts into it. Only the finest components that money can buy are used in its construction. It features a large Variable and T. C. Fixed Condensers, Brown dual wave coils, Secor's circuits, and any Radio Dealers, Manufacturers, or Wholesale Suppliers for its operation. Price £20 7s 6d. Also type L M. for mains operation price £17 10s. Also in kit form at slightly lower prices.



**The Brown Duplex
Loud Speaker**

No better combination can be obtained than a Type R. or B.M. Brown Receiver and a Brown Duplex loud speaker. The greatest of M. S. G. Brown's loud speaker achievements. The success of the new duplex series is due to two entirely new and patented features—the new Brown "Vee" Reed combined with the new Brown Duplex Diaphragm. These features result in the most perfect reproduction of the whole harmonic scale that has ever been heard. In 3 models: V 10, £5 10s.; V 12, £7 10s.; V 15, £12 10s.



**The Brown Receiver
for Mains Operation**

This model of the wonderful Brown Receiver is entirely self-contained. It works entirely from the electric light, without batteries or accumulators. Its performance in every way comparable to the battery model described above, because the same high-quality components are used. No better 5-valve set can be bought at any price. In 2 Models, with and without loudspeakers for A.C. or D.C. Mains. Prices from £7 10s. 6d. to £25 10s. 6d. according to type.



**The Brown Vee
Unit**

The Brown "Vee" Unit is designed on entirely new principles, the product of lengthy research by the leading loud speaker authority in the country. No other Unit represents the entire harmonic scale so faithfully. Its direct-drive reed cannot become unbalanced. Anyone can see in the "Vee" Unit the Cone and Chassis in three pictures and have a complete loud speaker for only £2 0s. 6d. The "Vee" Unit costs 7s. and the Chassis 5s. Ask to see the unique Screen for the "Vee" Unit, price 4s.

All Brown Radio Products can be obtained on easy monthly payments. Write to-day for FREE Illustrated Folders describing Brown Receivers, Loud Speakers and the "Vee" Unit to S. G. Brown, Ltd., Dept. A, Western Avenue, N. Acton, London, W.3.

"As British as Britannia."

Exide

LIMERICK COMPETITION

RESULT

Here are the names of the lucky prize-winners in the great Limerick Competition that was such a successful feature of this year's Exide Fortnight (Oct. 7 - 19). There were a large number of clever attempts but the judges are unanimous that the prizes should be awarded as follows:

FIRST PRIZE

Essex Challenger 6 Cylinder Coach

Mrs. Edith Laura Leek
Brookwood, Leigh, Lancs.

SECOND PRIZE

Marconiphone 8 Valve Receiver complete with loud speaker, batteries, etc.

Mr. R. A. Hanson
Red Gables, Cloughton, Scarborough

THIRD PRIZE

Peto-Scott 6 Valve Receiver complete with loud speaker, batteries, etc.

Mr. B. O'Kane
37 Avondale Road, Hoylake, Cheshire

Other prizes awarded as follows:

<p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p>	<p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p>	<p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p>	<p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p>	<p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p> <p>Best of the Radio M. J. Webb, Mossley, T. C.</p>
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2 Diagrams Car Cleaning and Polishing Kits and 50 Exide Lighters have also been awarded to competitors who have been notified direct

Exide

THE LONG LIFE BATTERY

EXIDE BATTERIES, CLIFTON JUNCTION, NEAR MANCHESTER

Programmes for Monday.

(Continued from page 638)

Other Stations.

550

GLASGOW

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2BD

ABERDEEN

[illegible]

288

BELFAST

[illegible]

WORLD-RADIO

*The Official Foreign and Technical Journal
of the B.B.C.I*

THE VALVE SET'S GUIDE

PROGRAMME TIME TABLE

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and some

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B.B.C. Bookshop, Savoy Hill, W.C.

From 5GB tonight at 7.45.

A B.B.C. Concert of Contemporary Music.

This evening another Concert of Contemporary Music (held privately in the Arts Theatre Club) is being broadcast from 5GB. The following notes on the concert are given for the guidance of listeners.

7.45 First Symphony (La Primavera)

Barium Method

DARIUS MILHAUD, one of the most brilliant of present-day French composers, was prevented by the outbreak of War from competing for the Prix de Rome—the chief prize of the Paris Conservatoire. Music had perforce to be laid aside for a time, and for close on three years he served in the French Legation in Brazil. His chief there was Paul Claudel, the poet and diplomatist, who now represents his country in Washington, and he and Milhaud have several times collaborated successfully. This Symphony is one of a set of five for small orchestra, was composed at Rio de Janeiro in 1917, in the midst of the care and worries of diplomacy in war time, no doubt as a welcome relaxation from them.

Gifted with an authentic sense of humour, Sallinen's music is a perfect blend of the old and the new. In his latest work, he has created a symphony that is a brilliant parody of modern musical comedy. And his hand is no less sure in music of a subtle and delicate order as this symphony makes very clear. There are only three short movements, the first beginning with a joyous, flute-melody for flute and clarinet with harp accompaniment, the second a dreamy lyric in which the oboe has the chief share, and the last a very lively, dance-like measure which clarinet and harp begin.

7.55 Four Songs Guntov Mahier

THOSE who know Mehler's music most intimately tell us that in his songs—specifically those from *Des Knaben Wunderhorn* (the Boy's Magic Horn), we can find the best clue to his big symphonies. Unlike most of the world's songs, his are not, as a rule, revelations of their composer's spirit; they reflect rather the moods of Nature, the simple, primitive thoughts and emotions of which folk-song is full, and which make the folk-songs of all the world akin.

Only in Mahler's rich and picturesque orchestral accompaniments is there anything modern; in it the most delicate and tender, as well as the most vivid and strenuous shades of feeling are beautifully interpreted.

'Des Knaben Wunderhorn' is a collection of hundreds of folk songs made by van Armin and Brentano, two enthusiasts of the German Romantic School. Much more than once turned to it for his subjects, the 'Little Legend of the Rhine' and 'Who Conceived this Little Song' were composed about 1888.

The two settings of poems by Ruckert, belong to a later date, about 1806. Quite unlike the merry, vigorous, youthful spirit of the others, they enhance the quiet beauty of their texts in a way which sets their very fragrance before us. 'I breathed the tender fragrance of a lime-tree bough, which well-loved hands into my room had brought,' is the first; the other bids farewell, serenely and without regret, to a world of heedlessness.

8.15 Five Pieces, Op. 10 Anton Webern

ANTON VON WEBERN, who appears in the double rôle of conductor and composer, is eminent in both. The earliest and one of the most devoted of the Schoenberg disciples, he has developed a very distinct idiom of his own. He has an amazing gift of conveying the most vivid impressions by the slightest of means, and many of his most expressive pieces are so short as to seem like a mere flash of light, a brief whisper of the wind as it passes. And yet each holds within its momentary compass a wonderful wealth of thought and feeling, though it may take but a moment to give its message, it is a message which stays long after in the listener's mind. Of these five pieces for Orchestra it has been well said that 'each is a

moment of lyric ecstasy'. Though adding on a fairly large team, reinforced by such instruments as Harmonium, Harp, Celesta, and (in the Third) Cow-bells, the tone is often so delicate as to be scarcely heard, the merest shadow—though all the mysterious colour of shadows in the dawn—of music.

As a conductor, Von Webern served a stern apprenticeship in theoretical work: he is now conductor in Vienna of the 'Arbeiter-Concerte' (Workers' Concerts), where, as in other centres too, the best music of all ages is finely played and sung to audiences of working folk.

A new Symphony of his is having its first performance this same evening except for the difference in our clocks, it would be making its bow in New York while its composer was conducting in London.

8.30 Serenade in A *Brakent*

BRAHMS'S two *Serenades* for Orchestra appeared in 1860, when he was only twenty-seven. In the previous year he had brought out his *Piano-forte Concerto in D Minor* in Leipzig, and had met with a perfect storm of opposition. His own playing, more concerned with the *big* than the conception than with accuracy in detail, has been blamed for the failure of the *Concerto*, but departure from tradition and its own uncompromising earnestness had probably more to do with that. Not until *Madame Schumann* and Brahms himself had played it again and again did it win its way to favour, and even now it is easy to realize that some of its passages must have sounded a little uncouth.

The two Serenades are so much simpler and lighter, both in texture and in character, that some have thought Brahms must have been trying in that way to overcome the prejudices against his Concerto. But it would be easy to make too much of that, he was not one who was easily swayed by popular verdicts, favourable or otherwise, and it is much more probable that the simple and straightforward melodiousness of the Serenades was a perfectly sincere expression of what he meant them to tell us. The one in A is remarkable as requiring no violins in the orchestra; the term employed is throughout quite a strain on it.

CONCERTS OF NEXT WEEK.

IT needs brains as well as a good voice to create the songs that are being written today, by such young English composers as Walton, Lambert, Peterkin, and Hadley. The splendid "organ" that, once upon a time, was enough to buy any singer loud applause and a fat income, will no longer do; the day of vocal gymnastics is over. Among the most intelligent singers of today is Odette de Foras who, with a voice that could have won her the widest popular hearing, has been satisfied to give it to the interpretation of only the best songs. On Monday, December 9 (5 GB), she will be singing, at a chamber-music recital, one of her song-groups, being settings of some Edith Sitwell poems by William Walton. The quartet will be the International. Another recitalist of the week, who is also in the same category, is Orloff, who is playing (London) on Sunday afternoon, December 8. On the same day, in the evening, Anthony Bernard will be conducting the London Chamber Orchestra in a concert from London. The programme is not yet fixed upon, but one knows beforehand that it will provide an original and delicious evening's concert. Could not Mr. Bernard be persuaded to include another composition by Villa Lobos, the South American composer he presented to us about six months ago?

70
A TALK ON
FLYING
FROM SHIPS

TUESDAY, DECEMBER 3
2LO LONDON & 5XX DAVENTRY

842 kc/s. (350.3 m.) 193 kc/s (1,554.4 m.)

815
THE BERLIN
PHILHARMONIC
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Miss FLORENCE PETTY: More Recipes for the 30s. a Week Budget. Some more suggestions for economical needs, by 'The Pudding Man.'

11.0-12.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Tele-
vision Transmitted
by the Baird Process

12.0 ORGAN MUSIC

Played by FRANK THORP
Rehearsal from the Choir
CATHEDRAL

Toccata in A. Parry.
A. M.
Symphony

FRANCIS HARRISON
(Continued)

Father Eternal
Bach, arr. Gounod

EGGAR T. COOK
Concerto No. 3 in D Major
Hummel, arr. R. ...

Adagio, Allegro, Andante
Allegro

Idylle
Charles Gounod

FRANCIS HARRISON
M.
Hummel

FRANCIS HARRISON
Symphony No. 3 in D Major
Hummel, arr. R. ...

Andante con moto; An-
dantino, Finale—March.

1.0-2.0 LIGHT MUSIC

ALFRED DO CLOS and his
ORCHESTRA

From THE HOTEL CRUI

2.30 FOR THE SCHOOLS

Sir WILFORD DAVIES—
Music

(a) A Beginner's Course
(b) A Mid-ature Concert
(c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M.

STEFAN
E. M.

4.0 FRED KITCHEN and his BRUXTON ASTORIA

Relayed from THE BRUXTON ASTORIA

4.15 Special Talk for Secondary Schools

Squadron Leader W. HELWORTH, M.Sc.: 'Flying
—VI, The Theory of Flight'

4.30 LIGHT MUSIC

PATMAN at the ORGAN
followed by

FRED KITCHEN and THE BRUXTON ASTORIA

Relayed from THE BRUXTON ASTORIA

5.15 THE CHILDREN'S HOUR

Songs and Imitations by RONALD GOWLEY
The Story of 'The King who Kept Sheep'

(Norman Hunter)
'Other Folks' Affairs—another Mortimer
Batten Story

6.0 Poems by 'A.E.' read by RONALD WATKINS

6.15 'The First News'

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

6.30 The Winners in the Annual Boy Scout
Musical Festival.

6.45 THE FOUNDATIONS OF MUSIC

LECTURE BY
Played by EDWARD ISAACS

Symphony No. 1, Op. 7 (concluded)
A.
Rondo (Poco allegretto e grazioso)
Rondo in C, Op. 51, No. 1

7.45

The Wireless Orchestra

CONDUCTED BY

John Ansell

8.15

THE BERLIN PHILHARMONIC
ORCHESTRA

Relayed from THE QUEEN'S HALL

Although not one of the venerable institutions in
German music—it will not celebrate its jubilee till
1933—the orchestra has long been recognized as
one of the foremost in the
world. Each of its mem-
bers is a first-rate player
of his instrument, but its
success has been won by
splendid team-work rather
than by individual skill;
when it astonished London
on its first visit, by playing
recess together as a
merely approximately to-
gether, it was called 'well
disciplined.' But discipline
is taken for granted in
such a body, it is only the
starting point. Enthusiasm
for the team, whole-
heartedness, self-sacrifice,
enthusiasm is the real
secret.

