

THE BROADCAST PROGRAMMES FOR DECEMBER 8-14

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 323.

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

DECEMBER 6, 1929.

Every Friday. TWO PENCE.



Sir EDWARD ELGAR, O.M.

## TWO OUTSTANDING EVENTS.

On Monday, December 9, Sir Edward Elgar, Master of the King's Music, will conduct a concert of his own works, sung by the St. George's Choir, from Windsor. Included in the programme will be a *Carol for His Majesty's Happy Recovery*.

On Wednesday, December 11, the eighth B.B.C. Symphony Concert will be relayed from the Queen's Hall. The programme will be entirely devoted to *Omar Khayyam*, a monumental choral setting, by Granville Bantock, of part of the famous 'Rubaiyat of Omar,' the Persian scientist who was born in A.D. 1123.



GRANVILLE BANTOCK.

## A LISTENER'S DIARY OF THE WEEK.

In order that listeners may make notes of items which they specially want to hear, we publish below a skeleton diary of the week: other favourite items may be noted in the space provided.

### Sunday, December 8

- 9.5 Concert by London Chamber Orchestra (London)
- 4.0 Oratorios by Spohr and Schumann (5GB)

### Monday, December 9

- 8.0 Elgar's Music from Windsor (London)
- 8.0 Cheltenham Town Hall Concert (5GB)

### Tuesday, December 10

- 9.40 Vaudeville (London)
- 8.30 Frank Mannheimer and the International String Quartet (5GB)

### Wednesday, December 11

- 8.0 Thomas Beecham conducts (London)
- 8.0 Vaudeville (5GB)

### Thursday, December 12

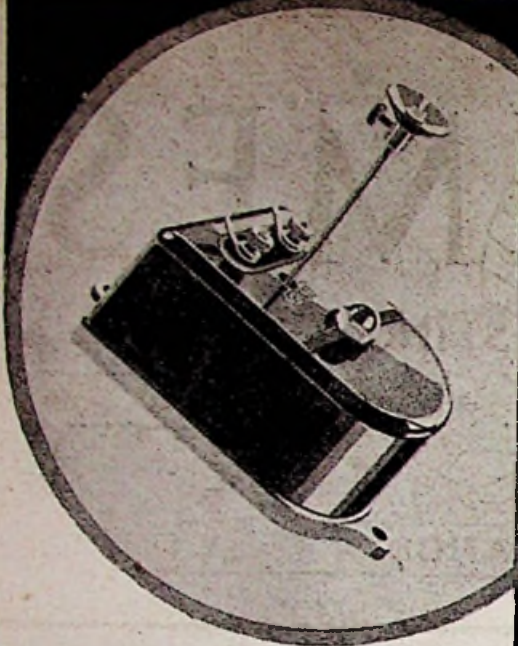
- 9.20 United Association of Great P...
- 10.15 *Love in Greenwich Village* (5GB)

### Friday, December 13

- 10.15 *Love in Greenwich Village* (London)
- 8.0 Quartet Scenes from Shakespeare (5GB)

### Saturday, December 14

- 8.0 A Covent Garden Concert of 1883 (London)
- 8.30 A Sibelius Symphony (5GB)



**MOVING-COIL  
QUALITY —**

*from the*

**LISSEN**  
FOUR-POLE

**ADJUSTABLE BALANCED  
ARMATURE UNIT**

The Lissen 4-Pole Balanced Armature Unit brings something approaching loud-speaker perfection within the reach of everybody who owns a radio set. You can build any type of cone loud-speaker with it; you can use it with a big baffle board, or put it in a cabinet. You can build a linen diaphragm loud-speaker with it, or you can buy it completely assembled and ready to connect up to your set. It has a fine adjustment, and you therefore get the utmost volume from it without chatter.

Obtainable from all radio dealers; insist upon hearing Lissen before you buy.

**PRICES**

In brown moulded case, with attachment for fitting to any type of cone. **PRICE 12/6**

Cast aluminium Chassis, specially designed to give the best results from the unit. **PRICE 7/6**

13-in. cone for use with the above, **2/6**

**COMPLETE ASSEMBLY OF  
LOUD-SPEAKER UNIT,  
CHASSIS AND CONE. PRICE 22/6**



**CURRENT  
FROM YOUR MAINS  
BETTER THAN BEFORE**

The current you get from Lissen Batteries is the purest form of current you can get for radio. But if you want to use an eliminator, use a Lissen Eliminator. You'll then get current from your mains smoother, steadier, better than before. There are 4 types of Lissen Eliminators: one of them will almost certainly be just right for your set. Tell your dealer what voltage your mains supply is and whether it is A.C. or D.C.; tell him what output you require, or what valves you are using, and he will demonstrate for you the Lissen Eliminator to suit your needs.

**TYPES AND PRICES**

<b>D.C. MODEL "A"</b>	<b>D.C. MODEL "B"</b>
Employs 3 H.T. + 1 tapping; H.T. + 1 giving 80 volts for H.G. valves; H.T. + 2 giving 60 volts at approx. 5 mA for detector valves; H.T. + 3 giving 120/150 volts at 12 mA.	Employs 3 H.T. + 1 tapping; H.T. + 1 and H.T. + 2 are continuously variable (by means of two control knobs) and capable of giving any desired voltage up to 120/150 volts at approx. 20 mA; H.T. + 3 giving 120/150 volts at 12 mA. For power valves.
<b>PRICE .. 27/6</b>	<b>PRICE .. 39/6</b>

Models working on 100/110 Mains Voltage give output voltages of approximately 60 per cent. of above values.

**A.C. MODEL "A"**

Tappings as in D.C. Model A.

LN 576 for A.C. Mains voltage .. .. .	200-210
" 577 .. .. .	220-230
" 578 .. .. .	210-250
" 639 .. .. .	100-110
<b>PRICE .. .. .</b>	<b>£3 : 0 : 0</b>

**A.C. MODEL "B"**

Tappings as in D.C. Model B.

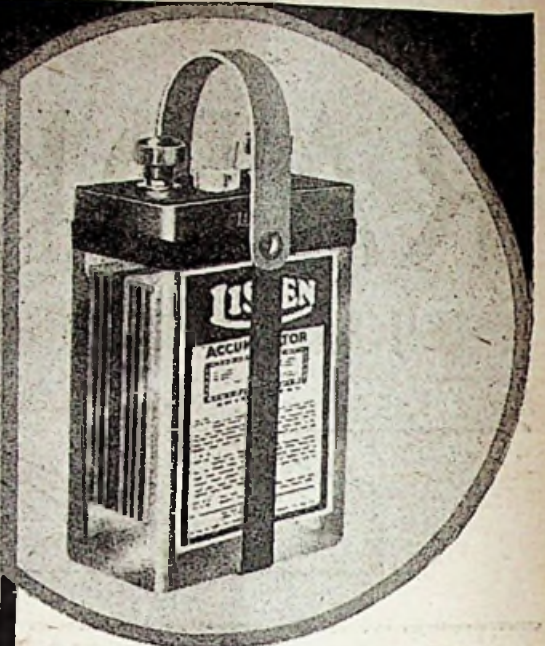
LN 579 for A.C. Mains voltage .. .. .	200-210
" 580 .. .. .	220-230
" 581 .. .. .	210-250
" 640 .. .. .	100-110
<b>PRICE .. .. .</b>	<b>£3 : 15 : 0</b>

**LISSEN**

**ELIMINATORS**

**LISSEN LTD., WORPLE ROAD,  
ISLEWORTH, MIDDLESEX**

Managing Director: T. N. COLE.



**FREE  
CARRIER  
SUPPLIED**

One more triumph of Lissen production—the Lissen L.T. Accumulators. Here is a complete range of high efficient Accumulators, sturdily built by Lissen to give absolute satisfaction in use and long life. These accumulators are designed to give absolutely trouble-free service. The plates of all are very thick, the containers are strongly made, and the general appearance and finish of Lissen L.T. Accumulators is far in advance of usual standards. Every Lissen Accumulator is supplied complete with strong carrier.

Lissen Accumulators will hold their charge without deterioration for an exceptionally long time.

**LISSEN  
ACCUMULATOR**

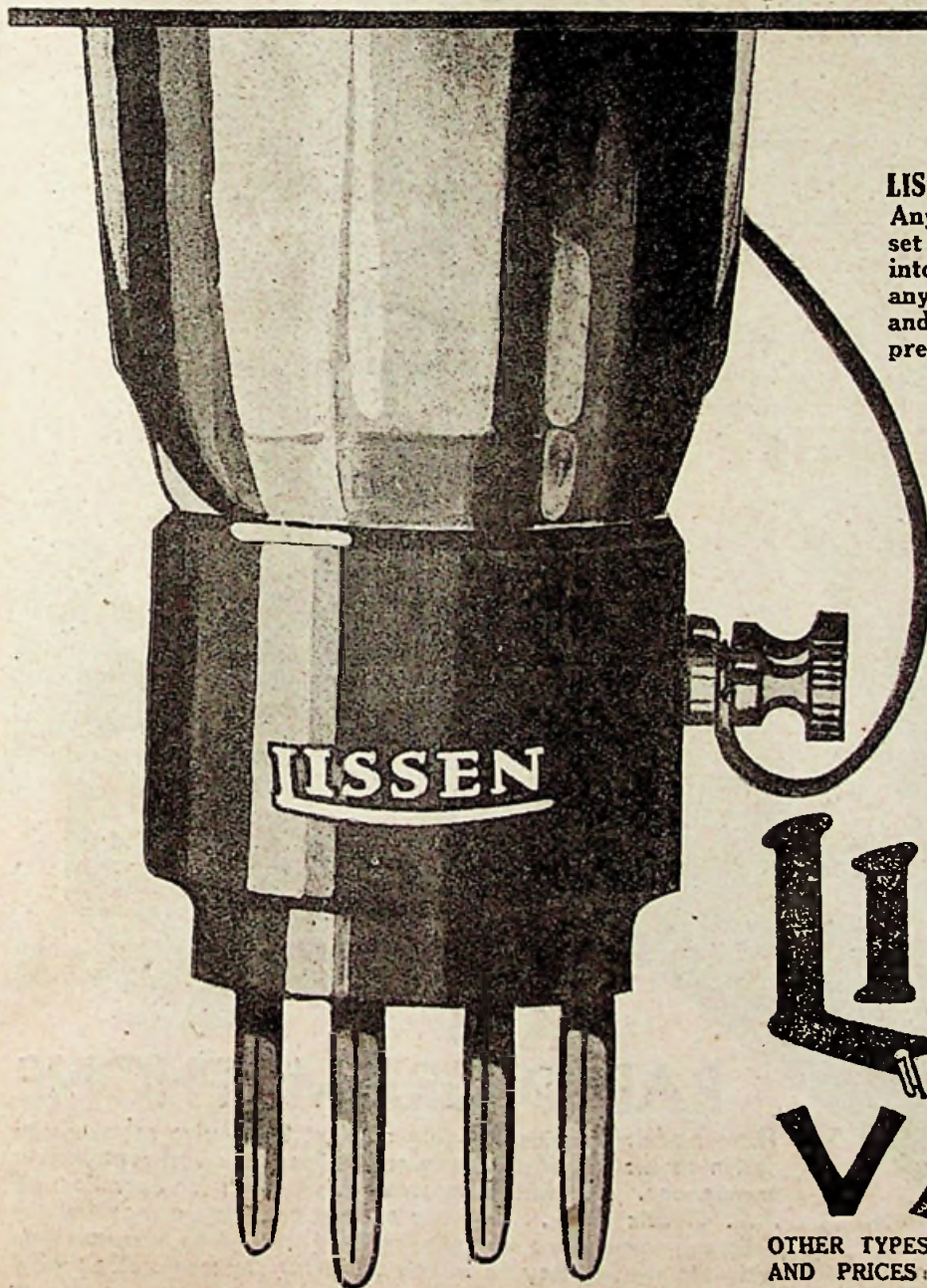
**PRICES**

**Type G.M. Two-Plate Type, Glass Containers.**  
 L.N.503 2-Volt 20 Amp. Hours, 4/6  
 L.N.504 2-Volt 45 Amp. Hours, 8/6  
**Type C.P. Celluloid Containers.**  
 A good general purpose accumulator.  
 L.N.507 2-Volt 20 Actual Amp. Hours, 9/6  
 L.N.508 2-Volt 30 Actual Amp. Hours, 11/6  
 L.N.509 2-Volt 40 Actual Amp. Hours, 13/6  
**Type G.S. Multiple Plate Type, Glass Containers.**  
 L.N. 500 2-Volts 20 Actual Amp. Hours, 9/6  
**Type C.S. Really Unspillable Celluloid Container with Special Insulated Terminals.**  
 L.N.506 2-Volt 20 Actual Amp. Hours, 14/-



*A new valve for  
any set with one  
stage only of L.F.*

**YOUR PRESENT BATTERIES WILL DRIVE THIS  
POWER PENTODE  
AND GIVE YOU DOUBLE VOLUME**



**LISSEN'S NEW POWER PENTODE—battery driven!**  
Any two-valve set becomes at once a fine loud-speaker set when you put this new Lissen Power Pentode into it. You can use this Power Pentode Valve in any set with one stage only of L.F. amplification and you will get full loud-speaker volume on stations previously weak.

And you do not need to make a single other change in your set—you do not need more H.T. current—as long as you have at least 100 volts available—nor does this extra volume that you get cost you any more in running expenses. Because Lissen have produced at last a Power Pentode that is battery driven—the only Power Pentode of its kind on the market, the only Power Pentode Valve that you can economically run off ordinary H.T. batteries. If you have a set with one L.F. stage from which you want more power get a Lissen Power Pentode Valve. **17/6** (2 Volt-Consumption only 7 MZA)

If you are wanting a lively detector valve, get The Lissen Valve H.L. 210. PRICE 10/6

**LISSEN**  
NEW PROCESS  
**VALVES**

**OTHER TYPES AND PRICES:**  
H.210. R.C. and H.F. 10/6.  
L.210. L.F. Amplifier, 1st Stage, 10/6.  
P.220. Power Valve, 12/6.  
All other types available shortly.

LISSEN LTD., Worples Road, Isleworth, Middlesex.  
(Managing Director: T. N. COLE.)

Factories also at Richmond (Surrey) and Edmonton.

# Hear **K-B** in your own home



## K-B RADIO GRAMOPHONE

These models combine a highly efficient three-valve set similar in design to the All-Mains Receiver, and an electrical reproducing gramophone. The whole apparatus is designed for operation off A.C. electric mains. Separate volume controls are provided for radio and gramophone reproduction, and the change over from one system to another may be effected instantly by means of a simple change-over switch.

Model K-B 167. 100-120 v. A.C. } 40-60 cycles. £49 10 0 including valves  
 Model K-B 168. 200-250 v. A.C. } and royalty.  
 Model K-B 182 (Battery model, with high-grade spring driven motor) £39 10 0 including valves, batteries and royalty.

K-B Reproduction lives  
 . . . . . it is Real

# before buying!

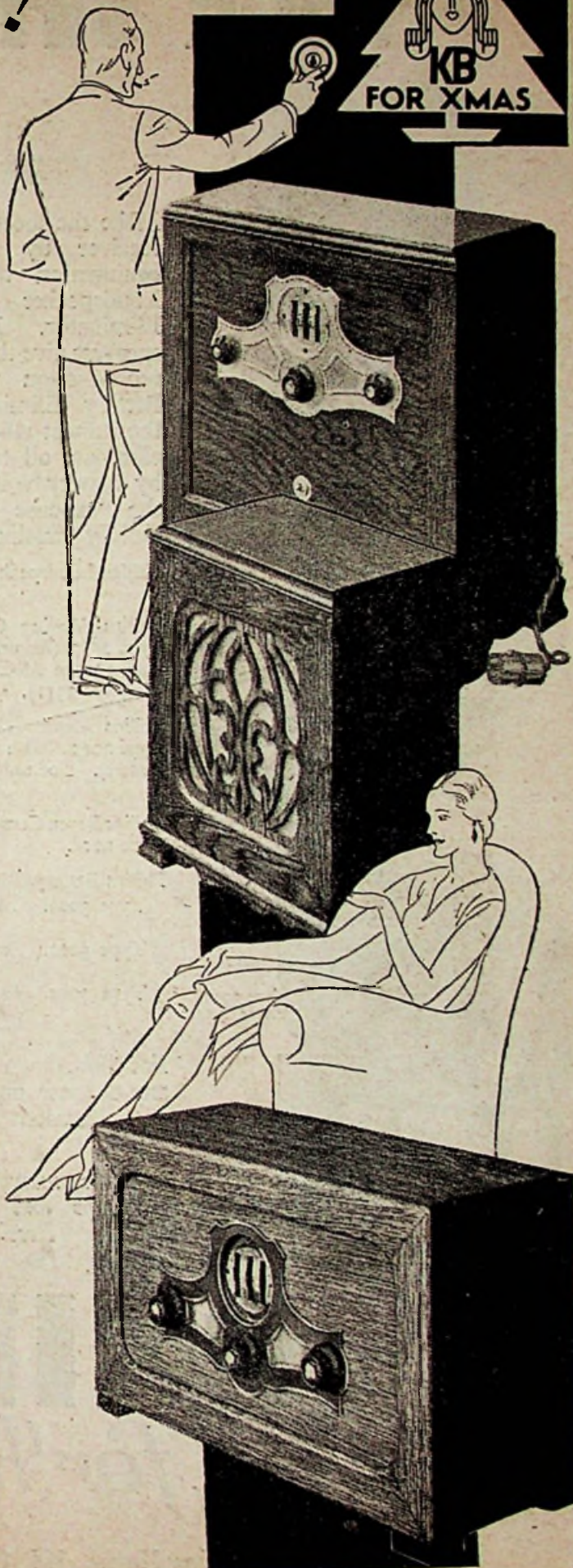
It's easily arranged. Just send us the coupon, and we will instruct your nearest K-B dealer to get in touch with you and give you a demonstration in your home. No obligation—just an opportunity to test K-B realism.

K-B 161 and 169. The KOLSTER-BRANDES All-Mains Three-Valve screened-grid Pentode Receivers, designed for operation off A.C. electric supply mains. Including valves and royalty, £17 10 0.

K-B 163. THE HIGHLY SELECTIVE KOLSTER-BRANDES Three-Valve screened-grid Receiver. With Pentode valve, £10 15 0 (including valves and royalty). With Power valve £10 2 6 (including valves and royalty).

K-B 72. The latest KOLSTER-BRANDES cone speaker. Oak Cabinet £5 5 0. Mahogany or Walnut £6 6 0.

All K-B products costing £5 or more can be obtained on Simple Hire Purchase Terms.



HERE IS THE KOLSTER-BRANDES PROGRAMME TO BE BROADCAST, FROM TOULOUSE SUNDAY, DEC. 8, 1929 (380 metres, 6-8 p.m.)

1. MARCH	-	Danubia	-	F. Wagner
2. GRANDE VALSE	-	Ravissement	-	P. Leduc
3. GRANDE VALSE	-	Patrouille Enfantine	-	L. Ganns
4. OVERTURE	-	Le Devin du Village	-	L. J. Rousseau
5. SELECTION	-	Manon	-	Massenet
ENTR'ACTE: GRAMOPHONE MUSIC				
(i)	La Cabeza del Italiano	-	-	Scatasso
(ii)	La Biba del Ta Boris	-	-	Canaro
(iii)	Dans un Sourire	-	-	Benatzky
(iv)	L'ame de nos Guitares	-	-	Bianco
(v)	Adoracion	-	-	Bianco
(vi)	Naviencia	-	-	Cascioto
6.	BALLADE EXPRESSIVE	-	-	Caludi
7.	RIGAUDON	-	-	Pierre Kunc
8.	SELECTION	-	"Madame Butterfly"	Puccini
9.	WALTZ	-	Temptation	Ch. Ancliffe
10.	EL PASSO	-	Marche Espagnole	Razigade

## Kolster-Brandes

BRITISH MADE BY BRITISH LABOUR

Please send me name of nearest K-B dealer who will arrange a demonstration at my home.

Post to KOLSTER-BRANDES LTD., Cray Works, Sidcup, Kent.

NAME \_\_\_\_\_ R.T. 6/21

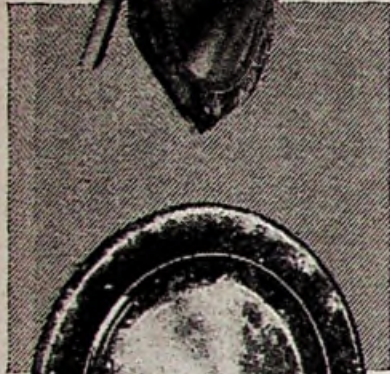
ADDRESS \_\_\_\_\_

TOWN \_\_\_\_\_ COUNTY \_\_\_\_\_

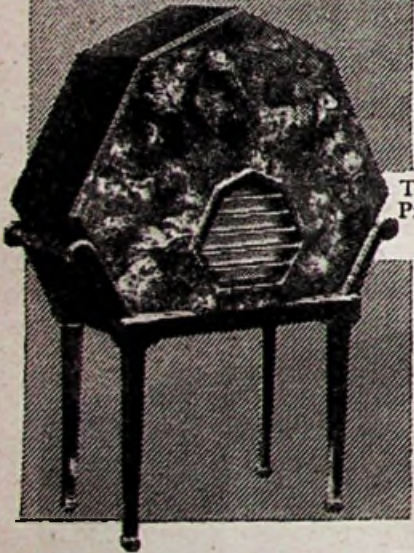
# HEAR HOW GOOD YOUR SET CAN BE



Type 2016  
Price £2-10-0



Type 2007  
Price £5-5-0



Type 2013  
Price £14-14-0

Make the most of your radio receiver by using it in conjunction with a Philips Loudspeaker and Battery Eliminator. Philips Loudspeakers give the most perfect reproduction while Philips Battery Eliminators ensure the utmost efficiency. They eliminate all trouble caused by battery voltage-drop, and the expense of renewing rapidly wasting batteries.

Philips Loudspeaker Type 2007. Price £5-5-0

Philips Moving Coil Loudspeaker Type 2013 (for use with Philips de luxe 4-valve All-Electric Receiving Set Type 2511). Price £14-14-0

Philips Moving Coil Loudspeaker, Type 2011 (with step-down transformer). For universal use. Price £15-15-0

Philips Seven Cornered Loudspeaker Type 2016. Price £2-10-0

Philips Battery Eliminators.

Type 3009. For A.C.Mains. Price £5-15-0

Type 3002. For A.C.Mains. Price £5-10-0

Type 3005. For D.C.Mains. Price £3-17-6

Type 3009  
Price £5-15-0



Type 3002  
Price £5-10-0



Type 3005  
Price £3-17-6



For 10/- down you can have any of these on Philips Easy Payment System.

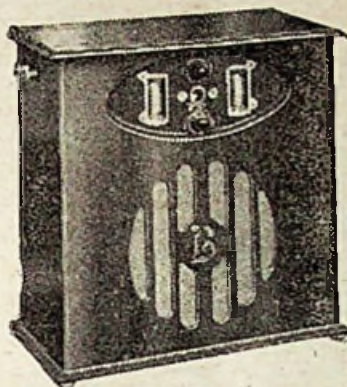
*Made by the manufacturers of Philips Electric Lamps and Philips All-Electric Receivers.*

# PHILIPS

*for Radio*

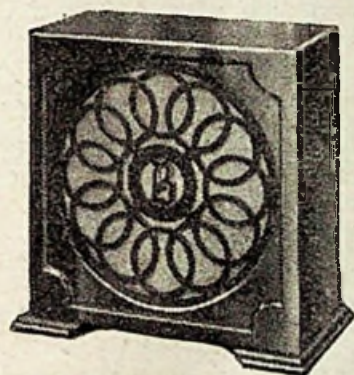
Philips Radio, Philips House, 145, Charing Cross Road, London, W.C.2.

# The 'Peke' of Perfection



## The Brown Receiver

Forty-one stations have been received on the wonderful Brown Receiver—in less than an hour! Only by putting into it the finest components that money can buy and the use of a carefully-balanced circuit is such wonderful performance possible. Ask your Wireless Dealer to show you what value you get for your money—a 30/- Brown Transformer, Polar Variable and T.C.C. Fixed Condensers, Brown Dual-wave Coils. No wonder the Brown Receiver has such marvellous range and gives such pure reproduction! There are four models to choose from—Type A. (for battery operation) £12 7s. 6d. Type A.M. (for mains operation) £20 10s. Types B. and B.M. £9 7s. 6d. and £17 10s., respectively. All models also supplied in kit form at slightly lower prices. N.B. The Brown A.C. Mains Receiver incorporates a new eliminator circuit (patent applied for) designed by Mr. S. G. Brown, F.R.S.



## Brown Duplex Loud Speakers

No Radio development of recent times has caused such a stir as the introduction of the new Brown Duplex Loud Speakers. The instant success attained by these—the greatest loud speaker achievement of Mr. S. G. Brown, F.R.S., pioneer of sound reproduction—is entirely due to two new principles which they incorporate—the new Brown "Vee" Reed and the new Brown Duplex Diaphragm. The result is a far more realistic reproduction than has ever been heard from a loud speaker before. Hear Brown Duplex Loud Speakers at any Radio Dealer's—there are three models: V.10, £5 10s.; V.12, £7 10s.; V.15, £12 10s.



## The Brown "Vee" Unit

The "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 reproduces the entire harmonic scale so faithfully. It is impossible to overload it. It cannot chatter. It cannot distort. Anyone can assemble the "Vee" Unit to the Cone and Chassis in three minutes and have a complete loud speaker for only £2. The "Vee" Unit costs 25/- and the Chassis 15/-. There is also a handsome Honduras Mahogany Screen, price 42/-, on which you can mount the "Vee" Unit, and thus have a complete loud speaker which your friends will covet.

**FREE!**

All Brown Products can be obtained on easy payments. Ask your Dealer for details, or write for FREE descriptive literature to: S. G. Brown, Ltd. (Dept. "A"), Western Avenue, N. Acton, London, W.3.

# Brown

## RADIO PRODUCTS



"British as Britannia"

# FOR DEPTH OF TONE



IT'S depth of tone that makes music stir the hearts of men—it's depth of tone, made possible by Six-Sixty Valves, that preserves the living reality of music in wireless reception—it's that depth of tone, coupled with real reliability, that makes Britain's leading Set Manufacturers standardise Six-Sixty Valves in their Receivers.

Write for illustrated leaflet containing full particulars of complete range of Six-Sixty Valves, including A.C. Valves and Gramophone Amplifying Valves.

## SIX-SIXTY VALVES

SIX-SIXTY RADIO CO., LTD.

Six-Sixty House, 17/18, Rathbone Place,  
Oxford Street, W.1.

Telephone: Museum 6116-6117.

(Pte. Bch. Exch.).





There is preserved power put into the big cells of the Lissen battery by the Lissen Secret Process—power which lasts for months and months and months, flowing always steadily, noiselessly, sustainedly. There is never a trace of ripple in it, never a sign of hum.

This Lissen Battery yields the purest form of current known for radio. It keeps speech clear, gives definition to musical notes and by the very purity of its current individual instruments seem "spot lighted" in the way they are made to stand out.

Next time ask firmly for a Lissen New Process Battery and take no other. Obtainable at 10,000 radio dealers.

**PRICES.**

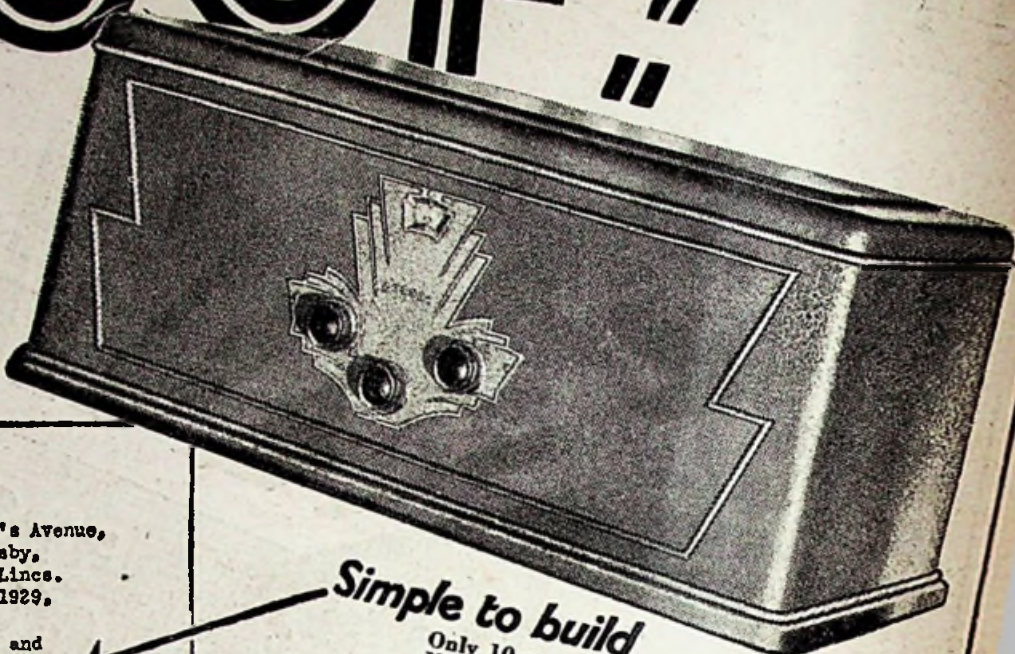
60 volt (reads 66) .. ..	7/11	100 volt (Super power) .. ..	22/-
100 volt (reads 108) .. ..	12/11	9 volt Grid Bias .. ..	1/6
120 volt .. ..	15/10	4½ volt Pocket Battery 5d. each.	
36 volt .. ..	4/6	(4/6 a doz.)	
60 volt (Super power) .. ..	13/6	Single Cell Torch Battery .. ..	4½d.

**THE SECRET PROCESS THAT PUTS POWER INTO YOUR SET**

**LISSEN LIMITED, WORPLE ROAD, ISLEWORTH, MIDDLESEX.** Factories also at Richmond (Surrey), and Edmonton (Managing Director: T. N. COLE.)

# PROOF!!

that the 1930 Cossor  
Melody Maker is the  
Season's finest Set!



"Selwyn"  
St. Helen's Avenue,  
Grimsby,  
Lincs.  
31st. Oct. 1929.

Gentlemen,

I procured a 1930 Melody Maker last week and assembled it on Saturday and, considering the fact that the new Set is so simple to construct and so easy to handle, I do not think there can be anything to beat it.

I got it into operation at about 7 p.m. and up to the present I have logged with certainty the following:-

- |            |               |                   |             |
|------------|---------------|-------------------|-------------|
| Nurnberg.  | Rome.         | Manchester.       | Bratislava. |
| Toulouse.  | Daventry 5GB. | Bucarest.         | Breslau.    |
| Barcelona. | Vienna.       | Witzleben.        | Stuttgart.  |
| Hilversum. | Belfast.      | Paris PTT.        | Toulouse.   |
| Barcelona. | Leipzig.      | Prague.           | Katowice.   |
| Hamburg.   | Turin.        | Munich.           | Madrid.     |
| Frankfurt. | Goteborg.     | Gleiwitz.         | Langenberg. |
| Dublin.    | London.       | Moravska Ostrava. | Oslo.       |

I have not done much on the long waves yet, but expect the results will be equally good. I received Manchester without any interference from either Hamburg or Toulouse, and the same applies to these two stations also. It speaks very well for its selectivity as it is a very fair test, and I think that your new Set will receive anything that is at all reasonably possible. The quality, although I am using an obsolete loudspeaker is remarkably good, and the control leaves nothing to be desired, the volume control especially being exceptionally smooth. Merely to say that I am pleased with the Set is feeble, it is in a class by itself. Accept my congratulations on your success and my thanks at putting such an excellent instrument into my hands.

I am, gentlemen,  
Yours truly,

**Simple to build**

Only 10 components—only 20 wires. No soldering—no drilling—you can assemble it in an evening even if you know nothing about Wireless.

**Easy to use**

Only three simple controls—one knob for tuning, one knob for volume, one knob for wavelengths. No coils to change. Anyone can use it.

**32 Stations!**

All Europe at your finger tips with the 1930 Cossor Melody Maker! This remarkable Receiver enables you to choose your own Wireless programmes.

**Knife-edge selectivity**

At the mere twist of a single knob the 1930 Cossor Melody Maker will cut out your local station and bring you the programme you want to hear.

**Superb tone**

Because it uses a team of three accurately balanced NEW Cossor Valves this remarkable Receiver has an exquisite tone, rich, clear and mellow with majestic volume.

**£8 15s.**

Price includes the NEW Cossor Valves, the cabinet and the 10 components.  
Ready shortly—All Electric Model . . . Price £15.

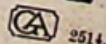
To A. C. COSSOR, Ltd., Melody Dept., Highbury Grove, London, N.5  
Please send me, free of charge, your Constructor Chart which tells me how to assemble the 1930 Cossor Melody Maker.

Name \_\_\_\_\_  
Address \_\_\_\_\_

R

# The 1930 COSSOR "Melody Maker"

A. C. Cossor, Ltd., Highbury Grove, London N.5



# THE RADIO TIMES

Vol. 25. No. 323.

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

DECEMBER 6, 1929.

Every Friday. Two Pence.

## TESTING LONDON'S SECOND TRANSMITTER.

As already announced, London, the first of the Regional Stations, will begin early in the new year to broadcast alternative programmes. The accompanying article describes how best to make use of the alternative service, giving a schedule of the tests of the second wave-length, which begin on December 9.

**T**HE second transmitter at Brookman's Park is now complete and ready for service. The object of this article is to explain how the alternative programmes will be introduced so that listeners will experience as little inconvenience as possible resulting from the changed conditions of reception.

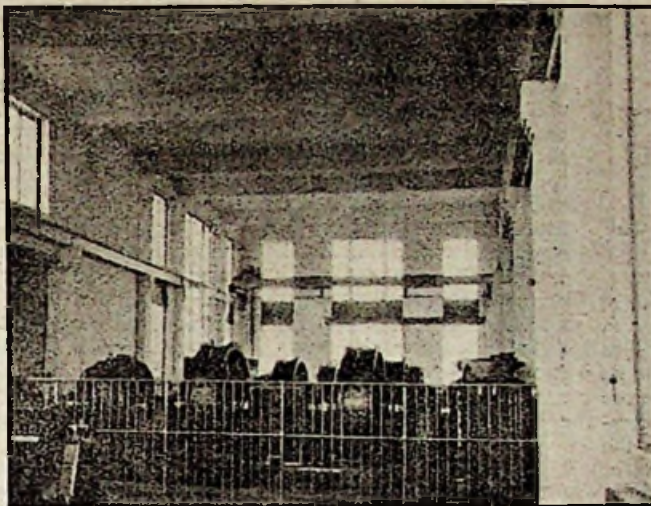
The aims which the B.B.C. had in view when planning the new station were explained in *The Radio Times* of September 6. Briefly, these were as follows: first, by using much greater power, to include a greater number of listeners in the service area of the London transmitter, and secondly, to provide an alternative programme to those in the London area possessing comparatively simple types of receiving equipment. In the past only those listeners whose receivers were both selective enough to cut out the near-by transmitter in Oxford Street, and sensitive enough to receive the comparatively distant Daventry Experimental Transmitter, 5GB, had the choice of two programmes.

The great majority of listeners in the Metropolitan area have experienced no difficulty in receiving the first Brookman's Park transmitter. As was anticipated, some crystal set listeners, situated mainly within the area bounded by Maida Vale on the north, and Brixton on the south side of Oxford Street, have found difficulty, but most of these have now succeeded in receiving the new station. A few in this area, who can neither erect an outdoor aerial nor purchase a single valve set, have unfortunately been affected, but their number is very small indeed compared with the number of listeners whose reception has been greatly improved. It is naturally poor consolation to those who have lost the facilities to which they had become accustomed to be told that a far greater number of listeners in other parts of London are now experiencing these facilities. It is a matter for regret that steps which are taken to benefit the majority adversely affect a minority.

In introducing the second transmitter some inconvenience is inevitable for those whose sets are, as they stand, insufficiently selective to cut out one programme for the reception of the other. Technically, the problem has been made as simple as possible by providing an adequate frequency separation between the wavelengths of the two transmitters, and also by making the two transmissions as nearly equal in strength as is possible, consistent with their widely separated wavelengths.

It is believed that the majority of receivers now in use already possess sufficient selectivity for an alternative programme service and that others can be made to attain it quite simply.

This article is not intended to be technical, but if listeners wish to know why the two transmissions are not exactly equal in strength over the whole of the Metropolitan area, they are referred to an article entitled 'The Service Area of Broadcasting Stations,' which appears on page 281 of the B.B.C. Year Book for 1930, or to



CROUCHING LIKE CAGED MONSTERS.

A camera-impression of the enormous dynamos which provide the power for London's twin transmitter.

the 'Traders' Bulletin,' No. 10, which appeared in *World-Radio* on November 1, 1929.

The B.B.C. feels confident that it will receive the same co-operation from those who are in difficulties in separating the two programmes as it received from those who experienced difficulty when the Brookmans Park transmitter first radiated the single programme service. A pamphlet entitled 'The Reception of Alternative Programmes,' describing in the order of their cost and merit a number of ways in which existing apparatus can be made sufficiently selective for alternative programme requirements, will be supplied free of charge to any listener who cares to apply for it.

In order, therefore, to reduce to a minimum any dislocation which may arise, a series of test transmissions will be radiated over a period of several weeks. During this time those receivers which are found not to possess sufficient selectivity can be modified at leisure. Before giving the times and date of commencement of these test transmissions, some explanation of the implications of the change may be welcome.

It is now well known, no doubt, that the new Regional Stations will each contain two transmitters, one transmitter radiating a programme largely of local origin, and the other a programme of national interest, originating either in London or wherever programme material of the requisite quality and interest exists. Of the two wavelengths which will be allotted to each Regional Station, obviously one must be longer than the other, and the longer wave transmitter will be able to serve a larger area than the one using the shorter wave. For instance, the 356 metre transmitter at Brookman's Park will, in general, serve a maximum radius of about 80 miles, while the 261 metre transmitter will serve a maximum radius of about 50 to 60 miles. Outside these distances reception will still be quite possible, but fading will unfortunately make its appearance after nightfall, a defect which cannot be overcome by

any means at present known to wireless science.

Daventry 5XX can serve (without noticeable fading) a far greater range than either of the transmitters at the London Regional Station, because it uses a much longer wavelength, and for this reason it is the only station giving a reliable service in many widely-separated districts. Naturally, long wavelengths would be used at all the Regional Stations were it possible, but only one is available for broadcasting in the British Isles, namely, that used by Daventry 5XX. It has been decided, therefore, that 5XX, together with the shorter of the two regional waves, shall be used for the national or general interest programme.

Listeners who are situated, therefore, at distances over about fifty miles from Brookman's Park will probably find the 261 metre transmitter difficult to receive because of its weakness and tendency to fade. Since, however, the same programme will be radiated by 5XX, listeners who cannot receive the 261 metre transmitter will not be deprived of the full alternative service.

We would recommend all listeners to ascertain for themselves whether the universal programme can be received better from the 261 metre transmitter at Brookman's Park or from the long-wave Daventry transmitter, 5XX. Furthermore, if interference of a temporary nature, such as a heterodyne, or a local oscillation, appears on the 261 metre transmission, it may be avoided by a change-over to Daventry 5XX, as one oscillator cannot interfere with both transmissions simultaneously. Of course, listeners living within, say, twenty or thirty miles of Brookman's Park will certainly find the 261 metre transmission easier to receive, under normal conditions, than Daventry 5XX. In general, therefore, as already indicated, the shorter-wave transmitter at each regional station will radiate the national programme, as its service area is smaller, and those who are outside it can receive the same programme from Daventry 5XX.

In view of the above facts, it is necessary during the period of tests to radiate under conditions similar to those which will obtain when the full alternative programme is introduced at Brookman's Park. Therefore the special test programme, which at first will be speech so as to make it easily distinguishable, will be radiated on the London regional wavelength—namely 356 metres, the wavelength at present in use. The London programme (which, of course, is being radiated also by Daventry 5XX), as scheduled in *The Radio Times*, will be considered during the tests to be the national service, and it will be transmitted both on 261 metres from Brookman's Park and by Daventry 5XX. In other words, the normal London programme will be transferred at the times of the tests from 356 metres to 261 metres, and will continue to be radiated by Daventry 5XX, while the experi-

(Continued on page 743.)



*A Newspaper Office at Night.*

IT is always interesting to go travelling with the Outside Broadcast Department. They have taken us to Twickenham for Rigger matches, Ryde for the Schneider Trophy, Cologne for the Opera, Ypres for the opening of the Menin Gate, and many other trips at



*'Terse, picturesque conversation.'*

home and abroad. On December 16, at 10.15 p.m., they will conduct us on a tour of a London daily newspaper office. This unusual item in the programmes promises to be entertaining and instructive. Microphones are to be installed in various parts of the newspaper building and we shall visit in turn the Creed Room (where, by apparatus capable of mechanically transmitting 160 words a minute, it is possible to produce an issue of the paper simultaneously in several provincial cities), the News Room, the office of the Editor-in-Chief, the Linotype machines (which, worked by hand from a keyboard like that of a typewriter, force molten metal into dies to form lines of type), the Foundry, and the Printing Presses. Nothing is being specially 'staged' for this visit. We shall hear the office at work in the usual way on the next day's issue. A newspaper office is a place of sounds, of roaring presses and terse, picturesque conversation. Everyone must have wondered what 'Fleet Street' is really like; this relay will be an answer.

#### *Two Popular Recitalists.*

A VOTE taken among musical listeners throughout the country would certainly find Myra Hess and Jelly D'Aranyi very near the top. Few violinists play upon our emotional susceptibility like Jelly D'Aranyi; whilst the popularity of Myra Hess has been more than once shown, in no unmeasured tones, this season—as when, for instance, the Prom. audience, in a veritable stampede of applause, insisted on over-riding the rule of 'no encores in the first half.' These two favourites are giving a joint recital on Monday evening, December 16. Their programme includes Brahms' *Sonata in D Minor* and a Mozart *Sonata*.

#### *Plays Earlier in the Evening.*

IT is reassuring to notice that both *The Prisoner of Zenda* and *Rupert of Hentzau* are to be broadcast between 7.30 and 9 in the evening. These plays will not, therefore, keep the younger members of the audience from their beds. Several recent productions have been 'staged' so late that listeners were unable to sit up for them. The trouble here is the Second News which so many country folk expect to hear at 9 p.m. prompt. If a play is too long to be fitted in between 7.30 and 9, it has to wait till 9.35. Judging from our letter-bag, it appears that very few minded having to overstay their bedtime for *Journey's End*.

## *'The Broadcasters' Notes on Coming Events.*

# BOTH SIDES OF THE MICROPHONE



#### *A German War Play.*

THE reception awarded to the broadcast of *Journey's End* revealed that there is no general popular feeling against war-plays on the ether—though there must obviously be some limit set to the point of view which they present. We are interested to hear that the Productions Director has in hand for early in the new year a German play of the war specially written for broadcasting. This is entitled *Brigadevermittlung* (Brigade Exchange), and the action, like that of *Journey's End*, is centred in one dug-out, in this instance the Brigade Telephone Exchange. Those who speak are the telephonists and distant voices calling them along the network of lines. The listener hears the life of a German brigade through the medium of telephone conversation and the talk of the men in the dug-out. The drama of the story works up to the moment of a big attack. The quick, almost monosyllabic dialogue of the telephone conversations adds enormously to the tenseness of the drama.