The great Nikisch, a
very Napoleon among con-
ductors was its first spiri-
tous and ring shot for
years but his death was a
blow, never has a replacement
eye and hand, any orches-
tra played supremely well,
and such an orchestra
a good workers—not
be great but those
who are great
Nikisch's régime is worthily
carried on, says as much
for Furtwängler, the
present conductor, as it
does for the spirit of the
orchestra.

To become a member of
it is an affair of great
difficulty. And a place in
the team once won, it has
to be kept by consistently
keen work. The writer
was once present when
Nikisch stepped his players
at rehearsal to tell one of
the second violins, quiet
and a little nervous, 'You
need not come here again'

TONIGHT AT 8.15 THE
BERLIN PHILHARMONIC
ORCHESTRA

Conducted by FURTWÄNGLER

Relayed from the Queen's Hall (Sole Lessee—Messrs. Chappell & Co., Ltd.)

8.15

PART I

1. Concerto Grosso in D Major for Two Violins, Violoncello and Strings

Handel

Solo Violins—H. HOLST and W. HANKE

Solo Violoncello—N. GRAUMAN

Maestro—allegro; Presto, Largo, Menuet, Finale

2. Three Preludes from *Palestrina* (Dramatic Legend) Pfitzner

3. Overture, *A Midsummer Night's Dream* Mendelssohn

9.5

SECOND GENERAL NEWS BULLETIN

9.20

PART II

4. To be announced later

5. Symphony No. 5 in C Minor Beethoven

Allegro con brio; Andante con moto; Allegro attacca Allegro.

A Note on the Berlin Philharmonic Orchestra appears in
column 3.

7.0 Mr. STANLEY COOPER: 'Flying from Ships'

It is not generally realised how far developments
have gone towards perfecting a means for aero-
planes to 'land' on ships at sea. Yet one of the
most feasible suggestions that have been made,
in connection with any practical scheme for a
trans-Atlantic air-service, depends entirely upon
a chain of 'carriers' over the ocean upon which
aeroplane may 'land' for overhauling and fuel.
Mr. Stanley Cooper, who, until recently, was a
pilot in the Navy Air Arm, will be speaking from
wide experience tonight when he describes what
has already been achieved to make aeroplane
work at sea a practical proposition. He will tell
us how the 'landing' on such a confined space
is achieved; what exactly a 'carrier' is like, and
what some of the trials both of pilot and ships'
men entail.

7.15

Musical Interlude

7.25 Sir ARTHUR S. WOODWARD: 'The Origins
of Life—V, Early Man'

8.0-8.30 (Daventry only)

Dr. WILLIAM BROWN: 'Mind and Body—V.
Psychical Research'

9.5

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.20

THE BERLIN PHILHARMONIC
ORCHESTRA

Relayed from THE QUEEN'S HALL

10.10

Local News (Daventry only) Shipping Fore-
cast and Fat Stock Prices

10.15

Sir WILFORD DAVIES: 'Music and the
Organist Listener—Series IX, Words and Music'

10.30-12.0

DANCE MUSIC

BERTINI and his BAND, relayed from THE EMPRESS
BALLROOM, THE WINTER GARDENS, BLACKPOOL

S.B. from Manchester

TUESDAY, DECEMBER 3

5GB DAVENTRY EXPERIMENTAL

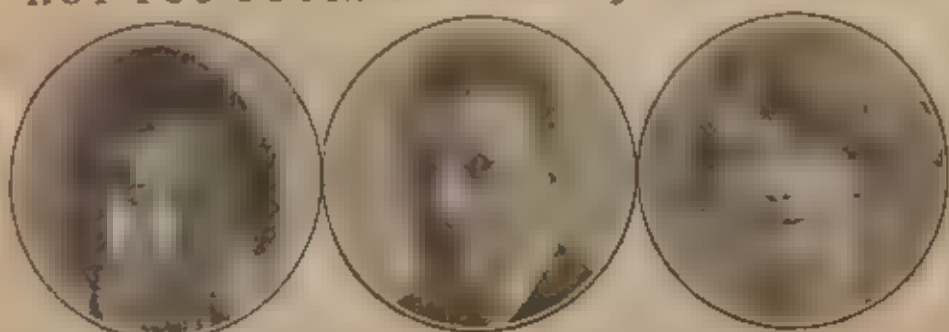
626 kc/s. (479.3 m.)

8.0
'HOT-POT-POURRI'—A
NEW REVUE

3.0 Dance Music
JACK PAYNE and THE B.P.C. ORCHESTRA
4.0 From the Light Classics
FRANK L. ...
DOROTHY ROSSON (Soprano) and Orchestra
Violin Concerto in E Major, Op. 64 Mendelssohn
Oriental Rhapsody ...
Der Neugierige (The Questioning One)
Lachen und Weinen (Laughing and Weeping)

8.0 TOMMY HANDLEY serves up
'Hot-Pot-Pourri'
(See page 636)
9.0 A CONCERT
HILDA SEARLE (Soprano)
Invitation to the Dance ... Weber
Chor de Lame (Moonlight) ... Debussy
Song of the Open ...
The Early Morning ...
Waltz Song (Romeo and Juliet) ...
Der Neugierige (The Questioning One)

'HOT-POT-POURRI'—FROM 5GB TONIGHT.



TOMMY HANDLEY (centre) is the author of the revue that was broadcast from London last night, which Birmingham listeners will hear tonight. Among those assisting him are PATRICIA ROSSBOROUGH (left) and WYNNE AJELLO (right).

Beit ich ihn gesehen (Since I beheld)
Er, der herrlichste von allen He.
Orchestra
Symphonic Poem, 'On Phileas - Spinning Wheel'
Third Suite of Ballet Music
5.30 The Children's Hour
'The Little People'
6.15 'The First News'
7.15 TALK SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 Light Music
(From Birmingham)
Relayed from THE CAFE RESTAURANT, Corporate
Overture, 'Ray Blue'
Arranged for Two Pianos and Quartet,
Variations on a Theme of Corelli

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.15-11.15 A MILITARY BAND CONCERT
WILLIAM BARRAND (Bass)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Der Feindhut'
Symphonic Dances Nos. I and II
Quaff with me the purple wine
Still as the Night
Goldthured's Song
L'Arlequin ('The Maid of')
(Tuesday's Programme continues on page 634)

Here's a discovery for you



Try the tasty Bream

Costs so little, tastes so good

Sold at a selling and cheap, the Bream is one of the most useful of fish. Cooked as suggested below in the simplest and most delicious way, it is particularly delicious. The economical, savoury Bream should be a regular feature of the winter menu.

This is the way they cook Bream at the great fishing ports.

Take a whole Bream, head and clean, and thoroughly dry with a cloth. On no account remove the scales or the skin. Dredge with flour inside and out and fry whole in cooking oil.

To grill, treat the fish exactly as above, dredging with flour. If the skin breaks or cracks dredge a little more flour on the outside. Grate the grates to prevent fish from sticking. Remove skin and scales together before serving or sending to table.

Or steam between two plates over a saucepan of boiling water, allowing 20 minutes to the lb. Serve with a plain white sauce made as for vegetables and flavoured with tomato or anchovy.

FREE FROM FISHMONGERS NOVEL RECIPE BOOK

The Bestway Book of New Fish Dishes, published at 6d. but give away free by leading fishmongers. Dozens of ways of cooking simple and delicious new fish dishes. Ask your fishmonger for the book or apply and 6d. to be paid.

EAT MORE FISH

To British Fishermen's Federation, Ltd.
(Dept. 108AD), 27, Chancery Lane, London, W.C.2.
Please send me post free the Bestway Book of New Fish Dishes for which I enclose 6d. in stamps.

Name

Address

PLEASE WRITE IN BLOCK LETTERS

Tuesday's Programmes continued (December 3)

5WA CARDIFF. 888 kc/s. (309.0 m.)

5.15 The Children's Hour
 6.0 Mr F O M L E N V M 11.02 m
 as Modern Film Prods
 1.1 The Story of Tabitha

5.15 The Children's Hour

6.0 Mr F O M L E N V M 11.02 m
 as Modern Film Prods
 1.1 The Story of Tabitha

6.5 S.B. from London

7.5 S.B. from London

10.10 West Regional News

10.15 S.B. from London

10.35-12.0 S.B. from Manchester (See London)

SSX SWANSEA. 1,040 kc/s. (285.6 m.)

2.00 London Programme relayed from Daventry

6.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg

RYNIAU' S DYDD YNO NORTHERN

Yr Athro E. ERNEST HUGHES
 A WELSH INTERVIEW

CURRENT TOPICS IN WALES

A Review in Welsh by
 Professor E. ERNEST HUGHES

7.25 S.B. from London

10.10 West Regional News. S.B. from Cardiff

10.15 S.B. from London

10.35-12.0 S.B. from Manchester (See London)

6BM BOURNEMOUTH. 1,040 kc/s. (285.6 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Surgeon-Captain L. F. COPE, R.N.
 Field: Rambles in the Meon Valley

7.15 S.B. from London

10.10 Local News

10.15 S.B. from London

10.35-12.0 S.B. from Manchester (See London)

5PY PLYMOUTH. 1,040 kc/s. (285.6 m.)

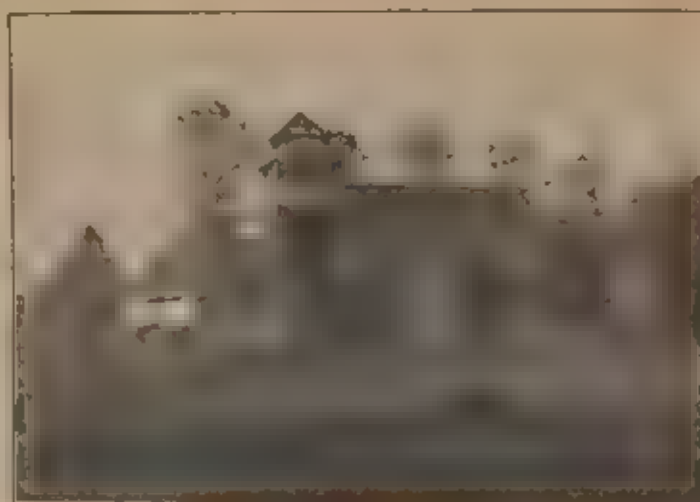
12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

GROGAN, GIGGON, and DICK entertain us today in their adventure, (Sont.)-ward Ho!—No. III (Franklyn Kelsey)

6.0 London Programme relayed from Daventry



IN THE MEON VALLEY

A scene typical of the beautiful country Surgeon-Captain L. F. Cope will describe in his talk from Bournemouth this evening at 7.0.

8.15 S.B. from London

7.0 The Venerable Archdeacon F. WHITFIELD DAVIES: 'St. Andrew's Parish Church'—I

7.15 S.B. from London

10.10 Local News

10.15 S.B. from London

10.35-12.0 S.B. from Manchester (See London)

22Y MANCHESTER. 787 kc/s. (376.4 m.)

12.0 A Gramophone Lecture Recital
 By Moses BARRIS

Gramophone Records

10.30 The Manchester Tuesday Midday Society's Concert

Relayed from THE HOLDSWORTH HALL

2.30 London Programme relayed from Daventry

4.30 THE NORTHERN WAKELESS ORCHESTRA

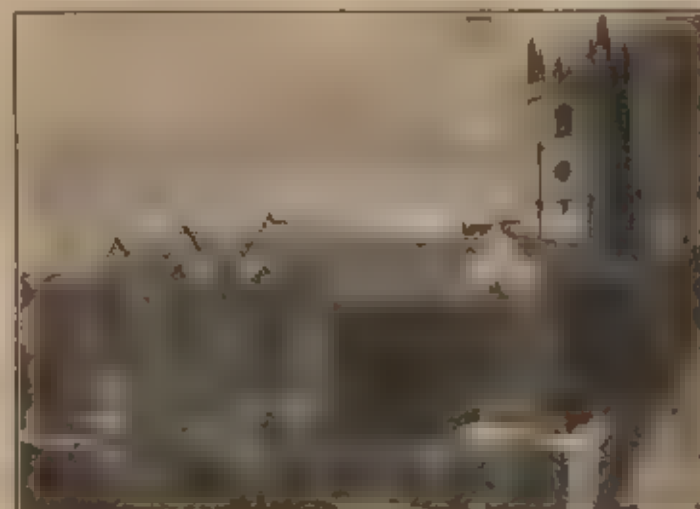
Overture, 'Pique Dame' (Queen of Spades)

Waltz, 'Casino Tango' Gungl

Mystic Beauty Fuchs

Suite, 'From the Countryside' Eric Coates

In the meadows; Among the poppies; At the fair



ST ANDREW'S PARISH CHURCH.

one of Plymouth's links with antiquity and the resting place of the hearts of Froisher and Blake, is the subject of two talks from Plymouth by the Venerable Archdeacon F. Whitfield Davies, the first of which will be broadcast this evening at 7.0.

Mar. 2, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 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3432, 3433, 3434, 3435, 3436, 3437,

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Oldham "Air-spaced"
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to save your money.



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unit as well there is an "Air-gap" in
Oldham H.T. Accumulators—see for yourself.