#### *The Royal Children.*

THIS month's 'libretto' opera, *Königskinder* (Royal Children), by Engelbert Humperdinck, has an appropriately Christmas flavour, with its Grimm-cum-Andersen-cum-Maeterlinck story. Though it was heard in London in 1911, *Königskinder* is probably known to very few listeners. It is safe to say that if you enjoy the naïf and melodious music of *Hänsel and Gretel*, you will enjoy its composer's other fairy opera. The story of *Königskinder* is a complicated one, and should be read carefully before listening to the opera. The characters have no names; they are simply 'The Goose Girl,' 'The King's Son,' or 'The Senior Councillor.' The story is of a goose-girl, a king's daughter, held captive by a witch. The witch forces the princess to bake a magic loaf which shall prove fatal to him who eats it. In the wood the goose-girl meets the King's son. Freed from the witch, she goes to the neighbouring town which is waiting to crown as King whoever passes through the town-gate at a certain hour. It is the little Princess and the King's son who appear at the fated hour, but no one will believe that they are a royal pair, so away they wander in the woods. Faint with hunger, they eat the magic loaf and die wrapped in each other's arms. A pretty fairy tale with a tragic ending, set to entrancing music (especially the fiddler's Song of the Royal Children).

#### *Murderous Opera.*

LAST week we had cause to remark upon the prevalence of 'unhappy endings' in the repertory of opera, and here, in *Royal Children*, is a further addition to the list. Apart from definitely 'comic' operas, almost every one of the operas ends up badly for its protagonists. Aida and Radames were buried alive, Tosca jumped off the castle wall, Mimi, like Violetta, died of consumption, Louise was haunted by the father's curse, Butterfly committed *hara kiri*, Margaret (in *Faust*) was burned, Senta went over the cliff, Don Giovanni was dragged down to hell by a statue, Gilda finished up in a sack, Nedda was stabbed, Manrico murdered by his brother, whereas in Meyerbeer's *The Huguenots* everyone was massacred (off). There are a hundred other instances. As a rule, when grand opera closes, no one is left alive, except the chorus and the orchestra.

#### *The Fairy-tale Composer.*

HUMPERDINCK is best known in England for his *Hänsel and Gretel*, an opera which the B.B.C. has, in past years, made a custom of producing at Christmas time. The composer, who died as recently as 1921, enjoyed great reputation from his earliest years. In Munich, Frankfurt, and Berlin he seems to have won every musical scholarship worth winning. While in Italy, he met Wagner whose ardent disciple he became. *Hänsel and Gretel* created an enormous sensation when it was produced at Weimar in 1893, its wholesome innocence being a welcome change from the gloomy and sanguinary character of most Grand Opera. Those who saw Rheinhardt's production of *The Miracle*, either at Olympia, London, before the war, or in U.S.A. since, will recall that it was Humperdinck who wrote the music for this mediæval spectacle. In Charles B. Cochran's delightful book 'Secrets of a Showman' there is a chapter devoted to the staging of *The Miracle*; it describes an all-night meeting with the producer at Humperdinck's house and Frau Humperdinck's disapproval of the company's enthusiastic antics. We recommend Cochran's book to those who do not know it. Far better reading than most contemporary novels, *Königskinder* is to be broadcast on Monday, December 16 (5GB) and Wednesday, December 18.

#### *Nineteenth Century Goings-on.*

THAT charming broadcaster, André Maurois, returns to Savoy Hill on Wednesday, December 18, with a talk on 'Lady Caroline Lamb,' in the series of *Miniature Biographies*. It is not surprising that if M. Maurois, whose acquaintance with English life and letters in the nineteenth century is so considerable, has picked upon the eccentric authoress of 'Glenarvon' as the subject for his contribution to the series. Lady Caroline Lamb, had she been alive today, would have been a 'gift' to my Lord Castlerosse and his fellow-paragraphists. This hysterical, attractive, witty, and adventurous woman behaved all her life with a delectable eccentricity. At one time a *belle amie* of Lord Byron, she never forgave him for leaving her; her novel 'Glenarvon' was written (at dead of night and 'unknown to all save

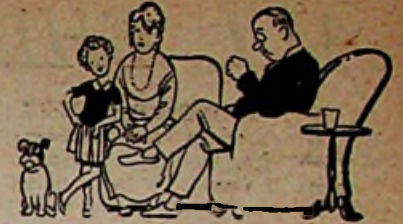


*'Country lasses, dressed in white.'*

a governess, Miss Welsh') in order to contain a caricature of his lordship. When Lady Caroline heard later that Byron and Mme. de Stael had laughed at her book as 'that insincere production,' she burned copies of all his letters to her, together with his miniature, on a bonfire while country lasses, dressed in white, did a triumphal dance round the flames, singing a special song written by Lady Caroline for the occasion, which began, 'Burn, fire, burn.' This phenomenal creature was born in 1785 and died in 1828.

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## On Eating Macaroni.

ON December 20 Miss Kate Lovell is to talk about 'Macaroni Dishes.' An excellent move, for the austere loveliness of macaroni and its slender sister spaghetti is as yet unappreciated over here. We suggest that Miss Lovell's talk should be followed by another on



'The wild, ecstatic eating of it.'

'How to Eat Macaroni.' This Italian weed is at its best when boiled, served plain, and seasoned at the table with either melted butter, grated Parmesan cheese, or tomato sauce; it should not be chopped up into convenient lengths but left as long as it comes from the packet. The length of macaroni is embarrassing to the English eater; he lacks the dexterity to twist it round the fork and the abandon just to shovel it into his mouth, biting off the strands as dictated by a sense of fitness. But the sheer joy of macaroni and spaghetti lies in the wild, ecstatic eating of it. Watch them in Naples dealing with their *pasti*! That is the origin of the slogan, 'See Naples and die!'

## Music from Leningrad.

LITTLE enough is known, authentically, about the work of the post-Revolution artists in Russia. The Paris group has made its voice heard plainly; but from Moscow and Leningrad comes hardly more than the dimmest echo. Occasional travellers bring home variegated tales of 'Art made tongue-tied by Authority'; or a few films and photographs leak through showing how a violent reaction is sometimes fruitful of a vital audacity; a few of the more startling poems of Blok and Essenin find their way into the New World; and, very rarely, rumour reaches us of what is being done in music. But, all in all, we know precious little; our view of Russian art today is much as if we should look at a wide landscape through a pinprick hole. Listeners are to have an opportunity, however, on Friday, December 20, of hearing some of the music of the newer Russians in Russia: Malko, conductor of the Leningrad Philharmonic and professor of the Leningrad Conservatoire, is coming over to conduct a broadcast concert.

## Nikolais Malko's Programme.

OF foremost interest in Dr. Malko's programme is a symphony by Shostakovich, a young Russian of only 24, who may be taken as representative of the present so-called 'Leningrad School.' When Nikolais Malko last conducted a concert from London (March 8, this year) he gave, as an additional item, a 'Tahiti Trot' by Shostakovich—a skit on the popular number 'Tea for Two.' Other works by him include an opera based on Gogol's *The Nose*. A *Christmas Eve Suite* round Gogol's story (by Rimsky-Korsakov) is also included in Malko's programme. The soloist at the concert will be Tatiana Makushina.

## A Quiet Man, Despite his Roaring.

THE traditional picture of Handel is of a giant stalking through England, bitter and ruthless, huge in stature, a rather rude old man, one equally outspoken to artist and king. Like most traditional pictures, however, this shows only one side of the man. He may have drunk hugely, and gobbled his food and spoken roughly on occasion; but he could be simple and gentle and quiet too. He loved to walk alone in the Park; he seldom missed an opportunity of sitting in Marylebone Gardens, listening to the band; and in his own home, in Brook Street, the humble furniture of dining-room and bedroom were a clear indication of his underlying simplicity. 'He found his way to the art of the world by the understanding of simple things.' And so with his music. The divine roar of the Hallelujah Chorus was only one part of the man; he also wrote the *Water Music Suite*. It is his simpler side that will show itself in the Foundations for the week beginning December 16, when James Ching will play music from his *Suites*.

## German National Programme.

THE next National Programme will be given on Thursday evening, December 19: Germany. That a date so near to Christmas has been chosen is particularly apt; for, though Santa Claus is, we understand, a corruption of Saint Nicolas, most Russian of saints, no one would gainsay that his right and proper home is in Germany—where the mountain-sides are dark with *Tannenbaume*, and in the forests the woodcutters still wear the blue smocks of our fairy-tale books; where the carved wooden houses, with their wide eaves, look like the toys of some benevolent giant; and where the people still wear the gay costumes of their fathers. At every turn in Germany you meet something to remind you of the land's rich ancestry. We understand from Lance Sieveking, who is responsible for the German programme, that he has made this continuity of culture his theme; in the *Wandervogel* of today, tramping the hills in their easy clothes, singing the old German songs as they go, he sees the continuation of the true stock of Germany. The programme takes the form of a prologue, set far back in the heyday of Germany; a central kaleidoscope of incidents from the lives of some of the great men whose names flame from Germany's history; and an epilogue showing the part played by these 'wanderbirds' whose ideals are colouring the country's life today.

## Our Christmas Number.

CONTRIBUTORS to this year's Christmas Number of *The Radio Times* include J. B. Priestley, A. J. Alan, Denis Mackail, Compton Mackenzie, Harold Nicolson, Tommy Handley, Harry Graham, G. G. Coulton, Rebecca West, Winifred Holtby, and Humbert Wolfe. A particularly attractive feature of this special issue will be a photograph supplement of pictures of Broadcasting by ten of the younger artists of today. One picture in this supplement will be of interest to very many listeners—a portrait of Sir Walford Davies, who next week gives his last talk before taking a prolonged holiday from evening broadcasting. The Christmas Number will be on sale everywhere on Friday, December 20.

## Anecdote from Jersey.

A FRIEND of the B.B.C. sends the following story from Jersey. An old woman of his acquaintance, on being asked whether she was lonely now that her family, grown up and married, had gone away, replied, pointing to her wireless set, 'What, lonely, with all the young gentlemen from the B.B.C. coming in and out every evening?' An encouraging anecdote, that.

## New Gramophone Records.

THE luncheon-hour programme of new gramophone records on November 29 began with two songs which Mr. Christopher Stone had been specially requested by listeners to repeat, the Armistice song, *There is no Death*, sung by Frank Titterton (Decca M77), and the descriptive record of *The Trumpeter* (Col. 9776), and it ended with the *Pastoral Symphony* from Handel's *Messiah* played by Beecham and his Symphony Orchestra (Col. L2345), and the *Crucifixus* from the two albums of Bach's *B Minor Mass*, sung by the Philharmonic Choir with the London Symphony Orchestra under Albert Coates (H.M.V. C1721). The rest of the programme was mostly of dances, *Teardrops* (H.M.V. B5716), *Riding on a camel in the desert* (Radio 1276), *May be! Who Knows?* (Parlo. R464), *My Love Song* (Col. 5603), *Birmingham Bertha* (Imperial 2154), *Singin' in the rain* (Sterno 222), and a sketch, *Lights Out*, by the Roosters Concert Party (Regal G9425).

## 'Ian Hay' to Broadcast Again.

IAN HAY is to give a talk on Monday, December 16, entitled 'The Last Thousand.' In 1915 most of us who had time for reading read 'The First Hundred Thousand.' The book came at a time when we badly needed cheering up; as a picture of the lighter side of life in the New Armies it remains without rival. August, 1914, was to folks at home a month of light-headed pageantry; by Christmas the newspapers and Louis Raemakers had convinced us that war must be an unrelieved hell; in 1915 Ian Hay and Bruce Bairnsfather made us smile again—may even have saved our sanity. 'Ian Hay's' real name is Major John Hay Beith. In his talk on the 16th he is going



'A month of light-headed pageantry.'

to tell us about the packing-up of the Rhine Army of Occupation which, as we write, is being drafted, unit by unit, back to England. The withdrawal of troops from Germany is a gesture in tune with the feeling of the times. Many Germans will be sorry to see our men go. The British soldier has a way of making friends of former enemies.

'The Broadcasters'

# ALL THINGS CONSIDERED

Matthew Quinney adds  
another 'Point of View'

WHAT is off to Savoy Hill for two features that in very different ways show imagination and liberality of outlook. I mean the series 'When London Sleeps' and the Points of View. I may refer to the former by and by; today my concern is with the Points of View.

It has been a privilege of the rarest kind to come thus into contact with some of the best and most alert minds of today. My only fear is that the B.B.C. may yield to a demand that is being made in some quarters, and give us a dreadful anti-climax by letting loose on us the point of view of Youth. Has Youth one to give us? Points of View worth having are the result of experience of life, and as a rule come only with the thinning crown and the thickening waist. Any man past his prime will admit that when he was young he changed his views almost as eagerly and often as he changed his taste in ties and socks. It is, in fact, both the infirmity and the privilege of the young to have, not a Point of View, but mere views—we may even call them dissolving views. A real Point of View—that is, a clear and definite state of mind concerning things in general—is achieved later, when dashing speculations have been replaced by the knowing that comes from living.

Browsing recently over the collection of 'Prouerbes' in the 1610 translation of old Camden's 'Britannia' (and noting with pleased surprise how many of them are the same, word for word, as they were three centuries ago), I came on one that is not often heard now, but which hits off very well the instinctive mental antagonism between age and youth: 'Yong men thinke that old men be fooles, but old men do know that yong men be fooles.' And the difference between thinking and knowing is not confined to this detail.

OUR sometimes brilliant, but more often vain, irritating, and cynical young men have plenty of rope in the daily Press and in the novel; let that suffice them for the present. We shall be glad to hear them per wireless when they have got well over their intellectual measles and rashes.

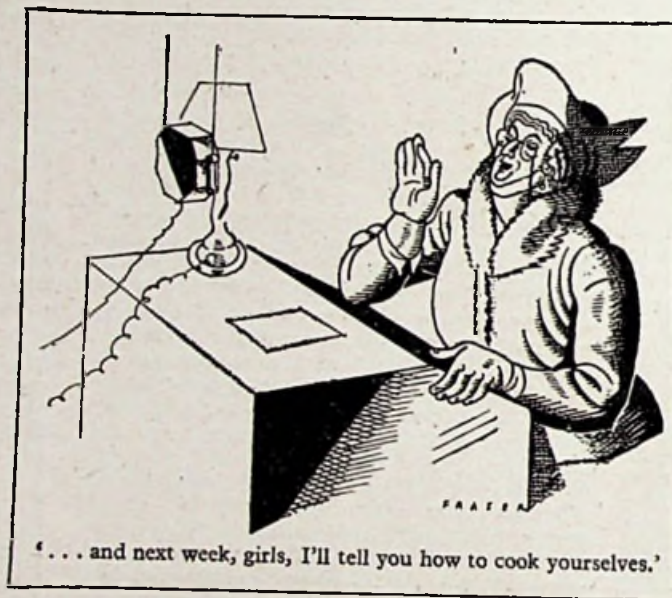
All the same, there has been an omission from the Points of View series. We have heard the ecclesiastic, the scientist, the publicist, the sociologist: but we have not heard the plain middle-class citizen—the 'Little Man' of Strube in *The Daily Express*, the most comic-pathetic and real figure in modern caricature. Nor are we likely to hear him; for though he has his point of view he is usually inarticulate, his highest flight being an occasional letter to the editor of the daily paper behind which he immures himself on the 8.47 to the City. Yet if Mr. Horace Manikin, of The Nest, Laburnums Road, Balls Pond, N., could be induced to overhaul his rather untidy mind and inject into the microphone some of the findings, he would have as big an audience as any other talker. All the other Manikins would listen, adding a running fire of corroboration and approval. ('The very thing I've said for years!' 'That's just what I want to know!' 'Why doesn't the Gov'ment . . .?') And so on.)

I had been thinking of Horace the other evening when I switched on to hear a talk that turned out to be a dud—good matter with the life taken out of it by bad manner: no conviction, and a tame, depressing voice. So I closed my eyes. . . .

I FELT no astonishment when the announcer—it happened to be that delightfully earnest one who delivers information as though it were a profound moral reflection—when the announcer, I say, began, 'Now, ladies and gentlemen, we have here in the studio Mr. Horace Manikin, the most important and the least-considered person in the country, who will give us this week's "Point of View." Mr. Horace Manikin.'

Horace was palpably nervous, and this disability, combined with adenoids and a touch of catarrh, led to much clearing of the throat and some Spoonerisms. And he had failed to see (or, seeing, had become nervously obsessed by) the notice in the studio that says in large capitals, 'REMEMBER THAT THE WORLD IS LISTENING TO YOU [As if the talker could ever forget it!]' 'IF YOU COUGH OR RUSTLE YOUR PAPER YOU DEAFEN THOUSANDS!' So Horace led off with a serial cough that (unless the notice exaggerated) must have deafened millions.

Horace took some time to get going (only the old hand at speaking or writing can leap at once into a subject), and I dozed lightly while he was warming up, and from time to time later



on as well. Indeed, I might have lost his talk altogether had he not roused me periodically with a violent throat-clearing . . .

. . . Hrrrrmp! . . . all these intellectual giants who have given us their Points of View. But there are a great many things about which we ordinary people are very much concerned, and we should have liked to hear about them as well as about ideas and theories that may be all right for those who have time to worry them out, but which cut no ice with us ordinary folk. . . .

Here my mind was blank for a space, until he raised his voice suddenly. Evidently he had got warm:

. . . absolutely unfair—ABSOLUTELY! The allowance is a mere drop in the ocean when you consider school fees and the high cost of living generally. And here are these bachelors swimming in the lap of luxury, with no worries or respinsobol—respinsobol—HRRRMPH!—no worries. What we say, we middle-class family men, is: why not arrange taxation so that people would be absolutely encouraged to marry and bring up a family? Instead of which we are absolutely discouraged. Absolutely. Then, again, take this coal problem. . . .

He took it, confusedly and at great length, but without me. . . .

Then there's the cost of living. Almost every day we see in the Press that various kinds of food

products, such as fruit and vegetables, are being sold by the grower to the middleman at prices that actually leave him out of pocket—twelve cabbages for a penny, and so on. In fact, the producer practically gives the stuff to the shopkeeper. But does the shopkeeper give them to my missus? He does not! By the time she goes shopping, the twelve-a-penny cabbages have gone up to two cabbages for twelpence! Then again, I understand that every year millions of lettuces are imported from Holland, Belgium, and France. Haven't we lots of spare land and labour in England? If so, how is it that we can import such things all the way from the Continent more cheaply than we can grow them ourselves? The same thing applies to eggs and other foodstuffs. Why don't our Big Brains get down to such problems as this, and either solve them or tell us why they can't be solved. IF they can't! Besides, we have a Food Council set up by Parliament. What is it doing? Regarding this matter of domestic economy. . . .

HERE he began to get out of his depth, and an exposition of sleep fell on me till he made me jump with another maroon:

Hrrrrmp! I read in the paper a day or two ago that some scientists are busy with experiments that will enable them to signal to Mars; and that other clever men have collected thousands of pounds towards the cost of a rocket apparatus that will make it possible for some crack-brained fool to commit suicide by being landed on the moon—if he gets far enough! Hrrrrmp! But on the very day I read this we Londoners lost thousands of pounds because of a fog. Why won't our Big Brains leave Mars and the moon alone and do something about our fogs?

Again: we've just been glorifying our V.C.'s. Yet when it came to getting them together for a lunch, a lot of them were found to be so poor that they hadn't enough for the fare to London. With all our economic science, banking geniuses, and political economy, we can't even prevent such a scandal as that! And a day or two later I read about an inquest at which it came out that a family of eight had been living for two or three years in one room. This wasn't in Central Africa, but in Central London. And while one of those eight people was dying as a result of lack of space, people were getting red-hot about a proposal to run electric-light cables over the Sussex Downs. What I say is, look after the Sussex Downs by all means, but not till you've done your job in regard to London down-and-outs. I shall be told

that vested interests. . . .

Here he launched himself with happy confidence on waves of confused thinking, and I lost him awhile. . . .

Hrrrrmp! Here's another example. A week or so ago nearly a thousand cattle were cumpors—*crm!*—compulsorily slaughtered because of an outbreak of foot-and-mouth disease. We have all sorts of miraculous things being done by medical men, yet we can't deal with this disease except by killing the patients! And here we are in this so-called twentieth century, without either a cure or preventive for the ordinary cold in the head! What I say is. . . .

At this point I was called to the telephone so I left him saying it. The Little Man is, of course, foolish to expect our intellectual leaders to come down from the clouds to be bothered about such commonplace and even unpleasant things as fogs, cattle disease, and the price of cabbage. Yet I don't know. . . . All the problems he babbled about are very real, and so near at hand that they hit us where it hurts. So perhaps, after all, Horace's Point of View is less foolish than it sounds.

MATTHEW QUINNEY.

# PLAYS IN 1930 FOR EVERY LISTENER.

*The Productions Director on this Year's Radio Drama and Plans for Next Year.*

**F**ORTUNATELY or unfortunately, this is the time of year when everyone is rash enough on the one hand to make good resolutions for the future; on the other to read his or her diary of the past year with consequent feelings of triumph, regret or relief, as the case may be.



ARNOLD ZWEIG.

To this generalization the Productions Department at Savoy Hill is no exception. In one of the rooms of that department a dado runs round the wall, consisting of the posters from *The Radio Times* which have advertised our various productions through the year. The feelings with which one glances round these assorted pictures are curiously mixed. No doubt it is unwarrantable, but one cannot look at that first poster of *Carnival*, the dug-out in *Journey's End*, or the ascetic simplicity of the cast of *Captain Brassbound's Conversion* in its black and white, to say nothing of the more flamboyant illustrations for *Ingredient X* and *Squirrel's Cage*, without a certain satisfaction, albeit properly shamefaced. Similarly, it would be useless to deny that one's eyes hurry, spurred by a self-conscious conviction of inadequacy and even failure, past the original production of *The Prisoner of Zenda*, *A Taste of Life*, *One Day More*, *Typhoon*, and even *The First Second*. We can only console ourselves by paraphrasing a famous politician in reflecting that we cannot please all the people all the time!

So far then, both so good and so bad. It is, I suppose, more true in broadcasting than in anything else, that it is essential to look forward and not backward. It is perhaps the most depressing incident of the radio producer's work that it is, in its way, more evanescent—more purely of the moment—than any other art medium so far employed by humanity. The actor, unless he is very unlucky, plays for night after night; the painter can see his picture on the wall, and the author his book on the bookshelf; the sculptor sees his work adorning Trafalgar Square; the architect his building frowning across Hyde Park. But the radio producer's work goes once or twice into the ether and leaves not a wrack behind—save in the columns of a Press, generally—shall we say?—querulous or even captious.

To hope to rest, however, upon past achievement, even if it is successful—and I think it is fair to emphasize that we are well aware how many and how frequent are our shortcomings—is neither profitable nor satisfactory. To read the radio drama diary of the year is entertaining, but it is only a self-indulgence. We have to think of 1930.

I think that by now most readers of *The Radio Times* must have a pretty fair idea of how the ordinary radio play is produced and acted, and even how the Effects section cope with a storm or the Battle of Waterloo. They probably wonder occasionally why one play as opposed to another is chosen for the microphone, and how much of an attempt is made to grapple with the great problem of satisfying the biggest simultaneous dramatic audience in the world. I feel, therefore, that they may be interested to be given some idea of the sketched-out dramatic programme for the first four months of 1930, with the reasons for the inclusion of the various selected plays. (I should add at once that these arrangements are necessarily hypothetical and subject to any alterations that may be considered essential or advisable from the general programme-building angle.)

**I**T seems to me that as the audience for which one is catering with a supply of radio drama is comprehensive of all tastes and types of personality, it is obviously impossible to hope or even to intend that each separate play should appeal to the whole of that audience. I suppose of all the plays of 1929 *Journey's End* had the most universal appeal. But you cannot find a *Journey's End* for every day of the week or even for every month of the year; and even *Journey's End* found amongst its audience certain people who would have preferred something else, for a variety of perfectly good reasons with which I do not for a moment propose to quarrel or even to discuss. Therefore, in the normal course of events, it is necessary, as it were, to divide up our audience into what may be called target groups, and with each play try to hit one of those target groups. Simultaneously in the course of a year we try to hit as many of those target groups as possible, and by so doing to cover the whole field of the audience which we are doing our best to satisfy. This general intention must, however, be qualified by various purely practical considerations. We have only a limited number of programme hours devoted to drama. There is a definite limitation in the amount of plays that we can simultaneously rehearse with our present studio accommodation; and our producers, like all other human beings, can only do a certain amount of work. As a very rough formula it may perhaps be explained that we aim at providing one long play—that is a play of more than half an hour—and one short play every fortnight from London. For the moment I am not speaking of drama from the provinces at all. So that in January of next year the suggested list includes a short thriller and a short Tchekov comedy; an adaptation of Stevenson's novel, *The Wrecker*, and a Shakespearean production which is

likely to be either *Troilus and Cressida*, or *Antony and Cleopatra*.

The next month includes an original radio play in *Exiles*; an adaptation of a Captain Kettle short story; and probably Feuchtwanger's play, *Warren Hastings*; and then another short play not yet chosen.



R. L. STEVENSON.

In March will come an adaptation of Mr. Warwick Deeping's novel, *The King Behind the King*; a short, romantic play, *The Dawn*, by Naomi Jacob; a translation of *Le Médecin Malgré Lui*, by Molière; *The House Fairy*, by Laurence Housman.

In April there will be Mr. Tyrone Guthrie's new radio play, *His Past Life*; Mr. Creswell's adaptation of Conrad's *Romance*; Mr. Marvell's adaptation of *Sergeant Gruscha*, Mr. Zweig's famous war novel; and a Passion Play by Mrs. Shiner, which has been previously performed only in Salisbury Cathedral.

Enthusiasts for what may be called classic drama will find it in Tchekov, Molière, and Shakespeare. There are two pure radio plays for those who believe in the future of this comparatively new medium, while the novelists brought to the microphone in radio-play form are Stevenson, Cutcliffe Hyne, Conrad, and Zweig. It may probably be objected that pure comedy and pure melodrama are equally lacking. I am afraid this charge is true. The reason, I think, is that nothing is more difficult to find for the microphone than a comedy which has been written for the stage and can yet remain comic on the ether. So far authors writing directly for the microphone have been attracted rather by its tragic or sentimental than by its comic possibilities. Melodrama, on the other hand, has not been neglected in the past, and will not be later on, and the elements of it will be found present in several of the longer dramas.

This introduction and explanation of the spring schedule of productions must not be considered as either an attempt to forestall criticism or as a claim that it is impossible of improvement. But as it stands at present it is simply a result of our early resolutions for 1930. Whether they have been good resolutions or not, we cannot know until the summer—and before then we shall have to settle down and make some more!

# A WEEKLY PAGE OF HOUSEHOLD WISDOM

## Teaching Your Child to Talk.

### III.

By Miss E. C. MacLeod.

**T**ODAY we are going to investigate the condition called retarded or delayed speech. You will remember that in a previous talk I outlined the way in which children learn to speak, and said that after the crying stage of early infancy there follows the babbling stage, from about the age of five or six months, when the baby is crowing and making all kinds of funny noises, both consonants and vowel-sounds, and seems to be enjoying himself listening to his own vocal efforts. In the normal development of speech, this babbling period is followed by attempts, at copying words said to him by his mother and others, such as 'bye-bye,' 'peep-bo,' 'walkies,' 'din-din,' etc. After a few weeks of this, baby gets used to repeating what he hears, whether the remark was addressed to him or not, but one can see that, very often, he does not understand in the least what he says, as he will happily repeat words which are quite beyond him.

This copying stage is very important, as it shows us whether the child can hear properly, and also whether he is sufficiently master of his speech muscles to get them to repeat the series of sounds he has just heard. A completely deaf, or a very deaf child does not get to this stage, but there are also children who hear normally, and who do not either, so that, though we may be sure that a child who copies what someone has said is not deaf, it is not safe to assume that a child who does not must, therefore, be deaf; there are other reasons for failure to imitate. One of them is mental deficiency, the brain power is not great enough to remember the sounds heard, and to find out how to say them again, but we are not going to consider this condition further today; it is not by any means the only, or even the most frequent, cause of lateness in talking, on the contrary, quite often children who have been very backward in learning to talk, ultimately turn out to be quite normal mentally, or sometimes even above the average in intelligence. This is the class I want to consider—children who are normal in other ways, but backward in speech, though no cause can be found to account for the difficulty.

Here I should like to take the opportunity of disposing of the popular belief that 'tongue-tie' is responsible for backwardness in speech. If you open your mouth, turn the tip of your tongue up towards your top teeth and feel with your finger underneath the front of your tongue, you will find there is a kind of string of muscle which connects the front part of the tongue with the floor of the mouth; this is called the Frenum. It varies slightly in length and thickness in different people, and when it is short and thick the condition is popularly called 'tongue-tie.' Actually this condition rarely causes any speech difficulty, the proportion is less than one in a thousand in which tongue-tie affects speech in the slightest degree. Not so very long ago (about fifty or sixty years) it used to be considered necessary to cut the tie as a matter of routine, but this unnecessary practice is fast dying out.

We have seen that a child learns to speak by imitation, therefore, when investigating a case of delayed speech, we must see whether the child had plenty of opportunity of hearing speech, or whether, in his baby days, he was very much alone. I know a child, a little girl, who was considered by her parents to be rather delicate, so she was brought up on a special plan, the main idea being to give her as much rest and quiet as possible. She spent nearly all her early life lying in her pram in the garden alone, her feeds were given in silence so as not to interfere with digestion, and her bath, her dressing and undressing were done as quickly and as quietly as possible, and there was little or no play in case she should get excited. The consequence was that, though she babbled and crowded, she was very late in learning to speak; because she hardly ever heard speech she had nothing to copy. This little girl was quite normal, and learnt to speak quickly and well when she got the chance to listen to others and to copy them.

(To be continued.)

## Dress Decoration (contd.)

### III.—TRIMMINGS.

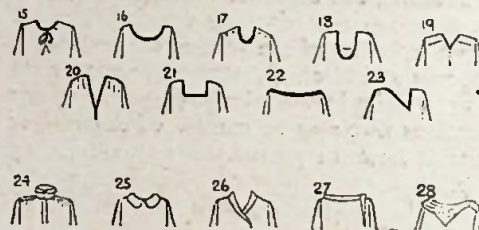
1. Of Self material. Tucks, 'pin,' 'shell,' etc. Pleats (apart from adding width—some never 'open').
2. Of Self or contrasting material, Bound Scallops and edges; bands, tabs, strappings (laid on or inset); appliqué, decouqué; Rouleaux, pipings (flat and corded); rosettes and similar ornaments.
3. Bought, ready for use. Braid, Russia, Military, Fancy. Galloon, Ribbon, silk, satin, corded, velvet.

Strip trimmings and Motifs of beads, bugles, sequins.

Edgings, insertions and motifs in lace, net or embroidery—tulle.

Beads to apply in designs.

Buckles, Fringes, cords and tassels. Flowers, sprays etc. (hand made, if desired). Fur. Feathers.



Various Neckshapes (see page 651 of last week's issue).

4. Machining (a) straight lines, with ordinary silk; (b) cable stitching with floss silk in straight lines; (a and b) in designs.
5. Worked Stitchery in cottons, silks, or wools; simple 'line' stitches (e.g., running); cross-stitch; simple designs, geometrical; 'arrow' or 'sprat's-head' tacks.
6. Embroidery, proper, (a) by hand; (b) by machine.

N.B.—Besides the above, other factors are: The wearer's (1) age, colouring, height and build; (2) personality; (3) circumstances and occupation; (4) existing wardrobe; and (5) her purse!—(From a talk by E. R. Hambridge).

## This Week in the Garden.

**M**UCH more could be done to have flowers in the garden during the winter months if full advantage was taken of the numerous hardy heaths that bloom during the next few months. All are easily grown in light, sandy soil, so long as it is free from lime. It is quite unnecessary to have peat to grow them in; a light loam will suit them admirably. Foremost amongst the winter-flowering sections is the fine hybrid *Erica darleyensis*. This vigorous heath is now covered with flower buds and will be in bloom in a short time. *Erica carnea* and its numerous varieties are all worth growing. They form neat, compact plants which brighten the garden during winter and the early months of spring.

Examine the roots of dahlias in store, and if any parts are decaying remove them with a sharp knife and dust the wounds with powdered lime or sulphur.

Begonias and gladioli ought also to be examined periodically and decaying tubers and corms removed so that they may not affect the sound ones.—(Royal Horticultural Society's Bulletin.)

## A Week's Menus.

### VII.—Saturday.

**Breakfast**—Porridge and syrup. Eggs and tomatoes.  
**Luncheon**—Vegetables en Casserole. Free Kirk Pudding.

**Supper**—Fried beefsteak; Pineapple salad; Potato Croquettes; Sponge pudding.

#### Eggs and Tomatoes.

Take some large tomatoes, cut off the top and scoop out the seeds and pulp. Break into each tomato one egg, and place in a buttered dish in the oven. When the eggs are set the tomatoes are also sufficiently cooked. Make a little sauce with the pulp and seeds of the tomatoes, seasoned and strained, and pour round before serving.

For the vegetables en casserole any vegetables in season can be used.

#### Vegetables en Casserole.

Choose a casserole with lid. Cover bottom of casserole with water, then put a layer of potatoes, onions, and artichokes cut into pieces. Celery or marrow in season, also a green vegetable. Shake some dried herbs over the top and cook in a slow oven for two hours.

Put half a teaspoonful of yeast extract in a basin and a quarter of an hour before serving the casserole take some of the liquor out and mix with the yeast extract, put back into casserole and stir well, add a little butter and put into oven again until wanted. Milled cheese sprinkled over when serving makes this dish a complete meal.

#### Free Kirk Pudding.

- 5 tablespoonfuls of flour.
- 3 tablespoonfuls of ground rice.
- 3 tablespoonfuls of brown sugar.
- 3 tablespoonfuls of currants.
- 3 tablespoonfuls of raisins.
- 1 tablespoonful of butter.
- 1 teaspoonful of carbonate of soda.
- Nutmeg to taste.
- Lemon peel can be added.

Mix with two teacupfuls of boiling milk. Steam three hours.

Be sure you beat your steak well before frying. It is best to use pineapple slices for the salad. Arrange a couple of leaves of lettuce on each plate put on a slice or half slice of pineapple (according to size) and spread a little mayonnaise on top. If you are making this salad for company, a cherry should be put in the centre, but for ordinary use you will probably omit this unless you are using the cherries for a trifle the next day. The rest of the pineapple should be used for trifle, otherwise it is a rather extravagant salad.

#### Potato Croquettes.

- |                      |                 |
|----------------------|-----------------|
| 4 large potatoes.    | Seasoning       |
| ½ egg.               | ½ oz. butter.   |
| Egg and breadcrumbs. | Parsley stalks. |

Steam potatoes, add butter, melted, egg, and seasoning, mix well. Form into balls and then pear shapes, egg and crumb, reshape. Fry in hot fat, drain. Place a small stalk of parsley at narrow end to represent pear stalk. Serve on a dish mat.

#### Sponge Pudding.

- ½ lb. self-raising flour.
- 1 tablespoonful sugar.
- Small teacupful milk and water.
- ½ lb. margarine.
- 1 egg.
- 2 tablespoonfuls jam (soft variety such as raspberry) or golden syrup.

Sieve flour (add pinch salt) and sugar. Rub in margarine until mixture resembles fine breadcrumbs. Add well beaten egg and milk and water, mix thoroughly. Spread the jam or syrup over the bottom of a well-greased piedish, add batter and bake in moderate oven for 35 or 40 minutes. The batter should be thin enough to leave the bowl easily. (From a talk on Nov. 22).



# THE SECRETS OF SAGO

'Whatever may be wrong with the talks provided by the B.B.C., they are not narrow in their range . . . what we want is something to fill the gaps left after the Seventh Standard or the Final Honours School of Something-or-Other at Oxford . . . Knowledge is one of the highest human dignities. Though it is less than wisdom, it is wisdom's handmaid.'

WINIFRED HOLTBY on the Listener's Guide to Knowledge



**I** UNDERSTAND from my more modern friends that copy-books are *démodé*. That seems a pity, for though

among my infant recollections I harbour a certain feeling of resentment against hours passed at a school desk, growing inkier and inkier, and more and more bitterly aware that the afternoon sunshine was fading beyond the windows, as I tried to reproduce copper-plate without blots, I still believe that there is as much to be said for copper-plate without blots as there is for French without tears, and a little more.

For the important virtue of copy-books lays not so much in the types of calligraphy which are copied, as in the information which is half-consciously imbibed. Why do I know now that cloves are made from the dried flower bud of the clove tree? Should I have deduced that fact from practical observation? Not I. Cloves were little brownish-black things encountered in apple tart, and much better left untasted. They were not quite so offensive as flies, but considerably worse than caraway seeds, and on about a level with burnt currants. And these had been flower buds, caught and dried before they had a chance to open. The knowledge gave me a sort of pity for the cloves; I laid them round the rim of my dinner plate with less contempt, feeling that if my apple pie was rendered less admirable by their presence, their own lives had been blighted altogether by it.

Then there was the surprising information that cochineal is made from the powdered bodies of a Mexican scale insect. Now I knew all about cochineal. One made pink icing with it, and the lovely pink layer in rainbow cake. It lived in a little bottle on mother's store-room shelf. And it was made from insects—Mexican scale insects, which sounded even nastier than caterpillars. I knew, because I had written that sentence six times with my right hand and six with my left in wavering copper-plate. But for many years I did not eat pink icing afterwards.

Astrakhan is the curled wool of a South Russian lamb. Honesty is the best policy. Sago is—who really cared about what sago was? And yet I feel that to know the origin of sago was a civilized accomplishment, something after the fashion of the scientist's detached examination of the mosquito biting him. Caviare is a preparation of sturgeon's roe. I had learned that twenty years before I was to taste its peculiar delectable salty flavour. The copy-book-setters must have been fond of caviare. Poor dears, they also were probably more accustomed to sago; so they wrote with fine arrogance: 'Acquired tastes are called caviare to the general,' and set me

for months wondering which general it was.

In the copy-book days we acquired early a fine assortment of miscellaneous knowledge. There were times before that when the copy-books did not stand alone. One friend of mine, now over seventy, was a governess in her youth, and to this day can repeat a remarkable Rhymed History of England:—

'In 54 the Roman Host  
Invaded all our southern coast.  
Boadercea, from loss in strife,  
In 62 destroyed her life.'

And so on, through the ages. Those were the great days of a child's guide to knowledge, when the aim of education was catholicity,

poorer thing if we did not know the origin of Astrakhan. Even when one is fortunate to eat caviare—even to eat it with pancakes and whipped cream, in a little heavily-decorated Russian restaurant in Paris—even then, it is a pity not to know its anatomical associations. As for sago—well, I am still of the opinion that sago is more profitable for educational than for culinary purposes.

And must our children never acquire the charming irrelevance of miscellaneous information? Have we no remedy for the defects of our own education, when we specialized in history, but learned no geology, when we learned the Latin declensions and Greek irregular verbs, but never penetrated the deep mystery of sago?

Far from it. Whatever else may be wrong with the Talks provided by the B.B.C., they are not narrow in their range. I have heard complaints against them. Everyone who reads the correspondence columns of this or any other newspaper must have heard complaints against them. But they have at least a generous catholicity. Their range is wide. They have, indeed, all the merits of the copy-book without its accompanying blots and tears and laborious struggling pens.

It is stupid to grumble because the B.B.C. does not give a thorough grounding in Hegelian idealism, or an erudite course in Syriac. What are our schools and Universities and learned societies for? What we want—we, the commonplace Listening Public, we—is something to supplement our education,

something to fill up the gaps left after the seventh standard or the final honours school of something-or-other at Oxford. And the sort of information which will fill those gaps is just the sort which a half-hour's talk provides. We may be senior wranglers and yet not know how to remove stains from velvet, how to play a back-hand tennis drive, or what were the results of the most recent archaeological excavations at Kish. And it is a pity that we should not know. Knowledge is one of the highest human dignities. Though it is less than wisdom, it is wisdom's handmaid. And we are mistaken to close our ears to that apparently irrelevant instruction which may really enrich the universe for us as nobly as any other. Indeed, I am still hoping to learn from a broadcast talk the origins of sago. For though I wrote about it in my copy-book as often as caviare or Astrakhan, I have forgotten it.

And Freud would tell me that there is profound significance in that oblivion.

WINIFRED HOLTBY.

## AMONG THE WEEK'S TALKS

Monday, December 9

6.0 Sir Laurence Weaver: 'Art in Industry and Commerce.'

7.25 Dr. A. R. Pastor: 'A Spanish Talk.'

Tuesday, December 10

7.25 Dr. W. W. Watts: 'The Origin of Life.'

9.20 Sir Walford Davies: 'Music and the Ordinary Listener.'

Wednesday, December 11

7.25 Sir Richard Redmayne: 'Coal Mines.'

10.20 A Miniature Biography: A Witch.

Thursday, December 12

7.0 V. Sackville-West: 'New Novels.'

Friday, December 13

7.25 Rev. M. R. Ridley: 'Poetry and the Ordinary Reader'

9.20 Hugh Walpole and Gerald Gould: A Discussion.

Saturday, December 14

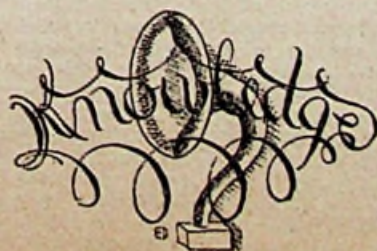
10.45 a.m. Ida Todd: 'Fancy Dresses.'

9.20 Gerald Barry: 'The Week in London.'

and children stood with their hands behind their backs reciting the planets, the graces, the precious minerals, and the amazing family ramifications of classical mythology.

Today we have turned away from this encyclopædic ideal. The Dalton Plan and Specialization, the Matriculation Syllabus, and the Oxford and Cambridge entrance examinations have limited our field of learning. Even I, though it is twenty-eight years since my first governess came, was not taught the planets and the goddesses.

I am aware of the superficiality of the 'Little Arthur' type of education. But I cannot help thinking that life would be a



# Abolish the Announcer—before we grow too fond of him!



**N**OT the least of the many kind actions of the B.B.C. has been to change the very low opinion I used to hold about introductions in general. How I used to hate the sort of man who gets up on the platform and says: 'I am sure I have no need to introduce Professor X to you —' and then proceeds

to speak for some thirty minutes, introducing not only Professor X, but his own self, aims, and aspirations in detail. By the end of the half-hour, two things had usually happened: (a) I hated the introducer, as a small child hates a long sermon before Sunday lunch; (b) Professor X, thanks to the introduction, was left with nothing else to say, and felt it was rather a pity to have been introduced at all!

Till the advent of the B.B.C. I had always regarded these literary introductions as a waste of everybody's time, and had even thought of organizing a hired 'claque' to shout 'we want Professor X' at frequent intervals. But I never before realized that what I really objected to was the nasty impudence of the fellow, who, being merely asked to *introduce* the Professor, had used the opportunity to make a long speech of his own. Song-plugging, gate-crashing and other forms of illegitimate self-insertion pale before the infamy of the professional introducer.

But then there came a voice through the air announcing in suave yet brief tones that Professor A would now speak on the 'Generation of Calories,' and without more ado Professor A *did* speak. The voice did not trouble to assure us all that the Professor was too well known for introduction, and then proceed to introduce his life and work for the next half-hour. The voice left it at that, and flitted off, to effect, I presume, some other meeting on another wavelength. Hostesses, butlers, and sergeants in police courts, take a hint from the way in which the B.B.C. announcer does his work, and try in future to combine brevity, clarity, and politeness rather better than you do!

Often and often I have listened in my chair to the clear-cut precision of the 2LO announcer, putting at ease with a few words both the prisoner waiting before the microphone, and the unseen millions waiting in their homes to pass sentence on his performance. I wonder if the prisoner realizes how much he owes to his counsel, the announcer, who so far from irritating the jury by a long harangue, just tells them the accused's name, indicates the nature of his offence, and manages to convey the impression that they will be worse than criminals themselves if they do not acquit him at the end.

I confess it took me years to realize how I, one of the jury, was influenced by the prisoner's counsel. The introduction was to recognize at once each voice and to marvel at its excellence. It becomes a joy to listen to the announcer himself, and it comes as a painful contrast to endure the halting mumble of the professor, who follows.

I have, in fact, made the dreadful discovery that the announcer's voice has become *too* interesting: it has acquired a personality of its own—and a too charming one—that takes my mind off the rest of the programme. I have come to feel that either he must go on himself with the performance, whether it be reciting his experiences in Timbuctoo, or a syncopated solo at the piano, or he must cease altogether: for his

constant interruption by the so-called artists have become too unsettling to one, who knows for certain that he could do it better himself!