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Use OLDHAM H.T. Accumulators

—they're "Air-spaced" to save your money.

If you use H.T. Dry Batteries you are paying for waste—paying for power you can never use. And if you use an old-fashioned smooth-top H.T. Accumulator you are still throwing money away—electrical leakage can sneak along its unbroken top sapping away the energy which should be used to work your Set. With Oldham "Air-spaced" H.T. Accumulators there is no waste. The Air Gaps between each cell and each unit definitely prevent electrical leakage and self discharge. It stores up every pennyworth of current that is put into it at the charging station and keeps it until you want to use it. And the Oldham H.T. Accumulator has many other exclusive advantages—large vents—screw connectors—is simple to assemble. Go and see one at your Dealers.



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8.15
THE GLASGOW
ORPHEUS
CHOIR

WEDNESDAY, DECEMBER 4
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1554.4 m.)

9.40
'DEIRDRE
OF THE
SORROWS'

10.14.10. THE DAILY SERVICE

10.45 The Duchess of Atholl, M.P.: 'The Week in Parliament'

11.0-12.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
Experimental Television Transmission
by the Baird Process

7.0 Dr. S. H. DAUKES, M.C., Minister of the
Charist Wheels of C. & G. 120-4 under the
auspices of the Ministry of Health

7.15 Musical Interlude

25 Sir RICHARD REDMAYNE: 'Coal Mines.
Past, Present and Future—V. Modern Equip-
ment of Collieries: What it Means to (I, Output,
(II) Working Conditions'

It is not a long way back to the days when animal
labour in the collieries was pursued under such
conditions that no one with the least imagination
could call them satisfactory. But the horse and
the pony are rapidly vanishing before the develop-
ment of the more adequate mechanical means

Irish Air in B... .. H...
Hungarian Rhapsody... .. P...

8.15 A Concert
by

THE GLASGOW ORPHEUS CHOIR
Conducted by HUGH S. ROBERTSON
Relayed from ST. ANDREW'S HALL,
3 B. from Glasgow

JEAN HOUSTON (Soprano)
Bella Voce... .. } arr. Robertson
My, Oh, Sweet

12.0 A Sacred Concert
GEOFFREY DUNN (Tenor)
ANNIE HUGHES (Contralto)

12.30 A Recital of Gramophone
Records

3.0-2.0 LIGHT MUSIC
Introduced by GEORGE HAYES
D. noted by GEORGE HAYES
FROM THE RESTAURANT FRASCATI

2.30 FOR THE SCHOOLS
Miss C. VON WYSS: Nature Study
for Town and Country Schools
The Book of the Week

2.40 Interlude

3.0 Miss MARJORIE BARNES: 'Stories
and Story Telling in Prose and
Verse—X, Epic (Beowulf)'

3.25 Interlude

3.30 Mrs. G. D. RACHMAN: How
we Manage our Affairs—V, How we
Provide for the Poor and Destitute

3.45 A Light Classical Concert
by the RYAN QUARTET
The HIBSON QUARTET

3.55 A Major Op. 41 No. 1
Schumann
Andante Expressive A Little
Scherzo-Adagio, Presto-Inter-
mezzo, Fugue-Presto

4.00 PIANO RYAN
Scherzo-Adagio... .. B...
Go, lovely rose... .. G...
A labourer render les amies... ..
Quand je vais au jardin d'amour... ..

4.05 QUARTET
Scherzo... .. Tchaikovsky
Romance Andante (Serenade Quar-
tet)... .. Mozart
Allegro Rialto... .. Armstrong Gibbs

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from DAVIS' THEATRE,
Croydon

5.15 THE CHILDREN'S HOUR
THE CONQUEST OF M. BOSH
OF

HULLO, TWICE ISLANDS!
By PROFESSOR WUNCLE

6.0 Musical Interlude

6.15 'The First News'

THE SIGNAL, CHANGING WEATHER FORE-
CAST, THE LATEST NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN PIANO SONATAS
Played by EDWARD ISAACS
Sonata quasi una Fantasia, Op. 27, No. 2 (The
Moonlight Sonata)
Adagio sostenuto; Allegretto; Presto agitato



'DEIRDRE OF THE SORROWS'
By J. M. SYNGE

Adapted by Dulcine Glasby. To be broadcast tonight at 9.40.

CHARACTERS
OLD WOMAN, Lavarcham's Servant
LAVARCHAM, Deirdre's Nurse
CONCHUBOR, High King of Ulster
FERGUS, Conchubor's friend
DEIRDRE
NAISI, Deirdre's lover
AINNLE, Naisi's brother
ARDAN, Naisi's brother
OWEN, Conchubor's attendant and spy

SO. DIES
The play produced by HOWARD ROSE

of getting and transporting coal. Moreover,
the development, together with the electrification
of the collieries and the application of machinery
to the preparation of coal for the market, has
effected a vast enhancement of the standard of
comfort of the workmen and of their wage-
earning capacity.

7.45 A VIOLONCELLO RECITAL
by

LAURE KENNEDY
Sonata in G... .. Sammartini, arr. Salmon
Arioso... .. Bach, arr. Frank
Minuet with Variations... .. Haydn, arr. Patti
Paraphrase on an old Scots Melody Laure Kennedy

THE CHOIR
Sea Sorrow... .. arr. Bantock
Lock Lomond
arr. Vaughan Williams
An Eriskany Love Lull... .. arr. Robertson
The Bonnie Wee Widow
arr. William Moodie
JOHN EMMETT (Tenor)
Since My Loved One has... .. arr. Helen
The... .. H...
The... .. H...

For several generations Glasgow has
very justly been proud of its choral
singing, particularly of its smaller
choirs. The Orpheus Choir has sung
in many parts of the world, and
has won golden opinions.
Its conductor, Hugh S. Robertson,
is one of those who have in a very
effective way the knack of imparting
their own zeal, and a large part of
the secret of his choir's success is
that every member is keen to do his
utmost as a member of the team
and not as an individual.

9.0 The Second News
WEATHER FORECAST, NEWS, WEATHER
GENERAL NEWS BULLETIN, Local
News. (Daventry only) Shipping
News and a Fat Stock Market

9.30 Miniature Biographies—III, Dr.
Watson by Mr. Desmond McCarthy
CARTY

In Sherlock Holmes Conan Doyle has
realized one of the very highest aims of
modern fiction: to give us a living
character and a figure of speech.
The character of Watson is woven
into our folklore, gaunt and pre-
servative in his Inverness and his
deerstalker cap, he still cannot shake
off the obtuse and innocent Watson.
Watson of the intermittent practice
and the brown moustache, with his
never-failing bewilderment and his
undiminished zeal, is a figure, con-
sidered by many writers as one of
the most successful figures in the
history of literature. Certainly few writers
of detective stories since Conan Doyle
have ventured to dispense with some
similar foil to the brilliant of the
hero. And in any case (in all these
cases, in fact) Watson supplies the
human note. The rooms in Baker Street seem
real because of his boyish Victorian manner,
he counteracts the super-humanity of the
Holmes. In taking him as the subject of
tonight's 'Miniature Biography,' Mr. Desmond
MacCarthy is paying a fitting tribute to the
honestest character in all the literature of crime.

9.40 'Deirdre of the Sorrows'
By J. M. SYNGE

(See centre of page and also special article by
Laure Kennedy on page 29)

11.10-12.0 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND FROM
THE CAFE DE PARIS

WEDNESDAY, DECEMBER 4

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 A MILITARY BAND CONCERT

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by **RICHARD WASHILL**
March, 'Pomp and Circumstance,' No. 4
Elgar, arr. Refor
Overture, 'The Magic Flute' Mozart
Constance Westworth (Soprano) and
Frederic Lake (Tenor)
Friendship
John, come kiss me now Folk Song, arr. Naylor
Morley Fair Steori Levy

3.25 BAND

Cornet Solo, 'Mountain Dancers' H. H. Sqn. 10
(Soloist, P.O. Cook)
Dance Covenants (Suite, 'Xaviere') Dubois
Waltz, 'Monte Christo' Koller
Farandole (Suite, 'L'Arle-
sien') (The Maid of
Arles)
Bisot, arr. Dufour

RAYMOND GREEN
W. E. L. STEVEN

3.55 BAND

Solo, 'Rustic Revels'
Dance on the Green
At Quality Court: All
the Fun of the Fair
Cantata, 'The Weaver's
Song'
Rose of my Heart
The Keeper
Lover's Tasks
H. H. Sqn. 10
Selection, 'The Rhinegold'
Wagner, arr. Winterbottom

4.30 DANCE MUSIC

BILLY FRANCIS and his
Relayed from THE WEST
END DANCE HALL,
Birmingham

5.30 The Children's Hour

(From Birmingham)
Puppy Dog Tales—The
St. Bernard, by Margaret
Madeley

TONY will Entertain

A City you would like to live in, by Mona Pearce
Selections by THE BIRMINGHAM STUDIO
ORCHESTRA

6.15

'The Firm News'

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

6.30

Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**

Overture, 'Raymond'
LEONARD GORDON (Baritone)
The Jolly Miller
Hinton and Dinton and Mere
The Mistress of the Master
The Orchestra
Intermezzo, 'Sizilietta'
Dance of the Tumblers ('The Snow Maiden')
EDITH LAKE (Violoncello)
Aria
Aria
Mandel
Haydn, arr. Van Lier

7.10 ORCHESTRA

Selection, 'In a Persian Garden'
Liza Lohmann

9.30 REMINISCENCES OF CHEVALIER

LEONARD GORDON

The Happy Man
If Wishes were Horses
Sea Fever

ORCHESTRA

First Norwegian Rhapsody
Sveinsson

Sveinsson was the son of a military bandmaster, who held such a post himself while only in his late 20s. He had a good sense of rhythm, and was an orchestral musician, and when only two years old set out on a tour of Sweden and Northern Germany. No great good luck attended him until, two years later, he obtained a grant from the Swedish Government to study at the Conservatory of the violin. Again misfortune overtook him, and paralysis of one of his hands brought his career as a violinist to an end, and turned his energies to composition.

The Rhapsody opens with a slow introduction beginning very softly and simply. The quick movement which forms the main part of the work makes use of a very neat and happy little tune. There is a section in the middle, which the violin begins alone with another tune of Norwegian character, equally simple, and with something of wildness in its mood. This is worked out with some elaboration, and then the quick movement returns with the same merry tune as before.

EDITH LAKE

Bernese Cradle Song)

Gavotte in D
J. H. Sqn. 10

Arr. by Flower

ORCHESTRA

Selection, 'Catherine'

Tchaikovsky

8.0 French Music

THE WIRELESS SYMPHONY
ORCHESTRA

Conducted by **PERCY PITT**

Overture, 'Le Roi d'Ys' ('The King of Ys', Lalo)
Prelude, Act II, 'Ariane et Barbe-Bleue'
('Ariadne and Blue Beard')
Dukas

ALMA BORDONE (Soprano)

Air de Lis (Lise a Song), 'Le Fils Prodigue'
('The Prodigal Son')
Debussy

ORCHESTRA

Variations, 'Istar'
Debussy

ALMA BORDONE

Songs

ORCHESTRA

Suite, 'Impressions d'Italie'
Chopin

9.30 Reminiscences of Chevalier

(From Birmingham)

Presented by **EDGAR LANE**

With **WALTER RANDALL** at the Piano

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND

Directed by **RAY STARR**

From THE AMBASSADOR CLUB

11.0-11.15 THE CAFE DE PARIS BLUE LYONS BAND

From THE CAFE DE PARIS

(Wednesday's Programme continued on page 648.)

You can have this SOLID GOLD WATCH

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form below with . . .

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BENSON'S



7/-

only 7/6 for a Benson guaranteed solid gold watch! Or, if preferred you can have it for as little as 7/- down. No need now to buy a watch from a doubtful source when you can have this splendid timekeeper, guaranteed by a world-famous house, for such a low price. It has a well-made lever movement jewelled with rubies in fifteen actions and it has a Breguet spring—the finest made. It is adjusted to withstand changes. The handsome case of solid gold fits perfectly, giving full protection from dust and damp, and is of fine appearance. With a watch you have the full protection of Benson's written guarantee. This means that every "Signal" Watch sold must successfully undergo the tests applied to all Benson's watches.