I have come, then, to the sorrowful conclusion that the announcer must be abolished. The personality that he has acquired for himself over the radio has been his suicide. Unlike the introducer on the platform, whom I hated because he would not stop, I condemn the announcer, because he is not allowed to go on. Artists must not be prejudiced in their turns by such a high standard of comparison! The continuity and atmosphere of programmes, in particular of variety shows, should not be broken up by the intrusion at intervals of the familiar voice. Let artists introduce themselves, or provide their own 'compères'; if they do it badly they will at least prepare us for what is coming; if well, they will rivet the attention of a million listeners with their opening effected so neatly and charmingly, that I was well away in the talk, which followed, before I was aware it had even taken place. Just as when your best friend introduces you to *his* best friend, and she then becomes your best friend, you are apt to forget about the original introduction and to whom you owe it—so I am sorry to say it has taken me some time to pay this belated debt of gratitude to the efficiency of the B.B.C. announcer.

However, lately I have begun to think about announcers as more than mere voices in the night, for ever confined to the doings of others. I have begun to wonder whether announcers are tall or short, and if they have to stoop or stand on tip-toes before the microphone, when introducing Mrs. W., the well-known health reformer; whether they have fair or dark hair, and how their clothes are cut. (I *know* they

wear evening dress at night!) A lot of this I think I can guess. I have heard a precise, military voice, which I have attached, rightly or wrongly, to a tall, clean-shaven man, with sleek, black hair; but other voices have varied, from night to night, from toothbrush moustaches to thick long beards on certain rare occasions.

Lately I have seen photos of one or two voices and have been able to compare my impressions; and at other times the announcer has made a little joke of his own about the weather perhaps, or has had to explain something before him, has had even to extricate himself from some unexplored regions of the English vocabulary. And then I have had an inside glimpse of his own character.

Gradually, by dint of careful listening, one comes to sentence, and will at the same time avoid that momentary pause and embarrassment that follow the announcer's words. Besides, time will be gained by the omission of the perfunctory 'good evening, everybody' and its lengthier variations, which are the artist's way of saying 'How do you do?' after his friend has said 'May I introduce you to your listeners?'

I am very sorry about it, Mr. Announcer, and I should hate to lose you your job; but you have now got to the position when you are *you*, and when others realize that you are *you*, and when small children make this startling discovery, they have to stop thinking of themselves in terms of other people and take their lives into their own hands. And so I am afraid you will have to find another occupation, where you can really be *yourself*, and where nobody will want to know any more about you.

JONATHAN DERRY.

## TYPES OF LISTENERS

### II.—The Connoisseur.

**W**HEN I go to a restaurant by myself, I find that my ideas are extremely limited. They usually run to steak. I pick up the crowded, purple-inked list of available dishes, and could evidently regale myself with almost any conceivable viand; but the word 'steak' catches my eye, seems to stand out from the ruck in block letters, and by a subtle magnetism draws my heart. It is a good dish.

I imagine that some listeners are like that. They have their pet dish. It may be Sir Walford Davies, or Albert Sandler, or Syncopation. Tastes differ; and *de gustibus non disputandum*. They look at the day's programme to see if their dish is on the menu. If it is, they wait for it. They 'don't believe in these seven-course snippety dinners.' They gorge when their moment comes; and what follows does not interest them. If their dish is not on the card, they go down to the grill—in other words they turn on the gramophone—where they can get exactly what they want.

But I have a friend who once in a blue moon takes me out to dine. He knows all about meats. I forget whether you call him a gourmand or a gourmet. He has a palate. Boulestin can teach him nothing. Arranging a dinner is a sort of religious rite with him. He usually does it in his dressing-gown after shaving in the morning. He rings up his favourite restaurant—'Is that you, Henri? A little dinner for two tonight. . . . and they discuss it, my friend leading, with infinite zest and tenderness. The result is a harmonized delicacy which must be eaten to be believed. I admit that steak, ale, and tobacco have blunted my palate somewhat, but even I can appreciate the refinement of such a meal—'meal' is too coarse a word for it—a refinement even more satisfying than the amount of vitamins supplied.

Now my neighbour, who sometimes comes to listen with us, is also a connoisseur; not of meats, but of such things as Savoy Hill purveys for the 'feast of reason and the flow of soul.' He is not a gross feeder. Like that delightful Janetus de Bragmardo in Rabelais who asked for nothing except 'my back to

the fire, my belly to the table, and a good deep dish.' He has a catholic taste. His knowledge amazes me. He knows all the composers from Palestrina to Arnold Bax, all the songs from 'Du bist die Ruh,' to 'Sonny Boy,' all the comedians and lecturers before the microphone; he must have studied the programmes from the beginning with the care of an explorer studying his map, or a priest his missal; and whatever tonight's programme may be, he will know beforehand the quality and significance of every item in it. If there is a surprise item in it, that will make no difference to him; he will know by instinct whether it is worth listening to or not.

When he comes to listen with us, we give way to him. He expects it. He selects. He has the whole of Europe to select from. His fingers are magical on the tuning dials. He can get Vienna as easily as Daventry. He can even get Dundee. And he sets before us a few chosen dishes, assembled from anywhere and everywhere as if your hostess at dinner had sent to Prunier in Paris for the fish, and to Biffi in Milan for the sweet.

He knows the good thing. The other night he came down to us through the rain. 'There's a little thing coming over from Langenberg about 9.15,' he said, 'I think you'd like to hear it.' It was a heavenly violin solo; and when it was over, 'Aren't you glad I came to tell you about it?' he said, chuckling happily at his good fortune.

So we go on in our usual homely way, with the News Bulletin for hors d'œuvres, a talk by Roger Fry for the fish, some big music for the joint, Mabel Constanduros for the sweet, and A. Alan, a very salty fellow, for the savoury; good standard stuff. But we are always glad when the Connoisseur comes round, with his *recherché* little menu up his sleeve.

'PHILEMON.'



# OUR HARD JOB

## A Revelation by 'One of the Cast'

The radio play of today moves with such smoothness that listeners, captured by the story, are unaware of the hard work and physical strain that go to make a successful production. Here is the story from the actor's point of view.

I HAVE appeared now in nearly fifty radio productions, ranging from 'Great Plays' of classic reputation to vaudeville sketches of inconsiderable 'lightness,' so that I believe myself to be qualified to write about the job of the Radio Actor. Also, I am almost exclusively a microphone actor, having had comparatively little experience of stage work; I am, therefore, unprejudiced by contact with conditions in the theatre. The life of an actor in more or less regular employment by the B.B.C. is a well-varied one. Until you receive the script of the play in which you have been booked to appear, you have no idea of the part they expect you to play (though, of course, the producer, when casting, has borne in mind the suitability of your voice for the part). My jobs in the studio have ranged from the 'lead' in an important play, in which I spoke the greater part of fifty pages of dialogue, to a 'small part' in another equally important production, when I waited for nearly an hour and a half to shout, in the capacity of the conductor of a Tube train, the pregnant words, 'Tottenham Court Road! Let 'em off first, please!'

### The Deathly Silence of the Studio.

Now for a word about the scene of these gripping dramas of the ether. The scenery against which you act counts for something—every stage actor will admit that. Whether it be a realistic setting of the old rose-smothered cottage or a 'modernistic' décor expressing the mood of the play, it helps enormously. In a studio play we have, of course, no scene. Our background is the pleated curtains which conceal the padding of the walls. The floor is heavily carpeted to prevent the transmission of unwanted footfalls. All but those actually speaking the words of the play must keep complete silence—a silence which, though necessary, is not inspiring.

The stage actor has his scenery, his costume, his lighting—and above all, his audience—to keep him keyed up to that state of excitement which makes for really sensitive acting. For us the draped walls, the clock inexorably ticking away the minutes, the silence, and that nerve-racking, green lamp which flashes on to tell us when our cue has come.

The green light is worked by the producer in the Dramatic Control Room downstairs.

Next Week's Play is

### 'THE PRISONER OF ZENDA'

(5GB—Tuesday, December 17. Other Stations—Friday, December 20), which will be followed in Christmas week by

### 'RUPERT OF HENTZAU'

The two plays have been adapted for the microphone from the famous Ruritanian romances of

SIR ANTHONY HOPE

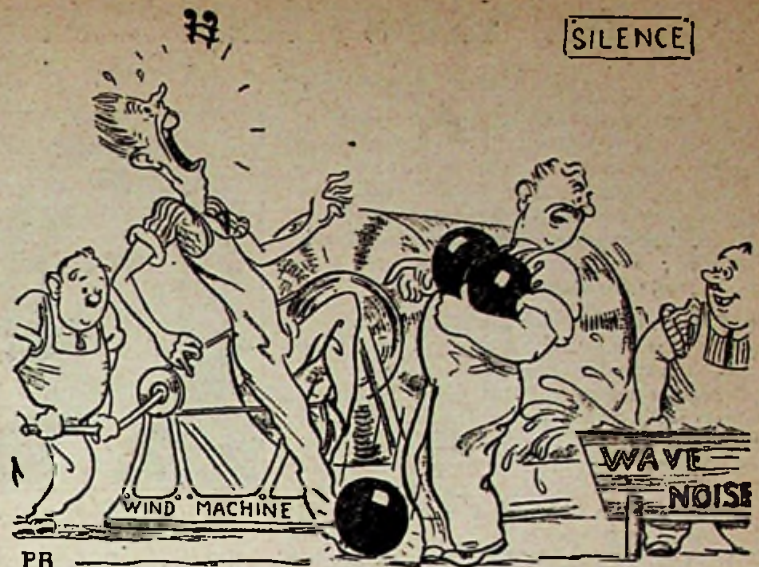
He fits in our dialogue with the other elements of the play—music, sound effects, etc.—by 'fading in' the studios on the Control Panel (a Robot previously described in these pages). When it is our turn to speak he 'flicks' us. Sometimes the pause between one batch of dialogue and the next, while we are waiting in silence for our 'flick,' seems endless. Our only link with the rest of the play is the studio manager, who, listening to the transmission on his headphones, signals to us when the cue approaches, waves us back from the microphone when we are too loud, and up to it when we are too soft. It is inevitable at present that we remain an isolated ingredient of the play—unable to hear the music between the scenes and the mighty tempest, conjured up by the 'noise merchants,' which rages behind our impassioned dialogue in the Big Storm Scene. If we are to understand as fully as possible our exact individual function in the play, we must read our scripts through with real imagination—and, from the moment the play is announced until the moment it is 'faded out,' keep that imagination working.

### Do We Need Stage 'Stars'?

What makes the ideal radio actor? Are stage 'stars' any use to the microphone? Extremists have suggested that the B.B.C. should entirely break away from the stage and employ only actors trained from the beginning for the microphone. This, I think, is too extravagant a point of view. A trained stage actor is as likely to be a success in the studio as any specialized radio actor—but the fact of his having a stage name is no *guarantee* of his usefulness to broadcasting. I have seen an import from the theatreland swaggering before the microphone with an 'I know all there is to be known about this' air and fail miserably; deprived of movement, gesture, an audience, he can do nothing—and, to crown all, his voice turns out to be one of those which do not agree with the delicate digestion of the microphone!

### Bring a Medical Certificate!

To my mind, the two main qualities demanded of a radio actor, apart from a suitable and flexible voice, are imagination and physical energy. If a stage actor possesses these qualities, he is likely to succeed. That imagination is required for our work I have explained above. With regard to my second stipulation—i.e., physical energy—I must say a word or two. The more I watch and listen to radio actors at work the more I am convinced that, certain other requirements satisfied, it is the most energetic and vital artists who succeed best. Long periods in the studio (which, though the B.B.C.'s system of ventilation is excellent, must



PB

'The mighty tempest, conjured up by the "noise merchants," which rages behind our impassioned dialogue in the Big Storm Scene.'

always remain oppressive to both body and senses) are trying to the physique. A play lasting two hours may demand twenty hours of rehearsal during the preceding week. During these hours the nerves are strung taut by concentrated imaginative effort and by the nervous strain of waiting for the green light. It is only an intensely vital person who can keep at the top of his or her form in such circumstances and 'put over' the microphone that living zest which the play demands for its effectiveness. Very few of my colleagues possess this; those that do are of the greatest service to the producer, for they keep the play 'up' and prevent it from becoming lifeless. Candidates for audition should, I seriously believe, be requested to bring a doctor's certificate with them. Some weeks ago I took a busman's holiday and listened to *Carnival*. As an 'inside critic,' I enjoyed most of all the 'crowd scenes,' the dressing-room at the ballet, the pantomime rehearsal, Jenny's birthday party—so alive and so pictorial. I knew how much real imagination, energy, and enthusiasm went to the making of them.

### When the Actor Fainted.

A writer on broadcasting is expected to conclude with a few 'good stories.' I have none—except, perhaps, of slight hitches which have taken place behind the scenes—but they are inevitable in such wearying and complicated work, and it would not be fair to the B.B.C. to serve them up here as a joke. Funny things *do* happen in the studio, for the actors are a cheery crowd. One actor who has done much excellent work and now rather fancies himself as a 'star,' has a way of trying to keep the microphone all to himself. In a big production the 'mike' has to be used by perhaps thirty people, each coming up when his 'lines' occur and retiring when they are ended. This gentleman prefers to stand bang in front of the microphone, whether he is speaking or not. This proprietary spirit occasionally annoys other actors, and a regular 'barging match' ensues, greatly to the indignation of our Irving-in-miniature. One of my own adventures was on the occasion when another actor, taking part in a scene with me, felt faint and had to be removed for a glass of water. I played the scene through in two different voices—and to this day I do not believe the producer, much less the public, realized that there was anything amiss.

## FINLAND'S TRUE LAUREATE

NEVILLE CARDUS on the music of Sibelius.

*During the present season several works of Sibelius will be broadcast. In the following article an attempt is made to point out the more significant points of Sibelius' music; his entirely personal use of the symphonic form; his ardent nationalism—psychological not merely political; and the essential manliness of a great composer's nature.*

**T**O understand and appreciate thoroughly the music of Sibelius we must keep in mind that he was born in Finland of peasant stock, and that his early culture never really came under the influence of foreign ideas. His German training in Berlin and Vienna was to him as water on a duck's back. Sibelius has lived the bulk of his days in his own country; the racial tang in his music rings true.

In 1897 the Finnish Government made a life grant to Sibelius, and from that date Sibelius has been free to compose according to his heart's desire. He is today the true laureate of his country; his music is revered by his compatriots to a degree not easily realized in this country, where an Elgar is generally counted of less significance than a Jack Hobbs.

The fact has occasionally been pointed out that the artistic careers of Sibelius and Elgar have much in common. Each began by winning the approval of the crowd; each has passed, in his maturity, far beyond the point where a 'popular' appreciation is supposed to stop. *Salut d'Amour* and the *Valse Triste*, the *Pomp and Circumstance* marches and *Finlandia*—these were tuneful enough appeals to the masses. But the truth is that Sibelius in his representative music cuts more drastically free from his past than Elgar does in his masterpieces.

Elgar began by being a melodist, and he has remained substantially a melodist. The *Pomp and Circumstance* strain can be heard in the closing movement of the 'Enigma' Variations. The melodic shape or physiognomy of the early *Serenade for Strings* may be discerned in all the authentic music of Elgar. But you will hear no echo from the 'prentice years of Sibelius in his last two or three symphonies. We have to turn to Beethoven to find as wide a gulf between a composer's early and mature works as that which we find between the early and mature works of Sibelius. Sibelius' later symphonies show, indeed, that concentration of form, that breaking up of melody to subtler and more intense tonal constituents which is the mark of Beethoven in his last period.

Long-lengthened melodies are not to be heard in the representative Sibelius; complete tunes do not lend themselves to Sibelius' concentrated essence of symphonic form. You cannot develop what is complete in itself. Sibelius builds his symphonies out of small but pliable melodic figures. They are scarcely themes; rather are they to be called musical units, out of which the whole symphonic sum is evolved. Sibelius uses an easily recognizable vocabulary; he does not belong to the 'wrong note' school, to use Delius' term for the atonal writers. Sibelius' vocabulary has the sanction of the ages; what makes him the most unique of modern composers is his logic, his swift, elliptical syntax. He boils down the symphonic form to its essence as expression; he has no use for repetitions, bridge passages, and the rest of the conventional devices. The shape of the classical symphony can be sketched on paper; it has, so to say, ground plan and specifications. At a given point, the classical symphonist had to turn back in his discourse and recapitulate. The symphonies of Sibelius frequently seem to grow by a continuous and progressive development out of a few suggestive ideas. The non-specialist



J. S. BACH.

JEAN SIBELIUS.

listener will not find difficulty in following Sibelius' developments of his ideas, for they have a natural directness. After all, the formal logic of the classical symphony has to be learned; often have I been asked by a beginner in music appreciation: 'Why did the composer repeat himself exactly here? He seemed to be travelling to some other conclusion.' Sibelius is a man of few words. His symphonies don't argue—they tell you. For sheer concentration of thought and emotion, his seventh symphony has probably no equal in all music. It plays for only twenty minutes, and says its say in a single movement. There is nothing revolutionary in this telescoping of symphonic form. Wagner at his life's end was thinking of composing a one-movement symphony, in which the music would be continuously developed, each sentence breeding the next.

Sibelius' music tells of his country, its hard, stark winter, its fitful summer. It is a dun-coloured music. Sibelius has no use for instrumentation of the Rimsky-Korsakov order. It is impossible to think that Sibelius ever sketches out work and then 'orchestrates' it. The sombre instrumentation obviously is part of the whole tonal conception. Sibelius' orchestra is capable of giant strength, but it never gives us the sound and fury that signify nothing. When Sibelius' orchestra bursts out at full strength it is because the man is thinking at full strength. And so as not to suggest by the term 'thinking' that Sibelius is a wholly cerebral composer, lacking in humanity, let me remind the reader that George Henry Lewis once said that the whole man thinks. Sibelius is, as I have suggested, really a primitive by blood; you are made to realize that much by the occasional snarls of his brass, the gnawing of his bassoons, the rough pluckings of his big fiddles. His very subtlety is the mark of the 'natural,' as distinct from the 'civilized' mind. The latter has too many words; language often conceals thought or lack of thought in the 'civilized' mind. Sibelius' swift jumpings to conclusions tell of a mind and nature as simple as they are strong. His music is the most manly and plain-spoken since Beethoven. In this article I have dwelt mainly upon Sibelius' technical means, which are subtle. I have done so because it is necessary, if we are to understand an original artist, that we should have some idea of the way his mind works. But if the logic, the technical means, of Sibelius is subtle, the effects which the listener receives are simple and straight almost to the point of bluntness. No composer of the present time shares Sibelius' honesty and straightforwardness of address. There is something bardic in his appeal to the broad, undifferentiated emotions of his countrymen. His music tells not of the silly, sophisticated passions which span the plot of the modern world. The

(Continued at foot of column 3.)

## AN AUDIENCE FOR THE BACH CANTATAS.

**A**S listeners are aware, every Sunday afternoon at 3 o'clock is broadcast one of the magnificent series of two hundred Church Cantatas which John Sebastian Bach wrote in the course of his long tenure of the office of Cantor at the School and Church of St. Thomas in Leipzig. The broadcasting of these Cantatas was begun in May, 1928, and has hitherto been distributed between the London, Birmingham and Manchester Stations. From the first Sunday in January, however, the performance of these works will be confined to London, with an occasional variation. The reason for this is that it is almost impossible elsewhere to get sufficient control over conditions of orchestra, chorus, soloists, organ and, above all, acoustics of the hall in such a way as to enable a satisfactory transmission to be attained.

The peculiarly intimate relationship between the church Cantatas and the ordinary worship of the congregation in the Lutheran Church of Bach's day makes their performance without an audience seem, in a way, incomplete. With a view to filling this gap and also in order to enable a certain number of enthusiasts to enjoy the actual performance of these incomparable works, the B.B.C. has arranged with the authorities of the Guildhall School of Music, whose concert-room is used for the transmissions, to admit a certain limited audience to the Sunday performances. At present it is proposed to confine the number of tickets issued to fifty, which number may be slightly increased later if accommodation is available. These tickets will be allotted strictly in rotation as the applications come in. Each ticket will bear a number corresponding to a numbered and reserved seat, and will be available for a three months' series of the Cantatas. Not more than one ticket can be allotted to each applicant. At the end of the first quarter, the list will be revised, with a view to admitting some of those who were unable to obtain tickets in the first place. No charge will be made for the tickets, and no postage fee need be enclosed with applications. Any ticket-holder who is absent or whose seat is unoccupied for two Sundays in succession will, save in exceptional circumstances, automatically forfeit the validity of his or her ticket, which will be transferred to the next applicant on the waiting-list.

Applicants should be in their places a quarter of an hour before the advertised hour of the broadcast, and no one will be admitted after five minutes to three. An opportunity will thus be given for the audience to rehearse the final chorale, in the singing of which they will, at the discretion of the conductor, be invited to join. Applications should be made by post-card and addressed to the Music Department, B.B.C., Savoy Hill, London, W.C.2. These will be examined on the Monday following the publication of this article, and the first fifty tickets allotted.

(Continued from column 2.)

fourth symphony of Sibelius—perhaps his greatest—is a saga. Its mood is one of noble nature-worship. This symphony lives, moves, and has its being in a dim light of legendary awe; on its shivering waters the soul of Finland is felt to move. Sibelius is the laureate of his nation not because his music waves flags or sings folk-tunes. It seldom does either of these things. The patriotism of Sibelius is not political but racial and imaginative, surging from the heart of a man who, with all his quick subtleties of speech, has never sundered from the soil of his land or from the spiritual company of those who dwell on the land.



WHAT THE OTHER LISTENER THINKS.

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



THE QUEST OF BEAUTY.

A CORRESPONDENT states that as a Public School and University man he must rank, if anything, slightly above the average listener, and he goes on to say that symphony concerts, chamber music, etc., leave him quite cold. I am not denying the high aesthetic standards of Oxford and Cambridge, but artistic taste is not, and never was, a matter of University education, and it is even conceivable that in some cases it might be stultified by the consciousness of superiority, not always real, which a Public School and University education sometimes gives. This brings me to the suggestion that the outworn terms of 'high-brow' and 'low-brow,' having obscured the truth for long enough, should be dropped. It is not a question of 'brow' but of depth of feeling and love of beauty and of the urge to express or to hear or see the expression by others of the elusive streak of divinity which lies deep in man's soul, and after which we must, like Tennyson's mariner, continually quest.—W. H. D., *Bechercroft Gardens, Wembley Park.*

THE INDIGESTIBLE MINCE PIE.

I ALWAYS read your household hints with great interest, and in the recent article on Christmas Fare I was struck by the contrast between the pudding boiled for 20 hours and the raw mincemeat. About 25 years ago a correspondent in the *Daily News* interested me very much. Some one wrote to ask why mincemeat made of much the same material as plum pudding, was so much more indigestible. One answer which struck



me as common sense was this—the pudding is cooked thoroughly, the mincemeat is nearly raw, being only cooked for a short time needed for the pastry. I immediately experimented and found the following plan entirely successful. The mincemeat is placed in a glazed earthenware jar in a coolish oven and allowed to cook slowly, not boil, for from 6 to 8 hours. This gentle cooking makes the mincemeat delicious, and I can, even at my advanced age—85—eat one of my own mince pies, although I carefully abstain from those made by others.—Mrs. G. F. *Livesey, Broadparks, Pinhoe, Exeter.*

THE CHARM OF THE ZITHER.

IN listening to the very interesting Austrian programmes recently, I was very charmed with several items that appeared to be rendered by a band composed mainly of Zither players. I used to play this instrument myself and when I heard 'Zitherthal du bist mein Freud' I positively writhed with pleasure. May I express my gratitude (a lively sense of favours to come) by suggesting an occasional programme of zither band music—Tyrolean folk tunes with a little jodeling by a competent performer would, I am sure, be much appreciated by all except the very highest brow.—H. T. Clark, *Highland View, Perranwell Station, Cornwall.*

'MOST AWFUL'

WHO gets first prize for endurance? I am in hopes I win this time. We fully expected something decent to be broadcast as per your programme for yesterday the 21st, 9.35 p.m.—'The Republic of Austria,' so I kept the set going after listening to Mr. Bartlett's talk, which we always enjoy. I actually stuck it out until 9.55 p.m. I feel sure I must have been the last listener to endure the most awful item I have ever heard. This is my only complaint during three years—I am perfectly satisfied always when I switch on selection items and often would like to write and say 'Thank you.'—Geo. Orchard, *Westbourne Chambers, Westbourne Road, Penarth.*

COWED.

MAY I point out to the artist who drew a cow for you in a recent issue that, even under the auspices of the Ministry of Agriculture, that animal does not walk with both her left legs forward at the same time.—A. G. L. Roberts, *Mount Skipper, Ramsden, Charlbury, Oxon.*

ABOLISH WAR.

MR. VERNON BARTLETT need have no fear of becoming unpopular by continually talking about the abolition of war; more likely he will become unpopular by not talking enough about it. As for the over-population question, again he has no need for fear. There are thousands of acres of land on which houses can be built and cultivated. More reference to the abolition of war is urgently needed. I don't want another like the last.—'Bee Jay,' *Morrisonstown, Swansea.*

FAULTY SPEAKING.

MR. QUINNEY is quite correct in his diagnosis of present-day faults in the speaking of English. However, although reading aloud may help to correct faulty voice production, it must be remembered that much of the trouble is purely physical, especially in London, where so many children suffer from adenoids and shouting is so prevalent a habit. The problem is not soluble *per se*, but must involve a thorough investigation into physical and mental hygiene in so far as these studies concern voice production.—J. W. Davis, 19, *Courthope Villas, Wimbledon.*

A CONVERT OF JACK PAYNE'S.

JACK PAYNE with his Dance Orchestra so easily the best of the various dance bands broadcast by the B.B.C., has converted me to appreciation of modern dance music. Not so long ago, I found the music of the average dance band quite incomprehensible and although not going all the way with some of the more distraught writers of letters to *The Radio Times*, I certainly had little pleasure from what was to me just a sequence of bewildering noises. Nowadays, thanks to Jack Payne, I can derive the keenest enjoyment from listening to his amusing and ingenious renderings of the tunes of the day. I cannot believe that this is due merely to a decline in my musical taste, since I can also listen to serious and even advanced music with increased pleasure.

'CARNIVAL' AND 'JOURNEY'S END.'

VERY heartfelt thanks for *Carnival* and *Journey's End*. I have not known such pleasure for a long time, in spite of the fact that I sat on the floor, listening with only half a pair of phonos. May we have many more such plays as only the B.B.C. knows how.—Phyllis M. Porter, *Ten Mile Bank, Downham, Norfolk.*

ALL FOR A. J. ALAN.

We want Alan!  
Give us more A. J.  
Prince of story tellers,  
Meandering his way,

Inconsequent and witty,  
Spinning tales from naught,  
And fooling to a climax  
Which leaves us 'overwrought.

Fire all announcers!  
Let the band not play!  
Sack the Aunts and Uncles!  
But leave to us—A. J.

—E. M. B., *Sheffield.*

THE ORGAN VOLUNTARY.

I SHOULD like to support your correspondent who has complained of the switching off of the concluding voluntary at the close of Church Services. The other Sunday evening at the close of the service at Great St. Mary's, Cambridge, the organist started to play Bach's Toccata and Fugue in D Minor. 'Now we are going to have a treat' thought I. Imagine then my disappointment when it suddenly came to an end at the close of half a dozen bars. Why cannot Church Services be made to include the concluding voluntary? The same remark applies to the Westminster Abbey Service on Thursday afternoons.—F. J. Muddlemist, *Tankerton, Kent.*

FADED OUT.

I WOULD like to support your correspondent, Mr. J. E. Metson's plea that the organ voluntary at the close of the Sunday evening service should not be faded out. There was a particularly unfortunate instance of this a few Sundays ago, when a spirited rendering of Bach's Toccata and Fugue in D minor was treated in this way—quite unnecessarily so far as Daventry listeners were concerned, as the week's good cause appeal was not broadcast to Daventry, and there was an interval of five minutes until the commencement of the news bulletin.—Percy Lund, 415, *Revidge Road, Blackburn.*

LESLIE STUART'S SONGS.

WHAT a pleasure it was to hear something out of the ordinary on a wet Sunday, when the St. Hilda's Band played Leslie Stuart's songs 'Lily of Laguna,' etc., what a change—and what a refresher! Many thanks for a really fine band and a good programme of music.—F. E. M., *Leeds.*

REMOVING 'THAT TREMOLO.'

I SAY an emphatic 'Hear, Hear!' to Mr. Percival's protest against the vibrato which mars the performances of most of those who sing to us through the microphone, but I fear that where the redoubtable Mr. Percy Scholes failed to slay the monster, Mr. Percival and I are not likely to succeed. Ten years ago I would have gone a long way to hear a youthful baritone acquaintance of mine who sang his notes, short and long, with delightful sympathy and steadiness, unmarred by tremolo. Now if I want to hear him I have only to listen to the nearest merry billy-goat. Indeed, I prefer the billy-goat. His wobble is, at least



perfectly natural. If I remember aright, Mr. Scholes attributed the origin of excessive vibrato to old age trying to camouflage its weakness under a screen of sentimentality; but one has only to listen to the Children's Hours to hear girls (and sometimes youths) in their teens wobbling worse than octogenarians. The disease has, I believe, become physical and its seat must be in the neighbourhood of the appendix. The wobbling muscle (*musculus vibrans capri*, let us call it), has become overdeveloped, and, as in the case of a troublesome appendix, the only remedy is a surgical operation for its removal.—Matthew C. McClelland, *Shandon Drive, Bangor, N. Ireland.*

LEARNING FROM OTHERS.

MR. FREE makes the statement that people are misguided who believe that they can learn anything from listening to other people's opinions. What alternative can he offer to the medium of conversation? What does he imagine lecturers in Universities and preachers talk for, if not to teach to those who will listen? From his letter it appears that he disdains the opinions of great men as well as those who listen to them. I would remind him that he cannot form his own opinions rightly and disregard other people's. He should read 'Sesame and the Lilies' carefully and learn what a greater man than he thinks of the opinions of others. In the meantime, let us have more talks.—John B. Peart, *Woodlands, Holywood.*

HIS DILEMMA.

MR. D. F. FREE can cheer up. When both the London transmitters come into use, presumably one of them will run continuously from noon to midnight on nothing but dance music, jazz, variety and unpleasant plays. All the talks and classical music will come from the other transmitter to which he need not listen, so that he will be quite free from any chance of learning anything.—T. H. M., *London.*

HISTORY WITHOUT TEARS.

HOW very interesting are the History Lessons given by Miss Rhoda Power on Monday afternoons. I must also plead guilty to being one adult who thoroughly enjoys the animated, enthralling way the tales are told to the younger children. What a



contrast these history lessons make to the detailing and memorizing of outlines that formed part of my own schooldays. I wonder if I am one of a minority, or am I one of many, who, when able to do so, take the opportunity of listening in to these happy lessons given to the children?—B. D., *Shoreham, Sussex.*

THE DIGNIFIED ANNOUNCERS.

I HEARTILY agree with F. A. Seal, in his letter in a recent *Radio Times*, on the stand he takes in reference to 'M. W.'s' suggestion to 'abolish the announcers.' What the programmes would be like if that dignity were taken away one cannot imagine, for the announcers' voices certainly lend a dignity to the programmes—they are so rich and distinct and in my opinion essential to the pleasure of the listener. It is the first time I have written to the B.B.C., but in the face of such a threatened disaster, laziness must go to the wall. I feel we must make a definite stand to keep our announcers, otherwise—chaos.—M. O'Brien, 9, *Carmona Gardens, Prizinghall, Bradford.*

A SIMPLE LOT OF FELLOWS.

NOW really, in the name of common sense, how can anyone expect us to do without announcers? It is like taking a foreman away from the workmen and saying to the men 'carry on, lads.' Yes, and they would carry on—not half! If you want a job doing properly, then we must have management. The announcers, I should imagine, are a simple lot of fellows like myself, working for food and to pay their way. It is immaterial to me whether an announcer sounds his 'h's', simply because it is impossible for him to be perfect in every detail. If the B.B.C. ever does get one that is perfect I hope that when he dies they embalm his body and put it in the British Museum.—Pedlar.

SAMUEL PEPYS, LISTENER.

ALTHOUGH we do not 'listen' to Samuel Pepys, Listener, and this may seem an intrusion on your page, I hope that, like myself, many of your subscribers read Mr. R. M. Freeman's delightfully playful Diary every week. Those who know Wheatley's edition of the original will enjoy not only Mr. Freeman's felicitous imitation of the style, but his roguishly Pepsian variety and self-esteem, and sense of humour and, of course, his equally amusing restraint. Pepys has had many mimics, but in skill and pleasantry Mr. Freeman beats them all.—John Smith, *Leeds.*

BIG BEN ALL DAY!

WAS the letter which you published a week or two back asking for waltzes a joke? If not, I think it is a pity to waste space by printing letters from such people. I am sure your post-bag is crammed with better stuff. The phrase 'jazz and other heavy music' creates in me a desire to laugh or scream hysterically. As for your correspondent being bored with plays, that of course fits in with his other mental processes. When will the letter arrive asking for Big Ben to strike ceaselessly.—C. Haldaway, 4, *Poplar Grove, Hammersmith.*

THERE'S MANY A SLIP—

I THINK it is about time we had a little fun and frolic in the programmes instead of so much high-class stuff. I know around my district 85 per cent. of the people who have sets shut them off. How they expect children to understand it I don't know. When we have done a hard day's work we want something to tinkle us up, not send us to sleep over our tea and upset the cup.—Portable, *Birmingham.*

## 5GB Calling!

## CHRISTMAS MUSIC FROM TWO CHURCHES

Carol Service conducted by the Rector of Birmingham—Old Time Tunes on the Organ—Another 'First Performance'—Blind Singers in a Studio Service—Vaudeville Items—Concert by British Composers.

## 'Noël, Noël.'

LONG before Christmas week most of us are sure to have become exasperated by the visits of a succession of small and grubby pseudo-waits who will have assembled on our doorsteps, yelled through the keyhole a breathless, tuneless, and largely unintelligible rendering of the first verse of 'While Shepherds watched their flocks by night,' and barely finished the last note before pounding on the door in an insistent demand for coppers. One wonders that, with the excellent training in singing now available in most schools, these artists should still be content with so low a standard of execution. Even from a commercial point of view, a brighter performance would be more likely to secure them coppers, or at least an orange apiece, instead of a closed door or well-merited reviling.

## Carols and an Organ Recital.

LISTENERS who have suffered affliction from this distressing parody of a beautiful Christmas custom are advised, by way of an antidote, to tune in to the programme on Thursday, December 19, when they may enjoy 'the real thing.' From 1.10 to 1.30 p.m. on that day a Carol Service will be relayed from St. Martin's Church, Birmingham, at which the choristers, under the direction of Mr. Richard Wassell, Organist and Master of the Choristers, will sing a number of Christmas carols. The Rector of Birmingham, the Rev. Canon T. Guy Rogers, M.C., will conduct the service. Christmas music figures again in the programme later in the same day, at 6.30 p.m., when Gilbert Mills includes in his organ recital from the Church of the Messiah at Birmingham such fine old tunes as that of *Adeste Fideles*, best known here in its English version, *O come all ye faithful*, and *In dulci Jubilo*, arranged by Bach as a choral prelude, together with other, more modern, compositions.

## A Montague Phillips Hour.

MONTAGUE PHILLIPS is undoubtedly best known to the public as the composer of *The Rebel Maid*, the romantic light opera which was first produced in 1921 and has since figured in the repertoire of innumerable operatic societies throughout the country. The programme for the hour of Montague Phillips' music which listeners will hear on the evening of Tuesday, December 17, does not, however, include *The Fishermen of England* or any other excerpt from the opera. Instead, the Birmingham Studio Augmented Orchestra will play the *Heroic Overture* and two movements from the *Symphony in C Minor*, while Eric Brough is to give the *Pianoforte Concerto No. 2*, with orchestral accompaniment. It may be of interest to add that the composer has recently re-written the *Heroic Overture*, and that this will be the first performance of the new version.

## Blind Singers.

WHATEVER other activities and pleasures of life blind persons are debarred from sharing with their more fortunate fellows, their affliction at least does not deprive them of the power of appreciating or of making music. The Birmingham Royal Institution for the Blind, which has cared for and trained in learning and handicraft the sightless inhabitants of the city for more than eighty years, has departments devoted to the training of organists, as well as of piano-tuners and repairers. There is also a fine choir, which listeners will have an opportunity of hearing on Sunday evening, December 15, when the entire music of a service from the Birmingham studios will be performed by these blind singers, under the direction of Mr. R. Platt, the Musical Director of the Institution. The service will be conducted by the Rev. F. C. Spurr, Minister of Hamstead Road Baptist Church at Handsworth, Birmingham.



THE BLIND WORKERS OF BIRMINGHAM.

A scene in the workshops of the Birmingham Royal Institution for the Blind, the choir of which will sing in next Sunday's service from the Birmingham Studios.

## Two Light Features.

THOSE two popular vaudeville pairs, Gerald and Phyllis Scott, and Harley and Barker, are to be heard from Birmingham on Wednesday evening, December 18, in a new production, *Now and Then*. As my readers know, Gerald and Phyllis Scott have made a name by the presentation of the old-time folk-song, the Negro spiritual, and the type of ballad and duet which may be termed 'reminiscence' numbers, whereas Harley and Barker are better known in the modern song and its somewhat subtle harmonization. From what I can learn, *Now and Then* appears to be a blend of the old and the new and should make a welcome addition to the lighter side of 5GB's programmes. This feature will be followed by *The Man, the Maid and the Muddlehead*, a musical cameo by Gordon McConnel, in which the three characters will be played by Herbert Simmonds, Wynne Ajello, and John Derwent. It was first produced at the Cardiff Station about three years ago, with the same artists.

## A British Concert.

THE Birmingham Studio concert, which occupies the programme from 8 to 9 p.m. on the evening of Friday, December 20, is devoted to the work of British composers of the present and the immediately preceding generation. The opening number is the Prelude—*The King's Threshold*, by Thomas Dunhill. Then comes a *Concerto for Flute and Strings*, composed by Dr. Gordon Anderson, a medical man by profession, who is also the conductor of the Birmingham and Midland Operatic Society. The flute part in this concerto will be played by Walter Heard, with accompaniment by the Studio Augmented Orchestra, conducted by Joseph Lewis. Later in the concert will be heard the Waltz from Sir Frederick Cowen's suite—*The Sleeping Beauty*, which was first produced at the Birmingham Festival in 1885, Three Dances from Sir Arthur Sullivan's incidental music to *The Tempest*, the 'Winter' portion of *The Seasons*, by Sir Edward German, and the poem *The Carillon*, by Sir Edward Elgar, who is regarded with special pride by the West Midlands, for he is a native of Worcester, and by Birmingham in particular, for the composer's wider fame may be said to have begun with the production of his oratorio *Gerontius*, which was first presented to the public in that city twenty-nine years ago.

## A Lucky Chance.

MISS ANNA FILOPOVA was a student at the Royal Academy, London, and was brilliant both as a singer and as a pianist. She and her teachers were quite undecided which subject she should take up professionally, when chance took a hand and decided for her, and this is the most thrilling incident in her career. The management of the Royal Opera, Covent Garden, sent an 'S O S' to the Royal Academy asking for a singer to take the part of 'Yniold' in *Pelléas et Mélisande*, as the original artist had not arrived. Miss Filipova, who was only sixteen years of age at the time, was selected. She studied the part at short notice and so impressed the management of the Royal Opera and Mr. Percy Pitt, that she was retained for the season, in spite of the fact that the original artist had turned up just before the first performance. Miss Filipova has given recitals at the Wigmore, Æolian, and other halls, and has also sung under Sir Henry Wood and Sir Dan Godfrey. She is a great favourite with listeners and has been broadcasting for a considerable time.

## Talks for Children.

LISTENERS to the Children's Hour should not miss a further talk on 'What is your name?' which Margaret M. Kennedy is giving on Monday, December 16. Other forthcoming talks include 'Rain, Hail or Sleet?' by J. E. Cowper (December 20), and 'Christmas at Sea,' by Robert Ashcroft (December 21).

'MERCIAN.'

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5-15  
A RECITAL  
BY  
ORLOFF

SUNDAY, DECEMBER 8  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

8.45  
ST. MARTIN'S  
CHRISTMAS  
FUND

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST  
(For 3.0 to 3.30 Programmes see opposite page)

3-45 An Orchestral Concert

W. H. SQUIRE (Violoncello)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

Overture, 'Egmont' ..... Beethoven  
Two Spanish Pieces (Romance and Fandango)  
Napravnik



W. H. SQUIRE

is the violoncello soloist in the Orchestral Concert this afternoon.

ALTHOUGH a Bohemian by birth, Edward Napravnik spent the greater part of his life in Russia and is honourably remembered for his splendid work as conductor of the Opera at St. Petersburg. During his thirty-five years' service there, he conducted over 3,000 operas, of which no fewer than sixty-two were first productions of new works. Among these were many operas by Russian composers, so that Russian music owes him a very real debt of gratitude. With his mastery of the conductor's difficult art, he combined a real gift for organizing, and, though he insisted on the strictest discipline, it was all done with so pleasant a manner that he was not merely respected everywhere, but held in warm affection. It was largely due to him that the standard of performance rose to a very high pitch and that the standing of the singers and players was very much improved. It is often the case when a composer is occupied day in and day out in interpreting the work of other people, that his own is tinged with reminiscences of better-known music; Napravnik's, nevertheless, shows a real mastery of the orchestral resources, and it has a charm and attractiveness of its own, so that many of his operas enjoyed real success in his own day. He died in 1915 at the good old age of seventy-six.

W. H. SQUIRE and String Orchestra  
Concerto in G Minor .. Handel, arr. W. H. Squire  
Grave; Andante; Allegro; Allegro con brio

LISTENERS know Mr. W. H. Squire as a brilliant violoncellist, whose playing is distinguished by a very finished technique and a specially big and broad tone; they are familiar, too, with many of his fresh and breezy songs and with quite a number of the melodious pieces he has given to his own instrument.

His musical gifts showed themselves at a very early age, and he was only twelve when he won a scholarship for the violoncello at the Royal College of Music. He made his first important appearance at the old St. James's Hall at the age of twenty, and has ever since taken a distinguished place in British music.

Besides the smaller pieces and songs which have won so wide a popularity, he has written a Concerto for violoncello and two Operettas. He has, moreover, enriched the violoncellist's repertoire with a big number of arrangements of older music, wisely chosen, and laid out for the instrument by one who is not only a master of all its resources, but a well-equipped musician also. This splendidly melodious concerto by the great Handel may very likely be new to most listeners; there must be quite a large number of Handel's instrumental pieces which are still hidden away on the shelves of libraries, and it is still possible to unearth music stamped with all his fine gifts which has been almost wholly neglected since his own time. It is one of the remarkable pieces of musical history that for generations he was known to us in this country by only one work, though he was, in fact, one of the most industrious and prolific of composers all his life.

ORCHESTRA

Dances ('The Tempest') ..... Sullivan  
Masque; Banquet Dance; Dance of Nymphs and Reapers

Overture, 'Alphonso and Estrella' .... Schubert

W. H. SQUIRE

A Memory .... Goring Thomas, arr. W. H. Squire

Viennese Waltz ..... Poldini, arr. W. H. Squire

Tarantella ..... Popper

ORCHESTRA

Scherzo, Op. 1 ..... Cui

Suite, 'Othello' ..... Coleridge-Taylor

5.15-5.45 A PIANOFORTE RECITAL

by  
ORLOFF

Papillons (Butterflies) ..... Schumann

Fantasy, Impromptu ..... Chopin

Nocturne in D Flat ..... Chopin

Waltz in D Flat ..... Chopin

Islamey ..... Balakirev

(For 5.45 to 6.0 and 7.55 to 8.45 Programmes see opposite page)

8.45

(London only)

The Week's Good Cause

Appeal on behalf of ST. MARTIN'S CHRISTMAS FUND by the Rev. PAT MCCORMICK, relayed from St. Martin's-in-the-Fields

THE St. Martin's Christmas Fund was started by the Rev. H. R. L. Shoppard some twelve years ago. Through it, many who would otherwise have had no chance of sharing in the happiness of Christmas have had some measure of good cheer made possible for them. The Fund, which is



NICOLAI ORLOFF

will give a pianoforte recital from London this afternoon at 5.15.

administered privately, is being carried on by the Rev. Pat McCormick, the present Vicar of St. Martin-in-the-Fields. There are no administrative expenses connected with it. St. Martin's has been brought into touch with numbers of people all over the country and thus has a unique opportunity of helping those who most deserve it, but least expect it.