SEND 7/- ONLY

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

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

29.11.29

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Wednesday's Programmes continued (December 4)



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday	SCOTCH SYMPHONY NO. 3
Monday	HUNGARIAN Rhapsody No. 3
Monday	ZAKPA Overture
Monday	NILL GWYN DANCES
Tuesday	LE ROUET DOMMALE
Tuesday	RYE BLAS Overture
Tuesday	CONCERTO IN A MINOR F
Tuesday	INVITATION TO THE WALTZ
Tuesday	NORWEGIAN DANCES
Tuesday	DR. FREISCHUTE - Overture
Tuesday	TABLERIDGE Suite
Wednesday	MAGIC FLUTE Overture
Wednesday	RAYMOND Overture
Wednesday	DANCE OF THE TUMBLERS
Thursday	EDMORE Overture No. 3
Thursday	SCHUMANN CONCERTO IN A MINOR
Thursday	COPELLIA Suite
Friday	FLYING DUTCHMAN Overture
Friday	BERNARD SYMPHONY NO. 1 IN F MINOR
Saturday	JOHN T. SULLIVAN SELLATION
Saturday	NEW SULLIVAN SELLATION
Saturday	Instrumental
Sunday	TANGO Overture
Sunday	YONE Overture
Sunday	SONG OF INDIA
Monday	ANDANTE (No. 1)
Monday	MOLEY OF TWO SHORE (After Hamlet)
Tuesday	MARCHE MILITAIRE
Tuesday	CLAUDE LUNN (After Orange Tree)
Tuesday	POEM (No. 1)
Wednesday	MOONLIGHT SONATA (After Howard)
Wednesday	SAMMARTINI SONATA IN G
Thursday	AT DAWNING (After Farnham)
Thursday	BLEEPER AWAKE (After Farnham)
Thursday	PAILED IN A FLAT (After Farnham)
Friday	WILLARNEY (After Farnham)
Friday	MONDINO (After Farnham)
Saturday	LA CINQUANTINE (After Farnham)
Saturday	Vocal
Sunday	COLUMBINE'S GARDEN (After Farnham)
Monday	THE WARRIORS DOWN THE MOUNTAIN (After Farnham)
Monday	SONG OF THANKSGIVING (After Farnham)
Tuesday	MARRIAGE OF FIGARO (After Farnham)
Tuesday	BONDO AND JULIET - Waltz Song (After Farnham)
Tuesday	I FOLLOW TO THE FOOTING AND HOW (After Farnham)
Wednesday	SEA FEVER (After Farnham)
Thursday	DOVE RIVER (After Farnham)
Friday	TRISTAN (After Farnham)
Friday	DOWN THE VALE (After Farnham)
Saturday	ROSEWATER TO YOU (After Farnham)

Now on Sale at all Stores and Dealers.

5WA CARDIFF. 900 kc/s (300.5 m.)

1.15-2.0 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES

Overture, The Battle of Blenheim (Mozart) (K. 385) (Mozart)

Symphony in D (Haffner) (K. 385) (Mozart)

March, the two

compose a Symphony: he passed on the com-

almost overwhelming tasks with which he was

It is on record that when he looked

at his own work, he was himself

amazed to find it so good.

It is on record that when he looked

at his own work, he was himself

amazed to find it so good.

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amazed to find it so good.

It is on record that when he looked

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who must show that they have led a happy married life for at least a day

Relayed from THE CONEY BEACH PAVILION.

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FROM THE
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10.15 a.m. THE DAILY SERVICE

10.30 THE SIGNAL, GREENWICH.
WEATHER FORECAST

10.45 'Parents and Children'
The Hon. Mrs. ST. AUGUSTINE:
Problem of Christmas

11.0-12.0 (Daventry only) Gramophone Records

11.0-11.30 (Daventry only)
Experimental Transmissions
transmitted by the B.B.C.

12.0 A CONCERT
E. W. BOOTH (Harp),
AMY PORTER (Violoncello)
HELEN FARRER (Piano-forte)

1.0-1.15 ORGAN MUSIC
Played by ROBERT ROBERT
Relayed from THE ROBERTS CINEMA,
Bournemouth
S.B. from Bournemouth

2.15 FOR THE SCHOOLS
Mr. A. L. JAMES: Spanish and
Language

2.50 Talk on the Maintenance of Sets
by THE B.B.C. SENIOR EDUCATION
ENGINEERS: 'The Purchase of a Set:
Inside the Set—IV'

3.0 EVENSONG
FROM WESTMINSTER ABBEY

3.45 Mr. J. W. ROBERTSON SCOTT:
'The Labourer's Song'
Je—IV, How the Labourer Lived'

4.0 A Concert
GWYNETH COLEBORNE-TAYLOR
(Soprano)
FELIX BEBE (Tenor)
THE RITA SHARPE QUINCY

5.15 THE CHILDREN'S HOUR
M. K. L. L. A. T. ROCKBURY
A Play specially written for the
microphone by ARTHUR DAVENPORT

6.0 Musical Interlude

6.15 'The First News'
THE SIGNAL, GREENWICH. WEATHER
FORECAST, FIRST GENERAL NEWS
IN LONDON

7.30 Market Prices for Farmers

8.30 Musical Interlude

8.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN PIANO-FORTE SONATAS
Played by
EDWARD ISAACS
Sonata in D Minor, Op. 31, No. 2
Largo Allegro; Adagio

9.0 Mr. FRANK T. Y. Music in
the Theatre

9.15 Musical Interlude

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At 8.0



SIR LANDON RONALD

SOLOMON (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA
(Principal Violin, S. KNEALE KELLEY)

Conducted by
SIR LANDON RONALD

Overture, 'Leonora,' No. 3 — Beethoven

SOLOMON and Orchestra
Concerto in A Minor — Schumann

Of Schumann's works in the larger forms, far the finest are those produced from 1841 to 1845. Towards the end of 1840, as listeners will remember, he and Clara Wieck were happily married, after long suspense and many difficulties, in the course of which Schumann had actually to go to law with his prospective bride's father. His warm-hearted admiration for his wife's gifts as a pianist, her devotion to the works which he wrote for her to play, acted and reacted on each other with the happiest results for the whole world of music.

The first movement of this Concerto, composed in 1841, was intended at first to stand alone as a Fantasy. Four years later the other two movements were added to complete the Concerto as we know it now.

The first movement begins with a striking passage for the solo instrument, immediately after which the principal theme appears on the wind instruments, to be repeated by the pianoforte. Strictly speaking, the movement has no main second theme, but the beautiful melody which does duty for it will easily be recognized as the violin play it on their lowest strings. There are other melodies, obviously derived from these, and towards the end there is a brilliant Cadenza for the soloist.

The second movement, an Intermezzo, begins with a delicate dialogue between the soloist and the orchestra, and there follows a broad flowing melody played first by violoncellos, then by clarinets. The dialogue is resumed and the movement passes very naturally into the last movement, which is a Rondo. There are a few introductory bars, and then the pianoforte boldly announces the main tune. There are two other themes of importance, one of them of particular interest at the present day, as a forerunner of the way in which the device of syncopation is used in modern dance music. The other is played on its first appearance by the oboe. The whole movement is brilliant, and comes to an end with vigorous octave passages for the solo instrument.

ORCHESTRA

Symphonic Poem, 'Le Rouet d'Omphale' ('Omphale's Spinning-wheel') — Saint-Saëns

SAINT-SAËNS' wonderful vitality, his genial, sunny temperament, his great, wholesome sanity are reflected in all his work. In all of it, too, can be discerned the steadfast way in which he looked towards his own ideal of clear, unadorned beauty.

One of the most scholarly of composers, he turned more than once to the classical mythology for his subjects. In this symphonic poem he sets before us Ovid's story of Hercules' submission to Omphale, of his taking her place at the spinning-wheel among the women, the while she donned his lion's skin and held his club, striking him with her sandals for his clumsiness. Saint-Saëns means his music to vivify the contrast in triumph through the ages, of woman's so-called weakness over the vaunted strength of mere man.



SOLOMON

9.35
TONIGHT'S
VAUDEVILLE
BILL

Mr. A. V. JUDGES: Labour on England from 1840 to 1845—V. The Puritan: to Life and the...
1929

The relationship of 'morals' and 'business' in the Puritan attitude to life is, in effect, the basis of Mr. Judges' talk tonight. The Medieval Church had tried to impose upon the people a code of commercial morality based upon a certain interpretation of the Scriptures and the Christian Fathers' teaching of man to man as it then existed. But the character of society slowly altered, and there grew up a new morality, existing among other things, the dignity of business effort.

9.45 A RECITAL

By L. J. Z. ...

Gavotte Valse Paganini, arr. Cori
Chant Hebrieux .. Henri Tannan
Berceuse (Cradle Song) .. L. A.
Dance Espagnole (Spanish Dance)
Cote ... de Falla, arr. Kucharski

8.0 People's Palace
Concert—II

(3rd Season, 1929-30)

Relayed from the People's Palace
51c End Road

(See centre of page).

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News, (Daventry only) Shipping Forecast

9.20 Mr. VERNON BARTLETT: 'The Way of the World'

9.35 Vaudeville

WISH WYNN
(Character Studies)

YVETTE DARNAC and DONALD MAIR
(A Pot-Pourri of Harmony and Solo Songs)

SANDY POWELL
(The Popular Comedian)
STANLEY, EDGAR and DOUGLAS
(An Instrumental Act)
GEORGE DODDER
(Baritone)

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

and
AN ITEM
(from)

THE COLISEUM

10.45-12.0 DANCE MUSIC

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

CYRIL SHIELDS
(Novelty Conjur'ing Turns)

(Thursday & Programme continued on page 603.)

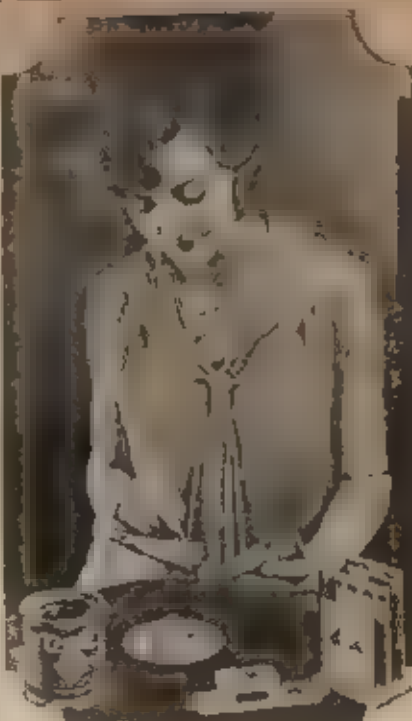
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Powder, 1/- and 2/-

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YES,
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Keep pipes
from freezing!



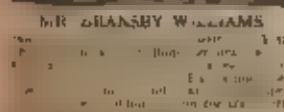
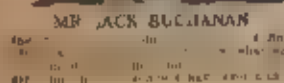
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1. The first part of the document is a list of names and their corresponding dates. The names are: "John Doe", "Jane Smith", "Bob Johnson", "Alice Brown", "Charlie White", "David Green", "Eve Black", "Frank Gray", "Grace Pink", "Henry Blue", "Ivy Yellow", "Jack Purple", "Karen Red", "Leo Orange", "Mia Silver", "Noah Gold", "Olivia Bronze", "Peter Copper", "Quinn Iron", "Ryan Steel", "Sara Tin", "Tina Lead", "Uma Zinc", "Victor Nickel", "Wendy Platinum", "Xavier Silver", "Yara Gold", "Zoe Bronze". The dates are: "1980-01-01", "1980-02-01", "1980-03-01", "1980-04-01", "1980-05-01", "1980-06-01", "1980-07-01", "1980-08-01", "1980-09-01", "1980-10-01", "1980-11-01", "1980-12-01", "1981-01-01", "1981-02-01", "1981-03-01", "1981-04-01", "1981-05-01", "1981-06-01", "1981-07-01", "1981-08-01", "1981-09-01", "1981-10-01", "1981-11-01", "1981-12-01", "1982-01-01", "1982-02-01", "1982-03-01", "1982-04-01", "1982-05-01", "1982-06-01", "1982-07-01", "1982-08-01", "1982-09-01", "1982-10-01", "1982-11-01", "1982-12-01".

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this morning, and much happier than you have
looked.

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no wife like him and a good friend.

Just the way you wish. I have had a fine shower
and my hair feels a touch of a better and more
at ease. I am simply not sure if I am
happy, and with my hair, I am sure I will be
as the people say it is a good thing to have.

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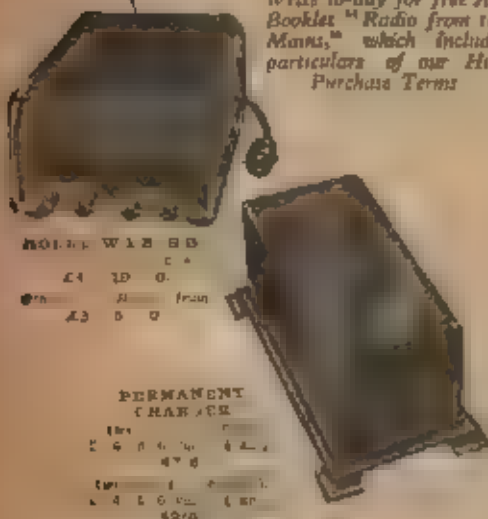


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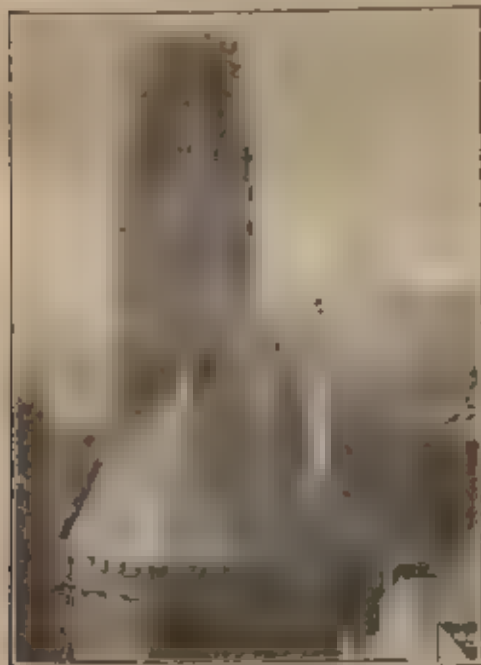
Both Sides of the Bristol Channel

BRISTOL RADIO WEEK.