Contributions should be addressed to the Rev. Pat McCormick, the Vicarage, Trafalgar Square, W.C.2.



MIRIAM LICETTE

will give some soprano solos from London and Daventry tonight at 9.5.

8.50

'The News'

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

9.5 A String Orchestral Concert

MIRIAM LICETTE (Soprano)

THE STRING CONTINGENT OF THE LONDON CHAMBER ORCHESTRA  
(Leader, JEAN POUQUET)

Conducted by ANTHONY BERNARD

ORCHESTRA

Concerto in D Minor ..... Vivaldi  
Allegro; Intermezzo; Allegro

MIRIAM LICETTE with Orchestra

Four Old English Songs

Transcribed and arranged by Anthony Bernard

On the Brow of Richmond Hill

Parcell (1658-1695)

Ah how sweet .... William Croft (1678-1727)

A Song in the 'She Gallant' ..... John Eccles

A song from 'Rinaldo and Armida' (1600-1735)

ORCHESTRA

Air and Dance ..... Delius  
St Paul's Suite ..... Holst  
Vivace; Ostinato; Intermezzo; Finalo (The Dargason)

MIRIAM LICETTE with Pianoforte

Romance .. } (Poesie de Paul Bourget) } Debussy

Les Cloches .. } (Poesie de Paul Verlaine) }

Fantoches .. } (Poesie de Paul Verlaine) }

Mandoline .. } (Poesie de Paul Verlaine) }

ORCHESTRA

Concerto Grosso for Pianoforte and Strings

Bloch

Prelude; Ostinato; Rustic Airs and Dances

Fuge

10.30

Epilogue

'LORD, WHAT IS MAN?'  
'VICTORY'



3.0  
THIS WEEK'S  
BACH  
CANTATA

3.0-3.30 CHURCH CANTATA  
(No. 107) BACH

WAS WILLST DU DICH BETRÜBEN ?

(Why would'st thou Grieve ?)

GLADYS SWEENEY (Soprano)

ARTHUR WILKES (Tenor)

REGINALD WHITEHEAD (Bass)

ST. ANN'S CHOIR

THE NORTHERN WIRELESS  
ORCHESTRA

Conducted by T. H. MORRISON

At the Organ, GEORGE PREECHARD

S.B. from Manchester

THIS is one of the fifteen so-called 'Choral Cantatas'—based throughout on simple and splendidly dignified chorales—composed during the years 1728-1734, probably about the end of that period. They throw a clear light on Bach's amazing richness of invention: each of these many choruses, all built on the same somewhat stereotyped plan, has its own strongly marked individual character. The orchestral accompaniments, especially of the solo numbers, offer striking examples of Bach's delight in seizing on some image which the text offered him, and setting it before us with a wealth of musical illustration. In the bass aria, 'auf ihn magst du es wagen' ('trust thou in Him to guide thee'), the first violins rush about in the most joyous way, while the bass of the organ part flows in a quieter happiness: even more impressive is the way in which the tenor voice and the organ combine to depict the turnings and twistings of Satan in the aria, 'Wem auch gleich aus der Hölle' ('E'en hadst thou been assailed.')

The opening number is a fantasia on the chorale 'Von Gott will ich nicht lassen' ('From God I shall not depart'), the melody in the soprano, with a rich accompaniment for two flutes, two oboes d'amore, violin, viola, and organ (continuo): the final chorale (the same one) has also melodious parts for orchestra and organ in 6-8 rhythm.

I.—Chorus.

Why would'st thou grieve in sadness?  
My soul, One loves thee well;  
Yield thee to Him in gladness,  
To Him, Immanuel,  
Trust thou in Him alone,  
Thy feet 'tis He that guideth  
And raiment meet provideth  
For all who are His own.

II.—Recitative (Bass):

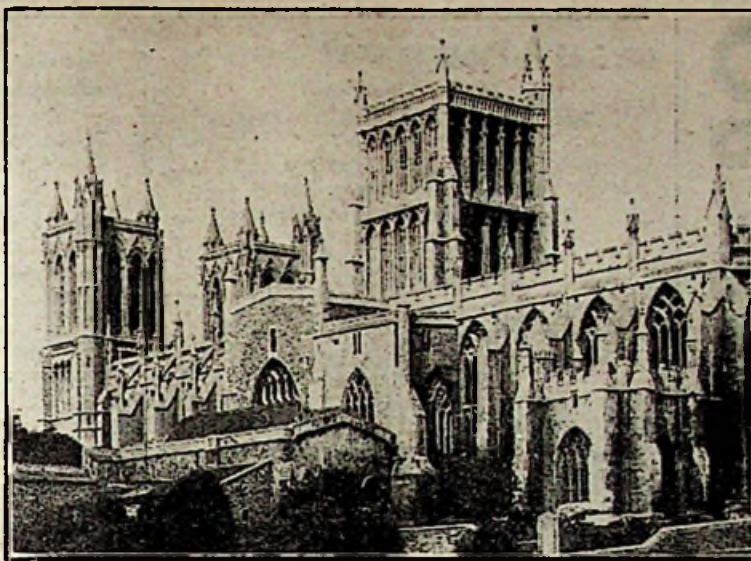
For God forsakes man never,  
Whose faith in Him is sure;  
His own He guardeth over,  
Whose hearts are staunch and pure,  
Whatever may betide.  
So be thou ne'er affrighted,  
With joy thy way is lighted,  
For God is by thy side.

III.—Aria (Bass):

Trust thou in Him to guide thee,  
Believe with all thy might,  
And He will aye provide thee  
With ev'ry good and right.  
Whatever God ordains  
That can no man alter,  
His word can never falter,  
His truth alway remains.

THE DAY OF REST  
Sunday's Special Programmes

From 2LO London and 5XX Daventry.



W. F. Taylor

Broadcast Churches—XXXVIII.

BRISTOL CATHEDRAL,

from which a Service is being relayed, and broadcast from the  
Western Region Stations tonight.

By the Very Rev. H. L. C. de CANDOLE, D.D., Dean of Bristol.

IN her cathedral the ancient and famous port of Bristol possesses a building which from its foundation in 1142 up to the present day has been intimately connected with her varied fortunes and adventures. Its founder, Robert Fitzharding, a reeve of Bristol, was 'moved,' with his wife Eva, to make an offering to God of his great wealth by building a church and monastery. And so in the year 1142 A.D., hard by 'the green place' now known as College Green, the great church and its conventual buildings were set up. To it were called six Black Canons of the order of St. Augustine of Hippo, who followed the rule of the famous abbey church of S. Victor in Paris. For the first four hundred years of its history the Abbey followed that rule. Then came the dissolution, and the place of the mitred Abbot and his monks was taken by a Dean and Chapter. A new Bishopric was constituted with the former monastery church as its cathedral, which for now nearly four hundred years has been the mother church of the Diocese of Bristol.

The Norman Church has largely disappeared, though we have still many remains of the old buildings, notably the Chapter House, a gem of late Norman architecture, and two fine Norman gateways. Little by little the original church was replaced by a larger and lighter one, and nowhere, perhaps, is it easier to trace the gradual development of English architecture than in Bristol Cathedral. Beginning with the Norman of the Chapter House, we pass to the lovely Early English Elder Lady Chapel (about 1220 A.D.) to the large open 'Decorated' Choir built by Abbot Knowle in the Decorated Style early in the fourteenth century, to the great central Tower in the Perpendicular fashion.

Of the many objects of interest only a few can be enumerated; the sacramental oven in the Berkeley Chapel; the chapel itself with its twin altars (now used as a children's chapel); the splendid Jesse window, the eastern Lady Chapel with its beautiful sedilia and ancient glass and recently-restored altar, and much besides.

But the church was not built to be a museum of rare and beautiful things, nor a place where the memories of great and good men and women could be preserved for the inspiration of future generations, but for the glory of God to be expressed in the most perfect form that art and music could give it, and carried out in the consecration of all the activities of human life to the service of men.

Of the past I have no room to speak; of the present I can only say that we are seeking to carry on in the old spirit of work and worship by consecrating all the modern activities of life to the service of God.

For many years the services have been recognized as in no way behind the most finely-rendered of all cathedral services. Dr. Hubert Hunt, the organist for the last almost thirty years, will conduct the service on December 8, not indeed with his own regular choir, but with the men and boys of the Sunday evening voluntary choir who conduct a simple congregational service on Sunday evenings. This service will inaugurate 'Bristol week,' when, night by night, listeners will hear how well this old city is keeping up its fine traditions and moving on to fresh enterprises. The preacher will be Canon Pym, D.S.O., one of His Majesty's Chaplains and a well-known writer on Christianity and Psychology.

In these ways we still seek, while true to the traditions of the past, to show that in modern days, too, a cathedral has a great and essential part to play in all that makes for the uplift of human life.

7.55  
SERVICE FROM  
ST. MARTIN-  
IN-THE-FIELDS

IV.—Aria (Tenor):

E'en hadst thou been assailed  
By Satan and his host,  
His pow'r had nought availed,  
Thy soul thou hadst not lost:  
E'en Hell thou mayst withstand.  
In guilt would Satan blind thee,  
Thou canst him put behind thee—  
For God is thy right hand.

V.—Aria (Soprano):

In righteousness He reigneth,  
And watcheth over thee,  
His will no man disdaineth,  
What e'er his pow'r may be.  
And if God say us nay,  
Our own way still pursuing  
Leads but to our undoing—  
God's will we must obey.

VI.—Aria (Tenor):

Thy way, O Saviour, choosing,  
I yield myself to Thee,  
All other gifts refusing  
Save what Thou offerest me.  
And come Thou soon or late,  
Thy time is best, Thy season,  
I question not nor reason—  
Believing still, I wait!

VII.—Choral:

Let me show forth Thy praises  
Thro' all my life's long day;  
In song my spirit raises  
Its thanks to Thee alway.  
O Holy Three in One!  
Thy grace for aye endureth,  
And from all harm secureth,  
O Father, Spirit, Son.

(English Text by D. Millar Craig. Copyright  
B.B.C. 1928)

Cantatas for the next four Sundays are:—  
Dec. 15, No. 125—'Mit Fried und Freud fahr' ich dahin.' ('In peace and joy I now depart.')

Dec. 22, No. 1—'Wie schön leuchtet der Morgenstern.' ('How fair appears the morning star.')

Dec. 29, No. 122—'Das nengebor'ne Kindelein.' (Brightly shines The new-born Babe.)

Jan. 5, Nos. 58 and 59—'Ach Gott, wie manches Herzeleid.' ('Oh God, how many a grieving heart!')

'Nun ist das Heiland die Kraft' ('Now shall the grace')

(For 3.45 to 5.45 Programmes see opposite page)

5.45-6.0 BIBLE READING

PAUL OF TARSUS—XVII  
'ROME AND PRISON'  
ACTS XXVIII. 1-31

7.55 A RELIGIOUS SERVICE

FROM ST. MARTIN-IN-THE-FIELDS  
THE BELLS

8.0 Order of Service

Hymn, 'Lead us, Heavenly Father,  
lead us' (Ancient and Modern,  
281)

Confession and Thanksgiving

Psalms 8

Lesson

Magnificat

Prayers

Hymn, 'Hark, the glad sound'  
(Ancient and Modern, 53)

Address: The Rev. P. McCORMICK

Hymn, 'Holy Father, in Thy mercy'  
(Ancient and Modern, 593)

Blessing

(For 8.45 to 10.30 Programmes see  
opposite page)

10.30 Epilogue

'LORD, WHAT IS MAN?'

'VICTORY'

(For details of this week's Epilogue  
see page 739)

10.40-11.0 (Daventry only)

The Silent Fellowship  
S.B. from Curdifi

# MILTON FOR THE MOUTH

Would you be interested at all in getting through this winter without a single cold or touch of flu?

**WELL THEN—**

Your grandmother was wrong. Neither colds nor the 'flu are caused by exposure to cold. No matter how many clothes you put on. No matter how much hot lemon juice you drink in bed, you will keep on catching colds and 'flu. Because the germs of cold and 'flu attack you through your mouth! If you doubt this—ask your doctor!

The only way to be free from these winter plagues is to keep your mouth clean and disinfected. Wash your mouth with Milton. A startling report issued after independent investigations in one of the world's most celebrated hospitals, and independently confirmed by two of the world's most highly accredited bacteriologists, points to Milton as the one safe, sure mouthwash. Rinse your mouth, teeth and gums freely with half a teaspoonful of Milton in a tumbler of water twice a day.

You can buy it from any chemist. 6d, 1/-, 1/6 and 2/6 a bottle.



## SUNDAY, DECEMBER 8 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0  
A MILITARY  
BAND  
CONCERT

### 4.0-5.45 A Programme of Oratorio

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

THE BIRMINGHAM STUDIO CHORUS

DORIS VANE (Soprano)

DOROTHY D'ORSAY (Contralto)

TOM PICKERING (Tenor)

JOSEPH FARRINGTON (Bass)

I.

'The Last Judgment'  
(Spohr)

II.

'Advent Hymn'  
(Schumann)

SPOHR's music was much better known to our fathers and grandfathers than it is to us. For a good many years he was a pretty regular visitor to this country, conducting his own works at the big English festivals; one of the greatest triumphs of his career was won by his oratorio *Calvary* at Norwich in 1839. His popularity here may be gauged by the fact that when, some years later, he was invited to conduct *The Fall of Babylon* at Norwich, and leave of absence from his German post was refused, a petition with an enormous number of signatures, forwarded with a special request from Lord Aberdeen, as one of Her Majesty's Ministers, was sent, unhappily in vain, to the German authorities.

*The Last Judgment* was produced in the Lutheran Church at Cassel on Good Friday, 1826. In 1830 it was given at the Norwich Festival and eight years later Spohr himself conducted a performance of it in London by the Sacred Harmonic Society. It is in two parts, each of which begins with an important orchestral symphony, and much of the impressive music is in the hands of the chorus. Soprano, tenor, and bass soloists all have interesting parts, the alto singing only in quartets and in one recitative.

Spohr won his distinguished position in the world of music first as a violinist; a personal friend of the great Beethoven's, he took part in several first performances of the Master's music.



FOLLOWING IN MOTHER'S FOOTSTEPS.

Effie Kalisz, who plays in the Military Band Concert tonight, is here seen with her sons, Jimmy and Tony, who are already showing signs of promise as musicians.

### 7.50 A RELIGIOUS SERVICE

Conducted by the Very Rev. RUPERT HOPER-DIXON, O.P. (Prior of the Dominican Priory, Hawkesyard, Staffs.)

Relayed from ST. CHAD'S CATHEDRAL, BIRMINGHAM

THE BELLS

Order of Service for the Season of Advent

Organ Voluntary and Opening Prayers

Motet, 'Da Pacem Domine' ..... Miller

Lesson

Antiphon—Rorate coeli desuper .. } Gregorian  
Ne irascaris Domine .. } Chant and  
Consolamini populo Meus } Harmony

Greater Antiphon, 'O Emanuel'

Gregorian Chant

Address

Advent Antiphon, 'Alma Redemptio Mater'  
*Palustrina*

Hymn, 'Sweet Saviour, bless us ere we go'  
Concluding Prayers

8.45 The Week's Good Cause  
(From Birmingham)

An Appeal on behalf of THE WELLINGTON DISTRICT COTTAGE HOSPITAL by Colonel H. L. OLDHAM, D.S.O.

Contributions should be forwarded to the Hon. Treasurer, Mr. R. H. Foulkes, c/o The Midland Bank, Wellington, Salop.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 A MILITARY BAND CONCERT

MARGARET BALFOUR  
(Contralto)

EFFIE KALISZ (Pianoforte)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Norwegian Rhapsody, No. 1  
*Svendsen*

MARGARET BALFOUR  
Nebbie (Mists) ... *Respighi*  
Morning Hymn ... *Henschel*  
Lascia ch'io piango *Handel*

BAND  
Suite (No. 2), 'The Wand of Youth' ..... *Elgar*  
March; The Little Bells; Moths and Butterflies; Fountain Dance; The 'Famo Bear'; The Wild Bears

EFFIE KALISZ

In der Nacht (By Night) ..... *Schumann*  
Capriccio, Op. 76 ..... *Brahms*  
Mazurka in A Minor ..... } *Chopin*  
Waltz in A Flat ..... }

BAND

Selection, 'Samson and Delilah' .. *Saint-Saens*

MARGARET BALFOUR

Ein Ton (Haunted) ..... *Cornelius*  
Fragile Things ..... *Phillips*  
To the Forest ..... *Tchaikovsky*

BAND

Mazurka, No. 1 ..... *Chopin*  
Waltz ('The Sleeping Beauty') .... *Tchaikovsky*

10.30 Epilogue

### THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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Sunday's Programmes continued (December 8)

**5WA CARDIFF.** 908 kc/s. (309.9 m.)

3.0-3.30 *S.B. from Manchester*  
 3.45-6.0 *S.B. from London*

**8.0 A RELIGIOUS SERVICE**  
 Relayed from THE CATHEDRAL, BRISTOL  
*Order of Service*

Hymn 172 (A. and M.) (Tune, 'Richmond')  
 Short Exhortation  
 Lord's Prayer and Versicles  
 Psalm 119, Verses 105-112 (inclusive)  
 Lesson (St. Luke xxiv, Verses 13-31)  
 Nunc Dimittis  
 Prayers  
 Hymn 531 (Tune, 'Southwell')  
 Address by the Rev. T. W. Pryn, D.S.O., M.A.,  
 Canon of Bristol Cathedral, Chaplain to H.M.  
 The King  
 Hymn 31 (Tune, 'Eilers')  
 Collect for Second Sunday in Advent

**8.45 The Week's Good Cause**  
 An Appeal on behalf of THE LORD  
 MAYOR OF BRISTOL'S CHRISTMAS DIN-  
 NER FUND by THE LORD MAYOR OF  
 BRISTOL. Relayed from THE COLSTON  
 HALL, Bristol

**8.50 S.B. from London**  
**9.0 West Regional News**

**9.5 A CONCERT**  
 Relayed from THE PARK HALL, Cardiff.  
 NATIONAL ORCHESTRA OF WALES  
 (Cerddorfa Genedlaethol Cymru)  
 (Leader, LOUIS LEVITUS)

Conducted by SIR THOMAS BEECHAM  
 Tone Poem, 'Don Juan' ..... Strauss

ALTHOUGH counted as the first of his works in this form, *Don Juan* was actually written after *Macbeth* which bears a later opus number. *Don Juan* was first performed in 1889 at Weimar, while its composer was conductor of the Court Orchestra there, and was enthusiastically received. The most obviously melodious, and the most easily understood of all Strauss' Symphonic poems, it has long ago won its way to the affections of music lovers all over the world; not even the older school, with their insistence upon form and even formality, can be indifferent to the lyrical beauty of its themes, and their brilliant presentation. In its design it adheres pretty closely to the Rondo of the classical Sonatas and Symphonies, and in the varied forms in which the chief themes return, we can follow the adventures of the Don in his crazy search for his ideal of incarnate womanhood. There are four principal themes heard at the outset, all glowing with the youthful ardour of the quest. These are set forth and developed at some length, to form the first section of the work.

The second section of the poem which is quoted in the score, tells of disillusionment. That is set before us in the music no less vividly than the zest and youthful vigour of the first part, of which the principal theme reappears anon. It introduces the closing section, representing the tragedy with which Lenau's poem comes to an end—Don Juan's death and his despair in realizing that life has lost its charm for him, that nothing is left but 'the cold and dark ash-strewn hearth.'

DENNIS NOBLE (*Baritone*) and Orchestra  
 Largo al Factotum ('The Barber of Seville')  
*Rossini*

THE ORCHESTRA  
 Dances ('Prince Igor') ..... *Borodin*

**10.0 S.B. from London**  
**10.30 Epilogue**  
**10.40-11.0 The Silent Fellowship**

**5SX SWANSEA.** 1,040 kc/s. (288.5 m.)

3.0-3.30 *S.B. from Manchester*  
 3.45-6.0 *S.B. from London*  
 7.55-8.45 *S.B. from London*  
 8.50 *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**

**6BM BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)

3.0-3.30 *S.B. from Manchester (See London)*  
 3.45-6.0 app. *S.B. from London*



S. C. Sumner

THE SCREEN AND CHOIR of Bristol Cathedral from which Cardiff is relaying a service to-night at 8.0.