Service from the Cathedral—Concerts and Variety Programme by Bristol Artists—Talks and a Football Match Running Commentary.

An Unique Demonstration.

TWO years ago a special Bristol Radio Week was arranged by Cardiff Station in conjunction with the civic authorities, education bodies, musical, artistic, and literary groups, and manufacturers, wholesalers, and retailers. Perhaps no other city has enjoyed



THE GREAT HALL AND TOWER OF BRISTOL UNIVERSITY

so unique a demonstration of the importance of wireless, for while other cities have their civic weeks, Bristol's week is almost entirely on the air. The third annual week will be held from December 8 to 14. Appropriately, it begins with a special service from the Cathedral at 8 p.m.

Bristol Cathedral

LIKE many of our great cathedrals, Bristol Cathedral is built on the site of earlier places of worship. St. Augustine came to the banks of the Severn with a disciple named Jordan, and to this saint a simple chapel was built on College Green. An Anglo-Saxon church is said to have replaced this, and a piece of sculpture in the south side of the Cathedral may be a relic of that building. In 1142 a Norman church was begun which was completed in 1148. The Elder Lady Chapel dates from the thirteenth century, and in the fourteenth century Abbot Knowle rebuilt the Eastern Lady Chapel. Bristol was in the diocese of Worcester until 1542, when, by the action of Henry VIII, it became the cathedral city of a new diocese.

Canon Pym

THE presider at the service on Sunday December 8, at 8 p.m., will be Canon Pym, D.S.O., Canon of the Cathedral and Chaplain to the King. He is a son of the late Bishop of Bombay, and before coming to Bristol was Rural Dean of Camberwell. The Week's Good Cause, at 8.45 p.m., will be an appeal on behalf of the Lord Mayor of Bristol's Christmas Dinner Fund, and it is hoped that the Lord Mayor himself will make this appeal.

Sir Thomas Beecham

SIR THOMAS BEECHAM will conduct the National Orchestra of Wales at the Popular Concert in the Park Hall, Cardiff, on Sunday December 8, at 8.15 p.m. Dennis Noble, the singer, is one of Bristol's distinguished artists. This programme will be broadcast from 9.5 to 10.0 p.m.

The Silent Fellowship

THE Silent Fellowship will be given as usual by the West Regional Director, Mr. Appleton, at 10.40 p.m. on Sunday December 8. Special satisfaction is expressed that the week opens on the Sunday in the month in which this service is taken by Daventry (5XX), so that Bristolians away from home will be able to join their friends in listening. The talk, 'Under the J.', will deal with that spirit of adventure which has been the lifeblood of our citizens have been letting the world know of her sons.

Sailors and Soldiers

MANY popular programmes have been arranged for Bristol Radio Week, and a combined Sailors and Soldiers' Night will take place in the Colston Hall on Monday, December 9, at 7.45 p.m. This programme has been arranged in conjunction with the British Legion, and the Chairman will be the Lord Mayor. The City of Bristol Police Band (conducted by Captain F. W. Wood, M.V.O.) will make its first public appearance on this occasion. The Bristol Harmonic Male Voice Choir, conducted by Joseph Jenkins, will lead community singing by a great assembly of ex-sailors and soldiers. The vocalists will be Cyril Cook (contralto) and William Parsons (baritone).

An Alderman and a Student

ALDERMAN A. A. SENINGTON, who has been a member of the Bristol Watch Committee since 1913, gives a talk on Tuesday, December 10, at 6 p.m., on 'How the Watch Committee Watches'. He is an ex-Lord Mayor of Bristol, and has just been re-elected an alderman for a further period of six years. The younger generation will be represented by Mr. H. Trevor Lloyd, President of the University of Bristol Union, on Monday, December 9, at 4.45 p.m. The title of his talk will be 'A Student looks at Europe'. He is a practised speaker, for he represented the University of Bristol Union at Inter-Varsity Debates and took part in the opposition to the Canadian Debating Team in October, 1928. He was a member of the British Delegation to the Annual Council Meeting of the International Confederation of Students at Budapest this year, and he is Vice-President of the National Union of Students.

Friday for Variety

FRIDAY, December 13, is one of the gayest nights of a full week, for it includes a Variety Programme, Students' Songs, and Dance Music from a Territorial Ball. The Variety Programme by Bristol artists, which begins at 7.45 p.m., includes items by Lilian Keyes (soprano), Dorothy Godwin and Edgar Hawke (harp and saxophone duets), Barry Kendall (Italian and Russian songs with guitar), William Joyce (comedian) and C. Powell Eastbury and Marjorie Bowya (entertainers). The songs and choruses at 8.30 p.m. will be given by students of the University of Bristol at the Victoria Rooms, and at 11.15 p.m. dance music will be relayed from the same building. This music, by the Clifford Essex Dance Band, will be played at the Gloucestershire Territorial Ball.

'Messiah'

A BROADCAST which never fails in popularity is *Messiah*, and this is being given by special request on Saturday, December 14, by the Bristol Choral Society in the Colston Hall and relayed from 7.30 to 9.0 p.m. The artists will be Alice Moxon (soprano), Ethel Barker (contralto), Trevor Jones (tenor), and Howard Fry (baritone). The Bristol Symphony Orchestra, augmented by the London Symphony Orchestra, will play. The conductor will be Mr. S. W. Underwood, who is also conductor of the Gloucester Orpheus.

Sport

A RUNNING Commentary on the Bristol v. Coventry Rugby Football Match at the Horfield Ground will be given by Mr. L. J. Corbett on Saturday, December 14, at 2.30 p.m., with an introductory talk by Mr. A. G. Powell. At 6 p.m. on the same day Mr. Leigh Woods tells of 'West of England Sport', and at 7 p.m. Mr. R. Ashley Hall gives a talk on 'Aviation in Bristol and the West'. Mr. Ashley Hall qualified as a Civil Air Pilot in 1927, and is a Pilot Officer in the Royal Air Force Special Reserve. He is a Director of the Bristol and Wessex Aeroplane Club, and as a Town Councillor he is a member of the Bristol Municipal Airport Committee.

(Continued on page 674)



THE VICTORIA ROOMS, BRISTOL, from which two relays will be given during Radio Week.

A CONDUCTOR FROM BAYREUTH

Franz von Hoesslin, Conductor at the famous Festspielhaus in Bayreuth, directs tonight's B.B.C. Symphony Concert from the Queen's Hall. Notes on the programme, which is mainly a Wagnerian one, are given below.

Brahmsians and Wagnerites.

IF the programme of this week's Symphony Concert had been announced in Vienna or any great German-speaking centre of music towards the end of the century, one of two things would have happened: either there would have been no audience—that is the more likely alternative—or there would have been two. One would have come to revel in the glorious splendour of Wagner's great conceptions, and when the last notes of *The Gotterdammerung* had sounded, would have burst from the hall, hands over ears, lest a note of that odious Brahms should sully the impression of the noble message they had heard. The other, if it came at all to worship at the shrine of Brahms' Olympian serenity in a place defiled by such dread sounds, would not have entered the outer doorway without assuring itself that no note of Wagner's revolutionary noise would assual their simple spirits.

Some of us, even in the youthful B.B.C., are old enough to remember the battle of the Brahmsians and Wagnerites, and the ferocity of its waging. Everybody in the German musical world belonged to one or other party, upholding his own idol and denuding the other people's, with a passionate zeal. To have a foot in either camp, as many people in 'unmusical Britain' quite sincerely did, was to proclaim oneself a hopeless fool. And any conductor, in those days, who went from Wagner's own court to conduct a Brahms Symphony, would have been excommunicated forthwith, and Bayreuth would have known him no more.

Franz von Hoesslin, of Bayreuth.

THE appearance of Franz von Hoesslin as conductor this evening is a very happy sign of the wider and saner view which every good music-lover holds today. Of all living conductors, he is the one with the best authority to present Wagner's music—the accredited Minister of Bayreuth to the rest of the world. For some years he has been conducting the Festival performances there, in the theatre where the tradition set by Wagner himself is still maintained in all its integrity by Frau Cosima Wagner, that amazing strong and resolute personality, and Siegfried, the great Wagner's son.

Von Hoesslin was for a time a pupil of Mottl himself, one of the original Wagner disciples, and has been conducting concert and opera for more than twenty years; in one opera house—at Riga—he held a post which Wagner was the first to occupy, on its institution.

The programme itself is of interesting historical value, for it shows stages in the development of Wagner's art, which carried opera from the somewhat stiff and artificial form in which he found it to the music drama of his own ideal, in which the two arts were welded into a real unity.



THE FESTSPIELHAUS IN BAYREUTH

The cynosure of all Wagnerites, where, yearly, the finest possible performances are given of the great master's operas.

'The Flying Dutchman.'

WAGNER'S interest in the old story of the Flying Dutchman was first aroused by a version of it by the poet Heine. Soon after he had read it, the impression it had made on him was deepened by an actual experience of the North Sea in one of its grim and grey moods. In July, 1839, Wagner, with his wife (his first wife) and his huge Newfoundland dog, embarked at Pillau on a sailing vessel bound for London en route for Paris. He writes himself: 'I shall never forget the voyage; it lasted three weeks and a half. . . . The legend of the Flying Dutchman was confirmed by the sailors, and the circumstances gave it a definite and characteristic colour in my mind.'

The Overture is eloquent of stormy seas, of the restless wandering of the Dutchman, condemned for ever to sail the waters until a maiden should be found who would break the spell by sharing his fate. The stern motive of 'Fate' is heard, and the beautiful melody which portrays Senta, the fisher-maiden who redeems the Dutchman by her self-sacrifice.

'Tristan and Isolde.'

WAGNER himself arranged the Prelude and the last great scene of his drama, *Tristan and Isolde* for concert performance and conducted several performances of it in this shape, before the whole work had been given.

Of the closing scene he writes: 'Shall we call this Death? Is it not rather the wander world of night, out of which, so says the story, the ivy and the vine sprang forth in close embrace over the tombs of Tristan and Isolde?'

Wagner evidently regarded the violoncello as the orchestral voice which should best express his themes associated with lovers. Here, in the Prelude, the beginning of each phrase is played by the 'cellos, the expressive harmony being filled in by the wood-winds. The second theme of the Prelude is also given to the 'cellos.

The end of the opera is the great lament which Isolde sings before dying beside Tristan's body. It begins with a melody which is eloquent of grief, and rises to a great, passionate climax of sorrow.

'The Imperial March.'

THIS march, which is not, strictly speaking, so much a march as an orchestral poem in honour of the Emperor, was composed in 1871. Along with Beethoven's Ninth Symphony it formed part of the programme of the first Wagner concert given in London. Five years later, he conducted it at one of the Wagner concerts here in London. The chief tunes used in it are the national song 'Hail to the Emperor, King William,' and the Lutheran Hymn, 'A strong-hold sure.'

The End of 'The Ring.'

THE last great scene of the trilogy, *The Nibelungs' Ring*, is in the hall of Hagen's clan on the banks of the Rhine. The body of the murdered Siegfried is burned on a great funeral pyre, and when Brünnhilde has sung a noble farewell to our hero, she mounts her Valkyr horse and leaps into the flames, to perish with him. The Rhine rises and engulfs the hall, and the three Rhine Maidens swim through the flood to take their Ring from Brünnhilde's finger amid the ashes. The pyre and all it holds are carried away by the stream, and in the distance can be seen the home of the gods, Valhalla, in flames, crumbling to its ruin.

'The Tenth.'

WHEN Brahms' first Symphony appeared, he was already forty-three, and had won so assured a position in the world of music that none of his friends could understand the shyness which had kept the work from a hearing so long. It was known that he had actually finished it some fourteen years before he allowed it to be heard. As its reception immediately proved, he need have felt no diffidence about it: the Symphony was at once acclaimed as a real masterpiece, at least one enthusiast referring to it as 'the Tenth,' meaning that it was a fit successor to Beethoven's ninth.

It was first played at Karlsruhe, conducted by Otto Dessoff, Brahms electing to hear his work for the first time in the little town that holds a good friend, a good conductor, and a good orchestra. Brahms himself conducted it soon afterwards in many of the German centres, and it was first played in this country by the Cambridge University Music Society, to whom Brahms sent the score and parts still in manuscript. That performance aroused special interest in Cambridge because the horns at the beginning of the last movement make use of the tune known there as 'The Cambridge Quarters,' the famous chimes. The coincidence, a purely accidental one, was hailed as making it happily appropriate that Cambridge should be the first centre to give the work in this country.

Hymn. 'Hark, my soul
[Psalm xxxv. 10]

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The Radio Activity of the waters of the famous Yermans Springs at Matlock, Bath has proved most successful in connection with the new method of stimulating hair growth, and is used in the Radio-Ac-Au Tonic Dressing, a supply of which is to be sent free to readers of The Radio Times who apply on the form below.

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GROWTH DISCOVERY OF
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the radio-active hair growing method is Mr. Frederick Goufrey, of Newark, Bath, who for some years has been

**WORLD-WIDE WELCOME FOR ALL-BRITISH
HAIR-GROWTH ACHIEVEMENT.**

From all corners of a world glowing tributes to this
A. H. Discovery are being received.

INDIA. The Government of India has decided to send a mission to the United States to study the situation in the country. The mission will be headed by the Minister of External Affairs, Mr. Krishna Menon. The mission will visit the United States, Canada, and Mexico. The mission will also visit the United Kingdom, France, and Italy. The mission will return to India in the month of March 1954.

of the NEW ZEALAND ... of which the ...

The almost

AUSTRALIA has paid equally enthusiastic tribute to the product. "It saved my hair wonderfully," says a woman who has been using it for years. "I have it on place where once bald."

SOUTH AFRICA M 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554

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HOLLAND



ALL THOSE YEARS AGO, WHEN I
FIRST MET REAGAN, LIKE A MIRACLE,
HE WAS NOT I HAVE HEARD AND
REALLY HE WASN'T. IN SEVERAL
NEW MACH. GROWTH, SIMPLY READ
THE BOOK BEFORE.



DATE 4.27.07 OF ALL OF THE 7000.
 FROM 1000 4500000 NEW BLADE
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 PLACE FORTNIGHTLY BLADE BLADE 1000.
 1000000 1000000 1000000.

Dear Max I am very pleased to let you know that the ball game at the back of my mind is all about now and all my thoughts think that your responses are wonderful! You don't know how wonderful I feel that it is all right again. I never know anybody in my life who is really likeable. I will love them what you did for me.

Yours truly
Thomas Nelson - Jr.

In addition to the above, hundreds of letters from all over England have written in similar enthusiastic terms. Now readers of this newspaper have only to fill in the form below to learn what Radio-Partisanship will do for their own help.

THE MYSTERY OF "RADIO-ACTIVITY."

Exactly what Radio-Activity is remains somewhat of a



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 TROUBADOUR. His home was quite beautiful
 and was a place of beauty. It was the first
 house. His "a really lovely and lovely home.
 For the first time I have ever seen the
 house." Miss M.

Certain preparations made up with and based upon the radioactive principles of British Spa Water. The cost of this radioactive treatment is quite small. In

RECORD TO BE PROUD OF

It is his proud record that no less than 100,000 people during the last two years have benefited by his discoveries and work. Now all his previous achievements are passed by this latest and greatest plan.

And you need go on worrying about the
disappointments they may have experienced
in the past. All they have to do is to write
and take advantage of the offer set forth
below. As well as securing the first gift of
Radio-Artic Tonic Dressing for the Hair,
Mr. A. Frey will give certain advice which can
be of great value to you, but will ensure
that you will be able to do it. Mr. A. Frey
has been successful in his work for the
last 10 years and has been successful in
helping you and others to do it. He is
enthusiastic about his work and is

You, reader, should ask yourself

Am I content to go gradually bald?
Is the colour of my hair fading?
Is my hair falling?
Is my hair dull,
lifeless and lustre-
less?

.....POST

In any of these predicaments it will be wise to fill in the Hair Growth Form below to-day. If you are actually bald or grey, then it is **CERTAIN** that you must act at once. The sooner you will realize the value of the new Hair Growth Discovery to your lasting gratification and satisfaction, and in any case you receive your trial supply of **Stim-A-Gel** Hair Dressing Free and without any obligation.

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Please post me Free Supply of Radio-Active Tonic Hair Dressing and special advice. My Hair Trouble is

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ADDRESS

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10.00 ORGAN MUSIC
 Played by **ENNA C. HOWARD, L.R.A.M.**,
 Organist and Director of the Choir, Highgate
 Wesleyan Church
 Relayed from St. Mary-le-Bow Church
 Menu: *First Movement, 1 to Sonata, No. 6* } *Book*
DORIS COWEN (Contralto)
Caro mio ben (My dear) } *G. 1. 10*
Canto d'aspetto (I turn my) } *as follows: 1. 10*
Intermezzo } *2. 10*
ENNA C. HOWARD
First and Third Movements, Symphony No. 9 } *W. 10*
DORIS COWEN
Love what a } *Graham Ford*
ENNA C. HOWARD
Love what a } *Frank B. 10*

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

5.30 The Children's Hour
(From Birmingham)
Candle Light Fun, by
Cicely Fleming
 Songs and Concerted Items,
 by **DOROTHY BENNETT**
JONES (Tenor), **DALE SMITH**
(Bass): Come with me—to
 the Cinema, by **Florence M.**
Aust n

6.15 The First News
 1. **SIGNAL, GUNSWICH.**
 2. **VEST and FORECAST.**
 3. **GENERAL NEWS**
 4. **WELSH**

6.30 Light Music
From Birmingham
JOHN LORRAINE and his
ORCHESTRA
Overture to B Flat } *Swing*
MARGARET SKYDIN (Contralto)
Love what a } *Frank B. 10*
**My Prayer } *W. H. 10*
ORCHESTRA
Selection, The Bartered Bride } *Swing, arr. F. 10***

7.5 CHARLES WILFRED CURNOCK (Pianoforte)
Romance, Op. 8 } *D. 10*
Romance } *10*
A Little Fairy } *10*

10.00 AMBROSIO known to the present day only as
 the composer of two charmingly melodious
 violin pieces, was himself a fine violinist, a
 distinguished pupil of the Conservatoire at
 Naples. His short and busy life was shared
 between Nice and Paris, and it was there that he
 died shortly after the outbreak of the Great
 War, at the age of only forty-three. Many of
 the greatest violinists have included some of his
 graceful music in their repertory; it is as well
 suited to display the best qualities of the instru-
 ment that it is likely to retain its popularity.
Down the Vale } *Minor*
When thy blue eyes } *Loren*
Sympathy } *Major*

ORCHESTRA
Suite, "La Maison d'Or" ("The House of Gold") } *Major*

7.40 CHARLES WILFRED CURNOCK
St. Stephen's Music } *10*
Tango } *10*
Song of Lullaby } *Ted Boyd*
ORCHESTRA
Overture to a French Comedy } *Kelley, 10*

8.0 The Dumbleton Fête and Gala
(From Birmingham)
 A Balletic Cantata by **SAMUEL SNOOP**,
 Mus. Acc.
 Conducted by **THE DUMBLETON MOVING**
 CONDUCTOR



DOROTHY BENNETT
 will take part in the 'Dumbleton
 fête and gala,' tonight
 at 8.0.

THE TERRITORIAL BAND
THE RECTON and CHICHESTER
THE ORGANOIST
THE T.H.A.
THE URBAN DISTRICT
THE DUMBLETON FIRE
THE LITTLE BIRDS
POOR OLD IRELAND
THE ANCIENT ORDER OF
'This Life is Not All Beer
and Skates'
DOROTHY BENNETT
(Soprano)
ESKID CHICKENSHANK
(Contralto)
THE T.H.A. Tenor
DALE SMITH (Bass)
THE MIDLAND PIANOFORTE
SEKID
(Leader, FRANK CANTRELL)
 Assisted by
WALTER HEARD (Flute)
 and
THE DUMBLETON BRASS BAND

9.0 A MILITARY BAND CONCERT
VIVIANNE CHATTERTON (Soprano)
THE WIRELESS MILITARY BAND
 Conducted by **H. WALTON O'DONNELL**
Overture, "The Cricket on the Hearth" } *Major*
VIVIANNE CHATTERTON
Hush Song } *10*
Herrin's in the Bay } *10*
BAND
Selection, "Iolanthe" } *Swing*
VIVIANNE CHATTERTON
The reign of the roses } *Fletcher*
The Road to the Isles } *arr. Kennedy Fraser*
My heart is like a singing bird } *Perry*

10.00 Three Humoresques } *Walton O'Donnell*
Pride and Prejudice; Provocation; Persuasion

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

10.15 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by **AL STARITA**
THE PICCADILLY GRILL BAND, directed by
JERRY HOLT, from **THE PICCADILLY HOTEL**

11.0-11.15 TEDDY BROWN and his BAND
 From **CIRCO'S CLUB**
(Friday's Programme continued on page 664.)

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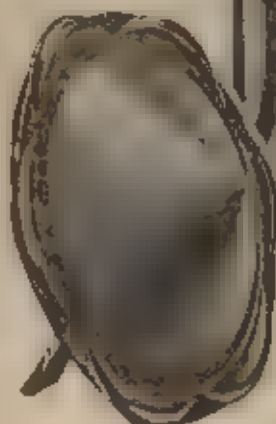
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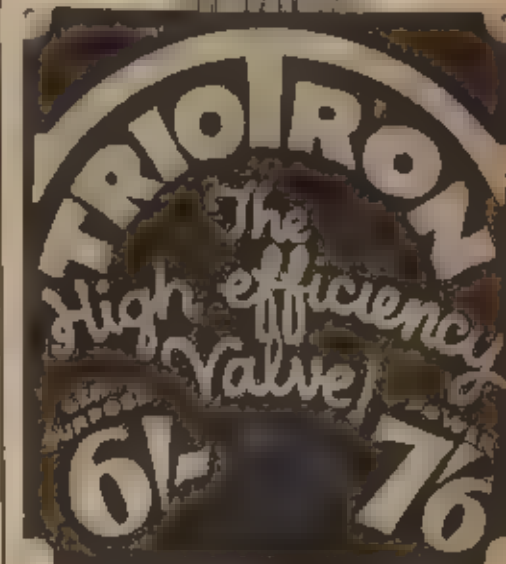
108 Feet high To 16 95/6
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114 Feet high To 17 101/6
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However, I can quite truthfully say that the squares you sent me have acted so magically that I have suffered from Rheumatism for the first time in 10 years, or I might say 12 years.

I think this testimony must prove the efficacy of the little bits of grey brown. The other squares I put inside a cushion and fix it over a sprain in my right hand there also, although not so much over the point, it has relieved the painful rheumatic pain.

My limbs and joints are now in proper shape. I can assure you that this is absolutely every bit as true, and I am more than grateful for the squares you have sent me.

(Signed) FRANCES L. ORWIN.

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THE ORCHESTRA.

By W. J. TURNER.

(Continued from page 619.)

the artist not the mechanician—whether maker or player of instruments or maker of music to be played—that needs cultivating and developing today. For we are in danger of being as backward artistically as we are advanced mechanically and in material means. Let me conclude by describing what I think an orchestra should be. In the first place, it should be permanent, connected preferably with an opera house, and having a pension scheme for members who have served a certain number of years. The members should be liable to dismissal by the conductor for incompetence or slackness. It should be carefully drilled—and I don't see why the leader should not take a part in this training—and its ensemble is always perfect. Berlioz said that no section of an orchestra should be allowed to take place in an ensemble before it has been heard and severely examined separately. It should always play perfectly in tune (this is always possible if players take precautions and keep their instruments warm). Perfect ensemble and perfect intonation are the mere beginning; then an orchestra must be able to play piano with every possible nuance; then, a real artist must train the orchestra in truth of expression for every part of its work to be performed. And then we come to one fundamental test of good orchestral playing, *rhythm*. I said at the beginning that the word 'orchestra' means in the Greek 'dancing place.' Now, with a first-class orchestra and conductor, the music always dances itself along. There is no mistaking this springiness, this dancing elasticity of rhythm. Given perfect ensemble, perfect intonation, and truth of expression, then the final crown of a good orchestra is this dancing magic which transforms the whole material of sound into pure ecstatic motion; but it is the rarest thing to hear. As an example of what can be done by training we have only to hear the Berlin Philharmonic Orchestra.

W. J. TURNER.

'JOURNEY'S END.'

By a Blind Listener.

From the Listener's End

If reticence is not always the soul of real tragedy, it certainly is in the case of *Journey's End*, or at least, in the concluding passages of that fine play. Yet, no doubt, it was just this very artistic restraint which presented the greatest difficulty to the B.B.C., when the broadcast production was considered. People who had previously witnessed the theatrical performance must have felt some apprehension as to the nature and extent of the intended 'adaptation.' Would the B.B.C. weaken the dialogue by expansion, or would the device of a narrator shatter the delicate continuity of the play with such aids to imagination?

The wounded Raleigh is being carried into the dug-out? After all, the pleasantest thing in the world is going to be unpopular if it cuts right across the canvas on which all concerned try to paint the picture with the playwright's strong colours. Yet, save for Stanhope's needlessly added line, 'I'm fiddling about with my revolver,' which sounded feeble and unconvincing, surely the whole production was a masterpiece of radio technique.

There is one question I would like to ask however, and it is in regard to the machine-guns. Why did the machine-guns sound more like motor-car engines? What a pity these effects could not have been reproduced as faithfully as the actors delivered Mr. Sherriff's goods!

DR. J. L. WARDEN

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PROGRAMME

10.15 A.M. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. FRIERLANDOLPH: 'The Revival of Quilting'

1.0-2.0 LIGHT MUSIC

MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

3.30 A BAND CONCERT

GARDA HALL (Soprano)

THE CHAMPION BAND, METROPOLITAN
POLICE 'W.' or HEIXTON Division
Conducted by H. A. BRISTOLTON

Morce M. Hare, Op. 51 Schubert
Characteristics 'The Wedding of the Rose'
Jensel

5.30 GARDA HALL

Synov's Song Kjerulf
By the sea (The Seraglio) M. O. R.

HALVDAN KJERULF was one of the earliest to give Norwegian music a place of its own in the concerts of Europe. In his youth Norway was in the throes of its own struggle for freedom. His father had an important official post and he himself was intended for a legal career. But on the death of his father in 1840, when young Kjerulf was twenty-five, he threw himself wholeheartedly into music as a profession, and published the first of his songs before he had any real instruction. Grieg owed a good deal to his support and encouragement, and something of the same simple sincerity which we recognize in his work is to be found in Kjerulf's. He was at his best as a composer of vocal songs either for solo voices or chorus, and, in setting forth something of the national sentiment, many of these are still held in affection and reverence in his own country. His death in 1898 was made the occasion of something very like national mourning.

4.0 Speech by the Earl of ELGIN, C.M.G.

at the opening of

THE HENDON CENTRAL LIBRARY
Relayed from The Town Hall, Hendon

4.20 CONCERT (Continued)

GARDA HALL
Homeward to You Eric Coates
Laughing Song ('Mignon Lescart') Amber

5.0

Selection, 'Songs of the Hebrews'
Kennedy-Fraser
Excerpts from Offenbach's Operas
arr. Winterbottom

4.45 Orchestral Selection

Conducted by CHARLES WILLIAMS
Relayed from DAVEN'THEATRE, Croydon

5.15 THE CHILDREN'S HOUR

'THE TWELVE DANCING PRINCESSES'
(Drama)

Made into a Play for 11 M. JEAN
Never

With Music by DONALD ARMOUR

Played by THE GRESHAM PARKINGTON QUINSET

6.0 Musical Interlude

6.15 'The First News

TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN PIANOFOORTE SONATAS

Played by

EDWARD ISAACS

Sonata in C, Op. 53 (concluded) ('The Waldstein')
Molto adagio, Rondo (Allegretto moderato)

7.0 Mr. BART MAINE 'Next Week's ENTERTAINMENT'

NEW EDITION WITH TONIC SOL FA ARRANGEMENT

A BICYCLE MADE FOR TWO

DAISY BELL

Written & Composed by
Harry Dacre

SUNG BY
Miss Katie LAWRENCE



DO YOU REMEMBER THAT?

Only the post-war generation will fail to recognize the original cover of 'Daisy Bell,' one of the greatest song-hits of the music era. Daisy and her song have since reappeared for three-quarters of an hour in the programme to be broadcast this evening at 7.30.

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

7.30

'I Remember That'
By DEANE McCULLOCH
It might mean

(a) 'I remember that Gladstone said we had a tendency to—'

(b) 'I remember that we were awfully keen about—'

(c) 'I always remember that my Father told me—'

Whereas, it is none of these, but merely,

'I remember that'

'Come into the garden, Maud'

'On a bicycle made for two'

'These were the songs my Mother sang'

And we'll sing 'em tonight, for you!

8.15

A CONCERT

NINO MAUDINI (Tenor)

THE GRESHAM PARKINGTON QUINSET

Three English Dances Quilting

WELL and honourably known not only in his own country, but abroad too, as a composer of many really beautiful songs, Roger Quilting is no less thoroughly at home in composing for the orchestra.

Although the subjects he chooses, and his treatment of them, are in every way as English as the work of any native composer, the great part of his musical education was carried out in Germany, at Frankfurt. Iwan Knorr, one of the most distinguished teachers of the generation which has just passed, was his master for composition, and to the very thorough training on which the German schools insist Quilting no doubt owes the ease and certainty with which he deals with the orchestra.

He first came into prominence as a composer of Shakespeare songs; soon after his return to this country, the songs from Twelfth Night and As You Like It drew wide interest, not only for their finely lyrical qualities, but for the way in which they captured something of Shakespeare's own English spirit. For the most part settings of the finest English lyrics, his songs have appealed to all the best singers of our time, and the late Gervase Elwes, to name only one distinguished instance of a singer who chose only the best music, was a sincere admirer of Quilting's work.

These Three English Dances, a fine example of his melodious and graceful style, are scored for quite a small orchestra. A comparatively early work, it made its first appearance at a 'Prom' in 1910.

AND MAUDINI

Le fontaine (The Fountains) (In Italian)
Italian Serenade (In Italian)
Chanson (In Italian)

QUINSET

Tranquillum and Allegro

Pugman, arr. Kjerulf

NINO MAUDINI

O joleo moravaglia (O fair Wonder) Tenor
A Marchese (On the shining Sea) Tenor

QUINSET

Wells, 'Larenta' Tenor

9.0 'The Second News'

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9.20 Mr. GERALD BARRY: 'The Week in London'

9.35 A Musical Comedy Programme

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSKEL

VIVIAN CHATTERTON (Soprano)

9.35-12.0 DANCE MUSIC

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Zelbo

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Munchester Programms continued from page 671.

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9.24 S.B. from *Lundula*

9.35 'Cousin Sarah's Quilt'

▲ One-Act Play of Lancashire Life

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2BE BELFAST

LISTENING WITH JANE

Cont. need from page 6

circle; but Jane, extremely present minded, in her prayer, as she would before taking her seat in church.

I all her the naive type. She has a vivid child-like imagination. As soon as she enters the changing-room she is actually in church. I am not sure that I have not seen her fumbling in her pocket for the collection money! And how thoroughly she enjoys herself! From the bottom of my heart I envy her.

She comes in occasionally at the theatre. The musical part of the program she does not like, but she likes the comedies, and other parts a good deal for her. Perhaps Sir Oliver Lodge is her favorite. Perhaps it is, perhaps it is possible for what has been heard as the "legend" between the guests at *The Radio Jones* before we did not in the program and a series of friends. I see a picture of the wires tonight. "On the wires" is a story by. The vision of Sir Oliver "on the wires" with a retort in one hand and a cigarette in the other, and balancing a chair on his head, is the story of the children having heard him say a very strange

[illegible]

I hope she is a type. I hope that the wireless wear define the type. It may, I think 'faint, at the wireless,' ought to be filmed—in case.

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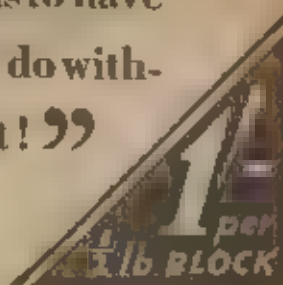
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Bristol Radio Week—Continued from Page 659.

A RELAY FROM BRISTOL'S LITTLE THEATRE.

Famous Women in West Country History A Concerto by Dr Arne An Englishwoman's Experiences in Siam
The Story of Calshot Lecture Recital of Welsh Folk Songs.

MR FROMM TYLER, whose plays *The Woman Who Was Enchanted* and *The Story of Calshot* have been heard by listeners, has written a new play in one act entitled *Smooth Crossing*, which will be broadcast on Thursday December 11 at 10.15 p.m. This play will be presented by the Little Theatre Company in The Little Theatre. It has all the charm of Mr Fromm Tyler's earlier work, and it gives a great deal of scope for artistry of a subtle kind. There are only two characters, the Passenger and the Other.

MISS N. LINDA LARDING, who has charge of the City Archives, gives a talk on Thursday December 12 at 3.45 p.m., on 'Notable Bristol Women.' In the fourteenth century the women of Bristol are said to have risen in defence of ancient privileges and, side by side with the angry troops, opposed the Lord of Berkeley and his troops. It is known that the wives of famous merchants conducted domestic and business affairs with skill and success during the absence of their husbands on distant enterprises. Their memory is preserved in Corporation archives and memorials which may be seen to this day in Bristol churches. Mabel Draper and Joanna Jay, Joanna Brook, or Mary Ramsey are so remembered. In the seventeenth century Dorothy Hazard led the women of Bristol into the fierce light of battle and siege during the Civil War. Since their day, in more peaceful settings, the names of notable and famous women shine out of the pages of the city's later history.

Beautiful Mary Robinson, Stern's 'Eliza,' Hannah More and Anne Yeasley, Lady Byron and Mary Carpenter, the Frickers, Winkworths and Mary Chibb, are a few of those whose names are prominent in Bristol's story.

'STEEP HOLM'

Notes from Southern Stations.

THE Birmingham Symphony Orchestra, conducted by Joseph L. S. Victor Hely-Hutchinson, pianist and composer, will play a concerto by Dr Arne, whose work is enjoying a well-merited revival at present, and also a piece entitled *The Young Idea*, of his own composition.

SIAM is a little kingdom which lies between Indo-China and Burma. Up to about the beginning of the twentieth century it was a country scarcely heard of in Europe generally, and even today it is not at all well known. Yet it has centuries of history to look back upon—some of it very stormy. Siam is the only country of Further India that governs itself. Its ruler now has an eye upon education and general progress, and his kingdom is making rapid strides towards modernization according to Western ideas. The talk by Mrs. C. Mountain is to broadcast from Bournemouth on Thursday, December 12, on an Englishwoman's experiences in Siam, is on personal knowledge of that country since the Great War.

THE name of Calshot Castle has become almost a household word since it was brought into prominence by the recent Schneider Trophy flying competitions. As one of the principal bases for the training of the Royal Air Force and as an important link in the chain of wireless signalling stations on the south coast of England, it is one of the best-known landmarks in the Solent seascape. But there are few people who have any knowledge of its eventful history. On Tuesday December 10, Col J. H. Cooke, of Southsea, will give from Bournemouth some interesting details of the vicissitudes connected with the story of Calshot.

THE Welsh Interlude from Cardiff on Tuesday, December 10, at 7.0 p.m., will be a short Lecture Recital of Welsh Folk Songs by the Rowlands-James Folk Song Quintet. This quintet has visited the principal towns and valleys of South Wales, and the members wear period costumes dating from the fourteenth to the early eighteenth centuries. Many of their performances have been done in connection with the Welsh Y.M.C.A. Educational Council and the Joint Committee for the Promotion of Educational Facilities in the South Wales and Monmouthshire Coalfields. Madame Rowlands-James has done a good deal of original work in recovering folk songs and many of her finds will shortly be published. This interlude will be the main item for Welsh listeners during Bristol Radio Week. It is interesting to note, however, that a special Cardiff Week will be held in the New Year.

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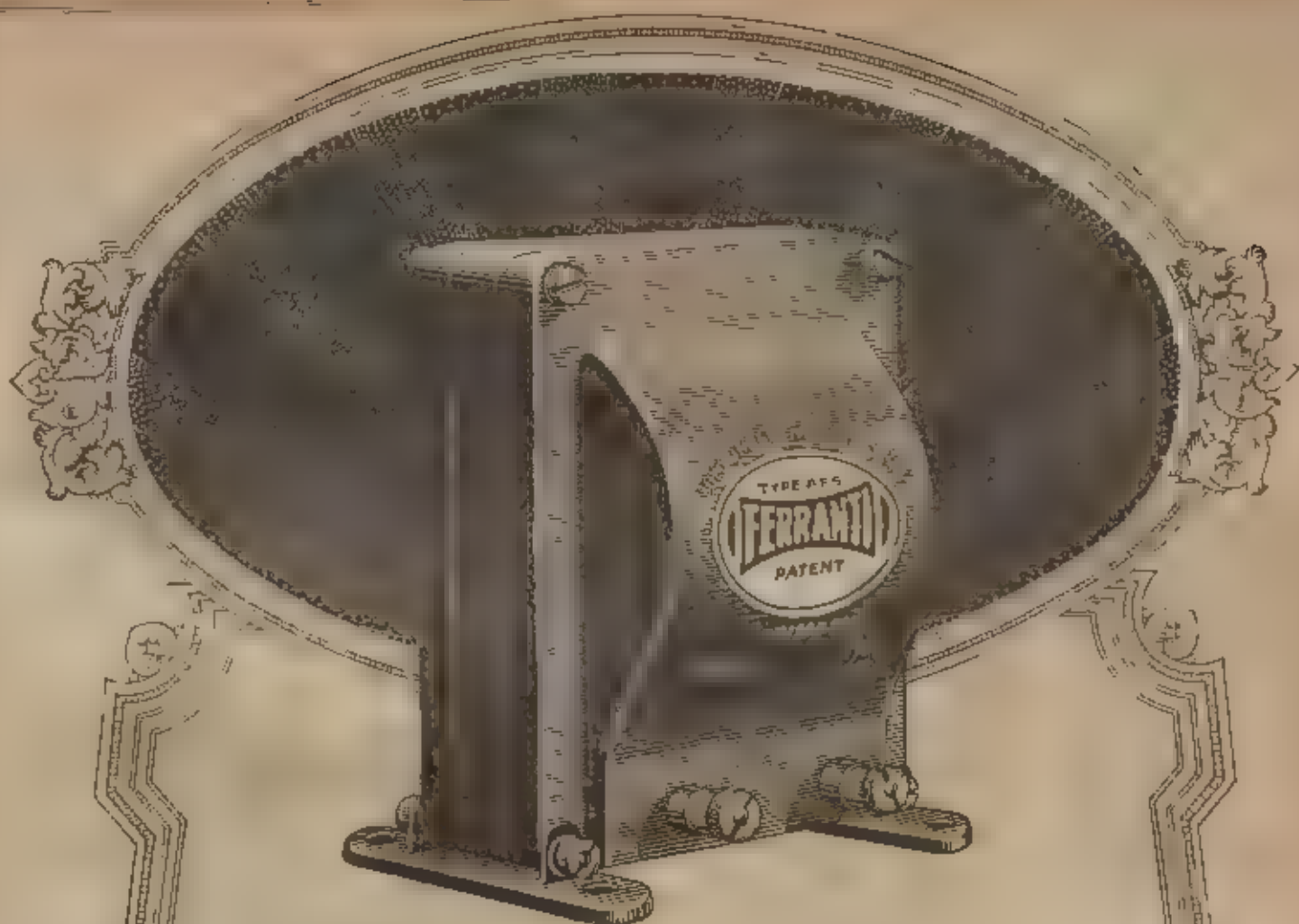
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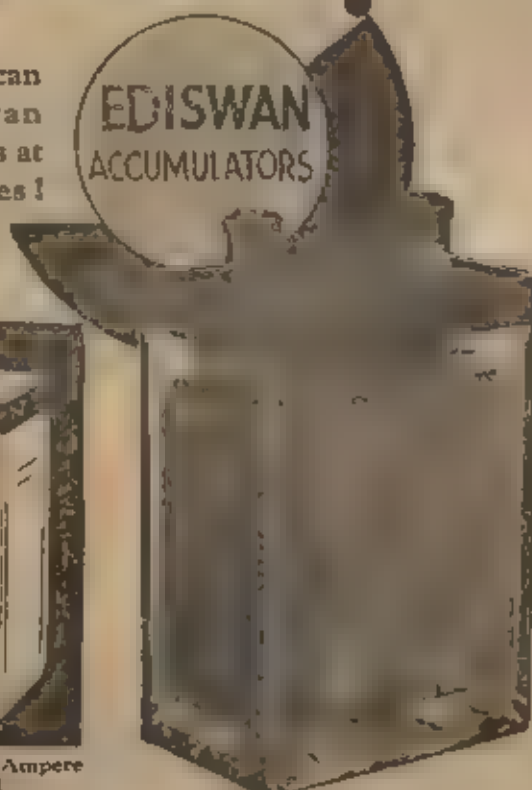
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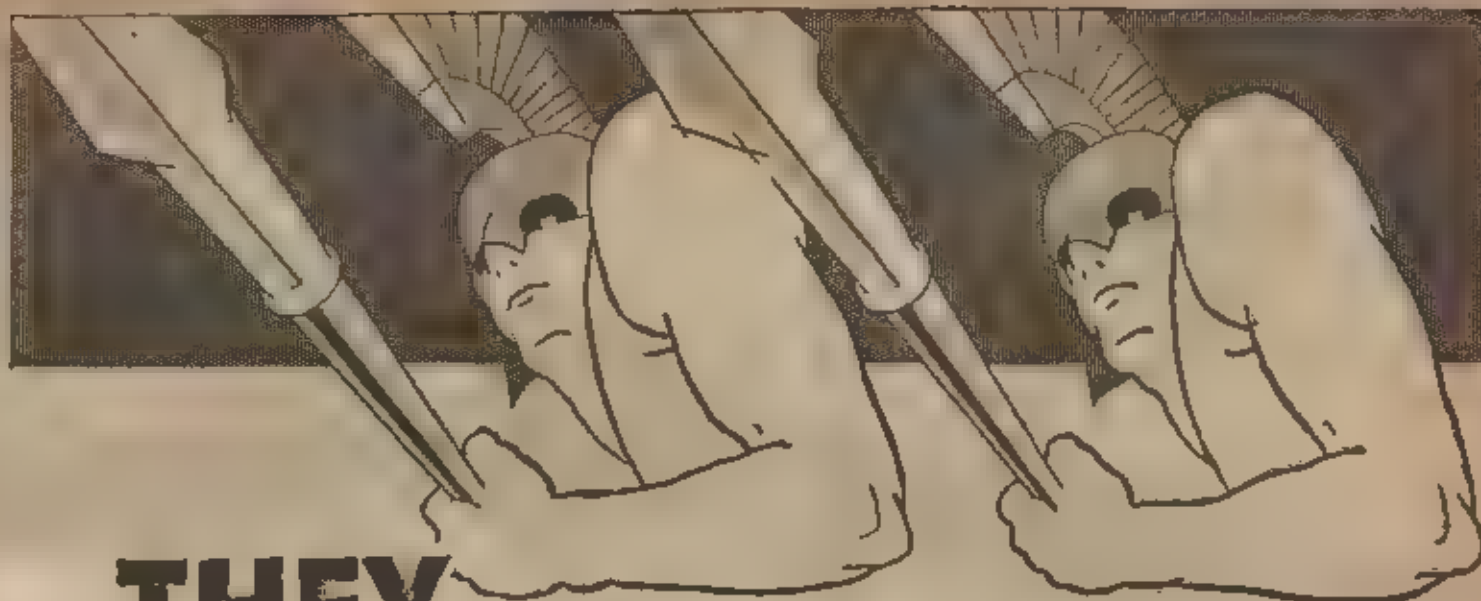
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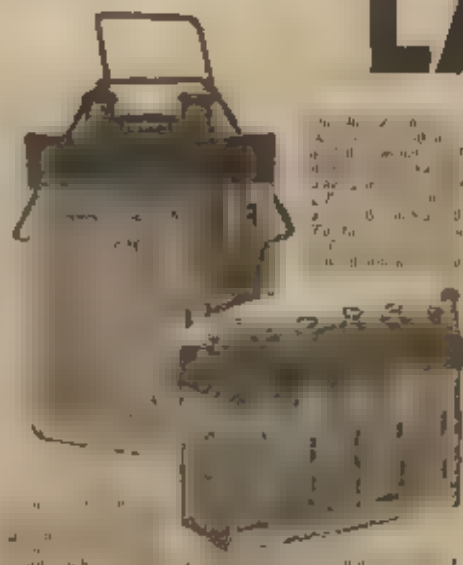
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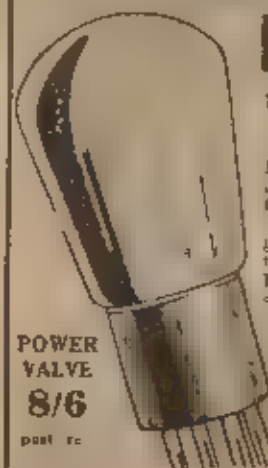


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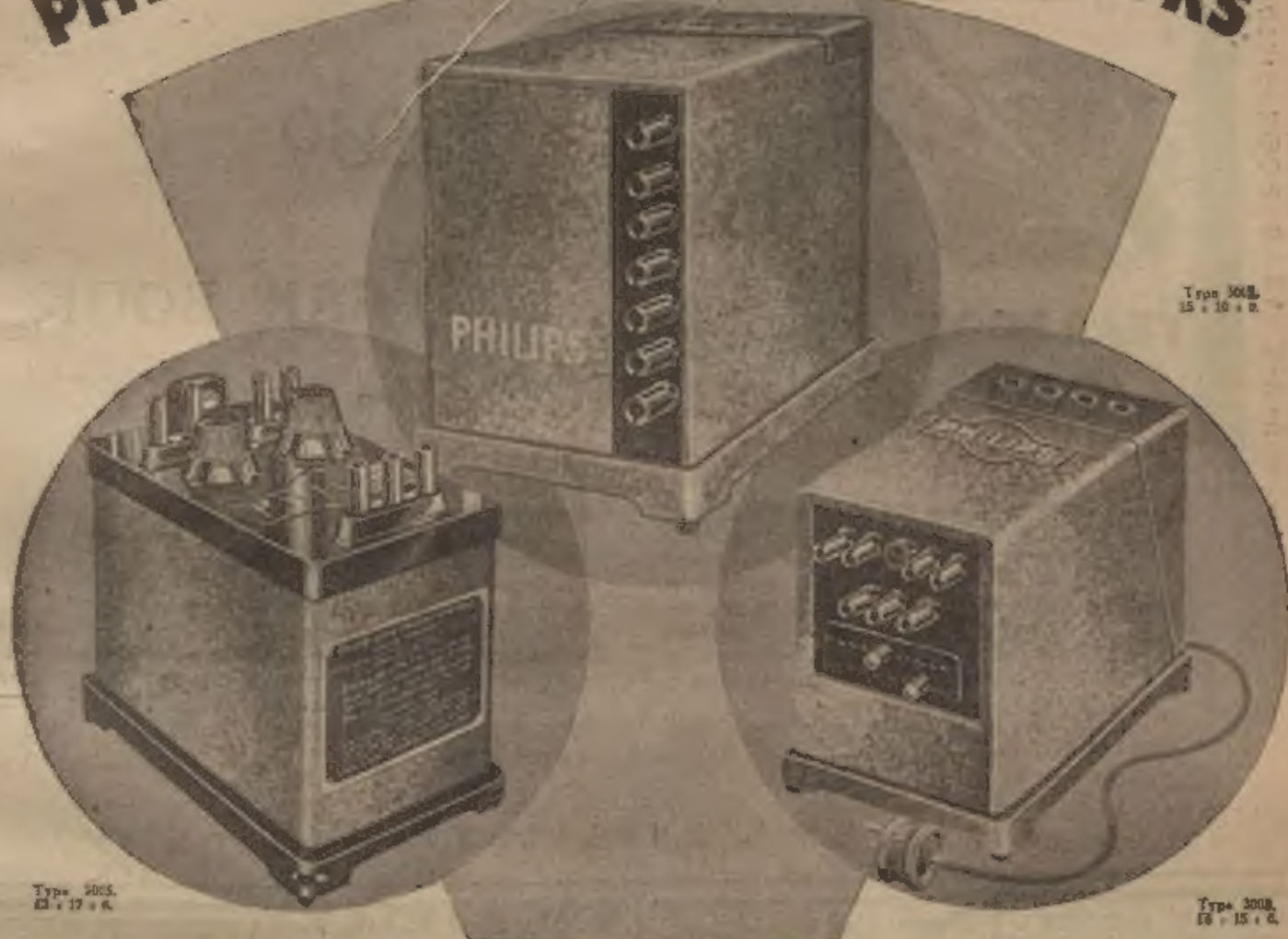
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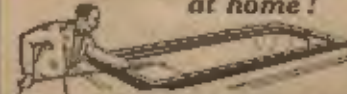
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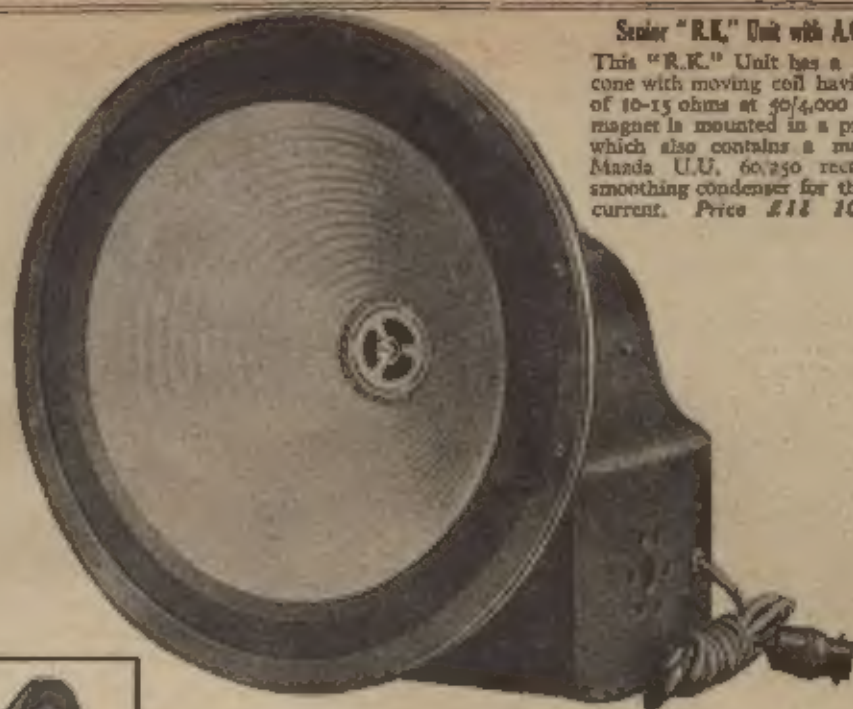
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1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 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3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061



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