**7.55 S.B. from London**

**8.45 The Week's Good Cause**  
 Appeal on behalf of THE BOURNEMOUTH COUNCIL OF SOCIAL SERVICE by THE MAYORESS OF BOURNEMOUTH (Mrs. HARDY)

**8.50 S.B. from London**  
**9.0 Local News**  
**9.5 S.B. from London**

**10.30 Epilogue**

**5PY PLYMOUTH.** 1,040 kc/s. (288.5 m.)

3.0-3.30 *S.B. from Manchester*  
 3.45-6.0 app. *S.B. from London*  
 7.55-8.45 *S.B. from London*

**8.50 S.B. from London (9.0 Local News)**  
**10.30 Epilogue**

**2ZY MANCHESTER.** 707 kc/s. (376.4 m.)

3.0-3.30 CHURCH CANTATA (No. 107) BACH  
 'WAS WILST DU DICH DETRÜBEN?'  
 (Why wouldst thou grieve?)  
 Relayed from ST. ANN'S CHURCH, Manchester  
 GLADYS SWENEY (*Soprano*)  
 ARTHUR WILKES (*Tenor*)

REGINALD WHITEHEAD (*Bass*)  
 ST. ANN'S CHURCH CHOIR  
 THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 At the Organ, GEORGE PRITCHARD

**3.45 A BAND CONCERT**  
 THE HEBDEN BRIDGE BAND  
 Conducted by SAM TOWNSEND  
 March, 'Albion' ..... *Dodsworth*  
 Overture, 'Thousand and One Nights' *Zdoboda*  
 Selection, 'Les Diamants de la Couronne' ('The Crown Diamonds') ..... *Auber*  
 WALTER HATTON (*Violoncello*)  
 Gavotte ..... *Méhul*  
 Chanson Grecque (Greek Song) ..... *Seligmann*  
 Tarantella ..... *Paque*

BAND  
 Trombone Solo, 'The Joker' .. *Moss*  
 (J. FITTON)  
 Selection on the Music of Gounod  
*arr. Rimmer*

WALTER HATTON  
 Wie einst in Schönern Tagen }  
 (As once in Brighter Days) } *Popper*  
 Polonaise in D Minor ..... }

BAND  
 Anthem, 'In Realms of Bliss' *Newton*  
 Air Varié (Air with Variations) *Rimmer*

**5.15-6.0 S.B. from London**  
**7.55 S.B. from London**

**8.45 The Week's Good Cause**  
 An Appeal on behalf of THE ROYAL  
 MANCHESTER CHILDREN'S HOSPITAL  
 by Lord COLWYN

Donations should be sent to Lord  
 Colwyn, The Royal Manchester Child-  
 ren's Hospital, Pendlebury, Man-  
 chester

**8.50 S.B. from London**  
**9.0 North Regional News**

**9.5 S.B. from London**  
**10.30 Epilogue**

Other Stations.

**5SC GLASGOW.** 752 kc/s. (398.9 m.)  
 3.0-3.30.—*S.B. from Manchester (See London).* 3.45-6.0.—*S.B. from London.* 7.55.—*S.B. from London.* 8.45.—*The Week's Good Cause.* The Scottish National Institution for Blinded Sailors and Soldiers; an appeal by the Rev. Thomas Burns, C.B.E., D.D., Chairman of the Institution. *S.B. from Edinburgh.* 8.50.—*S.B. from London.* 9.0.—*Scottish News Bulletin.* 9.5.—*S.B. from London.* 10.30.—*Epilogue.*

**2BD ABERDEEN.** 955 kc/s. (311.5 m.)  
 3.0-3.30.—*S.B. from Manchester (See London).* 3.45-6.0.—*S.B. from London.* 7.55.—*S.B. from London.* 8.45.—*The Week's Good Cause:* 'The Scottish National Institution for Blinded Sailors and Soldiers.' An Appeal by the Rev. Thomas Burns, C.B.E., D.D., Chairman of the Institution. *S.B. from Edinburgh.* 8.50.—*S.B. from London.* 9.0.—*Scottish News Bulletin.* *S.B. from Glasgow.* 9.5.—*S.B. from London.* 10.30.—*Epilogue.*

**2BE BELFAST.** 1,233 kc/s. (242.5 m.)  
 3.0-3.30.—*S.B. from Manchester.* 3.45-6.0.—*S.B. from London.* 6.45-8.0.—*League of Nations Service.* Relayed from the Fishwick Presbyterian Church, Belfast. *Order of Service:* Scripture Sentences. Doxology. 'Holy, Holy, Holy' (Hymn No. 718, R.C.H. and Tune); Invocation; Praise, 'God is our Sure Defence' (Met. Ps. No. 10, 2nd Version. Tune No. 280); Reading; Prayer; Praise, 'Thy Kingdom come, O God' (Hymn No. 152, R.C.H.); Offering; Anthem, 'Give peace in our time, O Lord' (Calcott); Prayer and Lord's Prayer; Praise, 'The beam that shines' (Hymn No. 305, R.C.H., 3rd Verse to end); Address on 'Peace' by the Rev. F. W. Norwood, D.D., City Temple, London; Prayer; Praise, 'These things shall be' (Hymn No. 630, R.C.H.P., Tune 15); Benediction. 8.0-8.45.—*S.B. from London.* 8.50.—*S.B. from London.* 10.30.—*Epilogue.*

8.0  
A CONCERT  
FROM  
WINDSOR

MONDAY, DECEMBER 9  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.20  
THE CARL ROSA  
OPERA  
COMPANY

10.15 a.m. THE DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST  
10.45 Miss BARBARA CARTLAND: 'Making the Best of Oneself—IV, Expressing One's Individuality'  
11.0-12.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert  
MAY MONA (Soprano)  
PIP SANE (Syncopated Solos)  
12.30 Organ Music  
Played by EDWARD O'HENRY  
Relayed from TUSSAUD'S CINEMA  
1.0 (London only)  
LIGHT MUSIC  
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
From THE PICCADILLY HOTEL

1.0 (Daventry only)  
PIANOFORTE INTERLUDE  
1.15-2.0 (Daventry only)  
THE NATIONAL ORCHESTRA OF WALES  
S.B. from Cardiff

2.0 FOR THE SCHOOLS  
Professor HAROLD E. BUTLER: Latin Reading—Virgil: Sallust: Lucan: Catullus  
2.20 Interlude  
2.30 Miss RHODA POWER: 'Days of Old: The Middle Ages—XII, Christmas Day in the Middle Ages'  
3.0 Interlude  
3.5 Miss RHODA POWER: 'Stories for Younger Pupils—XII, The Story of the Rosemary' (Flemish)  
3.20 Interlude  
3.30 DANCE MUSIC  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

4.15 LIGHT MUSIC  
ALPHONSE DU CLOS and his ORCHESTRA  
From THE HOTEL CECIL  
5.15 THE CHILDREN'S HOUR  
'Musetto' (Palmgren) and other Piano Solos  
Played by CECIL DIXON  
'The Reward of Kwasind' from 'Under Northern Lights,' written and told by ALAN SULLIVAN  
Songs by STUART ROBERTSON  
The Story of 'Jacob's Ladder' (Eleanor Farjeon)  
6.0 'Careers for Boys and Girls.—VI. Sir LAWRENCE WEAVER: 'Art in Industry and Commerce'

9.20  
'THE TALES OF HOFFMANN'  
Presented by  
The Carl Rosa Opera Company  
Conducted by RICHARD AUSTIN  
Relayed from Lewisham Hippodrome  
ACT II  
Cast:  
Hoffmann ..... BEN WILLIAMS  
Dapertutto (an evil being) HUBERT DUNKERLEY  
Schlemil } Friends of { HARRY METCALFE  
Pitichinaccio } Giulietta { REDYERS LEWELLYN  
Nicklaus ..... RISPAN GOODACRE  
Giulietta ..... GLADYS ANCRUM  
10.10 ACT III  
Hoffmann ..... BEN WILLIAMS  
Dr. Miracle (doctor of Magic) HUBERT DUNKERLEY  
Crespel (father of Antonia) .... RONALD STEAR  
Franz (servant) ..... ROBERT MAWDSLEY  
Voice of Antonia's Mother ..... MABEL BAKER  
Antonia (a singer) ..... PAULINE BINDLEY

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
6.30 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
MUSIC FOR WIND INSTRUMENTS  
7.0 Mr. JAMES ACATE: Dramatic Criticism  
7.15 Musical Interlude  
7.25 Dr. A. R. PASTOR: Spanish Talk  
7.45 CECIL DIXON (Pianoforte)  
Sonatine ..... Ravel

8.0 Annual Concert  
by  
The Choir of St. George's Chapel, Windsor Castle  
Under the direction of SIR WALFORD DAVIES  
Relayed from the ALBERT INSTITUTE, WINDSOR  
Introductory  
The Waits (Seventeenth century)  
Let us all sing, merrily sing,  
'Til echo around us responsive shall ring.  
Fa la la.  
Five National Songs:  
Here's a health unto His Majesty .. Old English  
The Rising of the Lark ..... Welsh  
The Unseen Comrade ..... Irish  
Ca' the yowes to the Knowes ..... Scottish  
The Bay of Biscay (by request)  
Music by SIR EDWARD ELGAR, O.M.  
Master of the King's Musick  
Conducted by THE COMPOSER

Part Songs:  
Weary Wind of the West  
Evening Scene  
Fly, singing Bird, fly  
The Snow  
SYBIL EATON and SIR WALFORD DAVIES  
Romance and Finale, Sonata in E for Pianoforte and Violin, Op. 82  
Part Song:  
The Reveille (Men's Voices)  
New Work:  
A Carol for His Majesty's Happy Recovery  
(Words by George Gascoigne, 1540-1578)  
Specially written for this concert

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 'The Tales of Hoffmann'  
ACT II  
(See centre column and col. 3, page 715)  
9.50 Topical Talk  
10.10 'The Tales of Hoffmann'  
(Continued)  
ACT III  
(See centre column)  
11.0-12.0 DANCE MUSIC  
JACK HARRIS' GROSVENOR HOUSE BAND  
Relayed from GROSVENOR HOUSE, PARK LANE

THE MASTER OF THE KING'S MUSIC WILL CONDUCT A CONCERT FROM WINDSOR TONIGHT.



The St. George's Chapel Choir will sing in the concert relayed from Windsor that Sir Edward Elgar will conduct tonight. The centre picture above shows the King riding in Windsor Great Park with his four sons (the Prince of Wales, the Dukes of York and Gloucester, and Prince George); on the left is the West end of the Chapel, and on the right the Castle Tower.

**MONDAY, DECEMBER 9**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)  
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0  
**A CONCERT**  
**FROM**  
**CHELTENHAM**

3.0 THE GRANGE SUPER CINEMA ORCHESTRA  
Conducted by HAYDN HEARD  
Relayed from THE GRANGE SUPER CINEMA,  
Small Heath, Birmingham  
March, 'Pro Patria' ..... *Lotter*  
Selection, 'The Gondoliers' ..... *Sullivan*  
Waltz, 'Dream of the Ocean' ..... *Gung'l*  
Ballet Music, 'William Tell' ..... *Rossini*  
Intermezzo, 'In a Monastery Garden' ..... *Ketelbey*  
Waltz, 'Iris' ..... *Revel*

4.0 A BALLAD CONCERT  
(From Birmingham)  
TOM SANDLAND (Tenor)  
Go, lovely Rose ..... *Quiller*  
I arise from dreams of thee ..... *Salaman*  
DOROTHY YOKALL (Pianoforte)  
Devotion ..... *Schumann, arr. Liszt*  
Third Concert Study ..... *Liszt*  
IRENE MARLOW (Soprano)  
Sing in the Dawn ..... *Herbert Oliver*  
Moonlight Elves ..... *Di Temple*  
Bird Songs at Eventido ..... *Eric Coates*  
Because ..... *d'Hardclot*

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

5.30 The Children's Hour  
(From Birmingham)  
'What is your Name?' by Margaret M. Kennedy  
Songs by DAPHNE HICKMAN (Soprano)  
SIDNEY HULL (Banjo)  
'Building a Railway,' by E. W. Anderson

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music  
THE ORCHESTRA  
Conducted by HAYDN HEARD  
Relayed from THE GRANGE SUPER CINEMA,  
Small Heath, Birmingham  
March, 'The Dawn of Freedom' ..... *Lotter*  
Selection, 'Monsieur Beaucaire' ..... *Message*  
TOM KINNIBURGH (Bass)  
Jenny's Way ..... } *Willeby*  
The Fortune Hunter ..... }  
The Yeoman's Wedding Song ..... *Poniatowski*

7.0 ORCHESTRA  
Ballot Music and Finale, 'Undine' .... *Lortzing*  
TOM KINNIBURGH  
Son of Mine. .... } *William Wallace*  
The Rebel ..... }

7.30 ORCHESTRA  
Waltz, 'Love Dance' ..... *Gung'l*  
Magical Serenade ..... *Drigo*  
TOM KINNIBURGH  
Down among the Dead Men ..... *Anon.*  
When dull care ..... *arr. Lane Wilson*  
Tavern Song ..... *Howard Fisher*

ORCHESTRA  
Overture to a Revue ..... *Lincke*

8.0 An Orchestral Concert  
Relayed from THE TOWN HALL, Cheltenham  
THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
EDA KERSEY (Violin)

ORCHESTRA  
Carnival Overture, Op. 45 ..... *Dvorak*  
EDA KERSEY and Orchestra

Poem ..... } *d'Erlanger*  
Tarantello ..... }

ORCHESTRA  
Ballet Music, 'Prometheus' ..... *Beethoven*  
EDA KERSEY and Orchestra  
Violin Concerto in A Minor, Op. 82 .. *Glazounov*

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

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

10.15 DANCE MUSIC  
THE CAFE DE PARIS BLUE LYRES BAND  
FROM THE CAFE DE PARIS

11.0-11.15 JACK HARRIS' GROSVENOR HOUSE BAND  
FROM GROSVENOR HOUSE, PARK LANE  
(Monday's Programmes continued on page 714.)

**THE KEY TO MAN'S CAREER.**

"Pelmanism," Says Dr. Norwood, "Is Sound Psychology."

DR. NORWOOD, D.D., the well-known minister of the City Temple, London, is a great admirer of Pelmanism. "Pelmanism," he says, "is sound



Dr. F. W. NORWOOD, D.D.

Psychology and an admirable system of Mind-training. It is more than mere Memory-training. It reduces to a coherent system what every person who lives intelligently and strongly must, at least partly, carve out for himself. A proper grasp of it would save any life from futility, and would cause many to discover powers latent within themselves of the existence of which they had not dreamed. It teaches that man has the key to his own career, and enables many to

find the key itself which, for want of self-knowledge, had lain undiscovered."

Pelmanism trains the mind and the senses. It strengthens your Will. It develops your Personality. It banishes Timidity and drives away Depression and morbid thoughts. It gives you increased Courage, Initiative, and Determination. It enables you to take up a more cheerful and optimistic attitude towards life. Not only does it increase your Efficiency and Earning-Power, but it helps you to cultivate an appreciation of the finer things of life. In a sentence, it enables you to live a fuller, richer, happier, and more successful existence.

A Bank Clerk writes: "My greatest gain from the Course has been the increase in Self-Confidence, which I needed. Observation of men and things have improved greatly and my Memory is better." (R 33283).

A Secretary writes: "The Course has helped me enormously. It 'bucked me up' from the first book, and I have been able to pick up the broken threads of my life again with hope and courage for the future." (B 34063).

A Science-Master writes: "The Course first taught me Self-Discipline, and the avoidance of 'wasting time.' I have now a fixed purpose. I can concentrate with ease. My reading has become wider and more profitable and my thinking more truly scientific." (H 33795).

A House-Wife writes: "I feel mentally brighter—stronger in mind and body—and less of a nonentity. It has helped me once more to have confidence in myself. Life is now a much more beautiful thing." (W 34106).

A Solicitor reports that he has secured the following benefits from a course of Pelmanism: "Greater Self-Confidence. The feeling of added mental power and the discovery that I am capable of more than I thought. A more courageous and happy outlook and the death-blow to certain groundless fears and the habit of worrying. The power to deal with masses of work which before appeared overwhelming, but now can be coped with by means of Pelman methods. Increased power of Concentration and the abolition of Mind-Wandering. Power of Observation more keen and ordered marshalling of facts easier." (P 32192).

The Pelman Course is fully explained in a little book entitled "The Efficient Mind," a copy of which will be sent, free, to every reader who writes for it to-day. Pelmanism is quite easy and simple to follow.

It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in odd moments during the day. They will enable you to banish those weaknesses and failings which "keep you down" in life, and to make the fullest use of the powers now lying latent or only semi-developed in your mind.

Write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1 (or call), and by return you will receive a free copy of "The Efficient Mind" and particulars enabling you to enrol for the Pelman Course on specially convenient terms.

Overseas Branches: PARIS, 35, Rue Boissy d'Anglais. NEW YORK, 71, West 45th Street. MELBOURNE, 306, Flinders Lane. DURBAN, Natal Bank Chambers. DELHI, 10, Alipore Road.



A Concert by the Birmingham Studio Augmented Orchestra will be relayed from the Town Hall, Cheltenham, tonight.



# Monday's Programmes continued (December 9)

**SWA CARDIFF.** 968 kc/s. (309.9 m.)

**1.15-2.0 An Orchestral Concert**  
Relayed from THE NATIONAL MUSEUM OF WALES  
Relayed to Daventry  
NATIONAL ORCHESTRA OF WALES  
Cerddorfa Genedlaethol Cymru  
Overture, 'A Midsummer Night's Dream' Mendelssohn

**STRINGS**  
Cherry Ripe ..... } arr. Frank Bridge  
Sally in our Alley ..... }

**ORCHESTRA**  
Pavane ..... Ravel  
Ballet Suite ..... Rameau, arr. Mott

2.0 London Programme relayed from Daventry

**4.45 Mr. H. TREVOR LLOYD, President of the University of Bristol Union: 'A Student looks at Europe.'** Relayed from THE COLSTON HALL, Bristol

**5.0 DAVID HILL (Bass)**  
My Home ..... Schubert  
The Lute Player ..... Allitsen  
The Vagabond ..... Vaughan Williams  
The Two Grenadiers ..... Schumann

**5.15 The Children's Hour**

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**7.45 Sailors and Soldiers of Bristol**  
A Programme of Music and Song arranged in conjunction with THE BRITISH LEGION  
Relayed from THE COLSTON HALL, Bristol  
Chairman, THE LORD MAYOR OF BRISTOL  
Artists:  
ETHEL HOOK (Contralto)  
WILLIAM PARSONS (Baritone)  
RALPH T. MORGAN (Grand Organ)  
THE BRISTOL HARMONIC MALE VOICE QUARTET  
Conducted by JOSEPH JENKINS  
THE CITY OF BRISTOL POLICE BAND  
(By kind permission of J. H. WATSON, C.B.E., Chief Constable)  
Conducted by CAPTAIN F. W. WOOD, M.V.O. I  
Community Singing by a great assembly of ex-Sailors and Soldiers led by THE CHOIR under the direction of JOSEPH JENKINS

**9.0 S.B. from London**

**9.15 West Regional News**

**9.20-11.0 S.B. from London**

**5SX SWANSEA.** 1,040 kc/s. (288.5 m.)

**1.15 S.B. from Cardiff**

**2.0 London Programme relayed from Daventry**

**5.15 S.B. from Cardiff**

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**9.15 West Regional News. S.B. from Cardiff**

**9.20-11.0 S.B. from London**

**6BM BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)

**2.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**9.15 Local News**

**9.20-11.0 S.B. from London**

**5PY PLYMOUTH.** 1,040 kc/s. (288.5 m.)

**2.0 London Programme relayed from Daventry**

**5.15 The Children's Hour**  
No. 1 DAY IN REQUEST WEEK  
Story, 'White Elephant' (Carey Gray)  
Ducts, in many forms

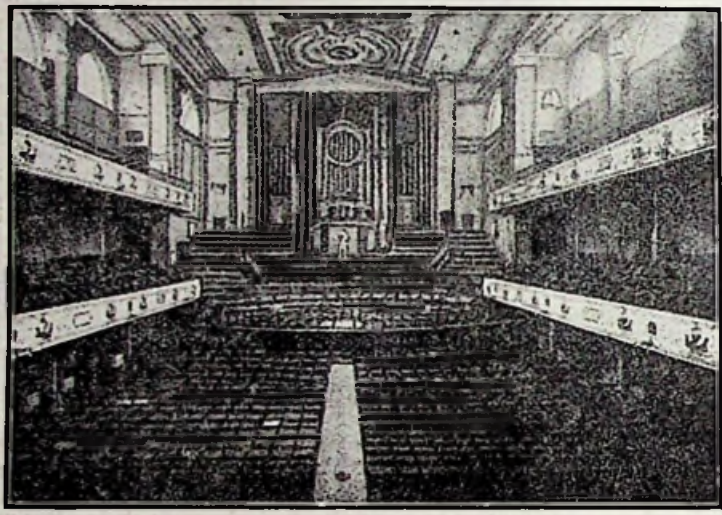
**6.0 London Programme relayed from Daventry**

**6.15-11.0 S.B. from London (9.15 Local News)**

**2ZY MANCHESTER.** 797 kc/s. (376.4 m.)

**2.0 London Programme relayed from Daventry**

**3.25 An Afternoon Concert**  
THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Land of the Mountain and the Flood' ..... MacCunn  
Suite, Rural Scenes ..... Matt  
Pastoral; Romanza; Scherzo  
CHARLES PEARSON (Bass)  
Gypsy Dan ..... Kennedy Russell



THE COLSTON HALL, BRISTOL, from which a community singing concert of sailors' and soldiers' songs is being relayed by Cardiff tonight at 7.45.

The Gay Highway ..... Drummond  
Trees ..... Rasbach

**ORCHESTRA**  
Chang ..... Finck  
Waltz, 'L'Enfant Prodigue' ('The Prodigal Son') ..... Wormser

**JAMES McEWEN (Musical Saw)**  
**ORCHESTRA**  
Selection, 'The Street Singer' Fraser-Simson  
Two Dances ..... Noel Johnson

**CHARLES PEARSON**  
Lennin' ..... Sterndale Bennett  
At Dawning ..... Cadman  
Goodnight ..... Kunneke

**JAMES McEWEN**  
**ORCHESTRA**  
Selection, 'Mignon' ..... Ambroise Thomas  
March, 'Chante-Clair' ..... Klotz

**5.15 The Children's Hour**  
HOT AND COLD  
In which we have a guessing game with a prize for the winner  
S.B. from Manchester

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**7.45 Choral and Instrumental Concert**  
W. H. CRADOCE'S GLEE and MADRIGAL CHOIR  
Part Songs:  
O Peaceful Night ..... } German  
London Town ..... }  
A Musical Jest, 'Italian Salad' Richard Genée

**HERZL LEIKIN (Violin)**  
Larghetto ..... Handel, arr. Hubay  
Hullámzo Balaton ..... Hubay

**HELEN GUEST (Pianoforte)**  
Impromptu in F, Op. 36 ..... Chopin  
Minuet, L'Arlésienne ('The Maid of Arles') Suite, No. 1 ..... Bizet, arr. Rachmaninov  
Intermezzo in Octaves ..... Leschetizky

**CHOIR**  
Choral Songs—The Dance ..... Elgar  
Part Songs:  
As Torrents in Summer ..... } Elgar  
Spanish Sorenade ..... }  
Heraclitus ..... Stanford

**HERZL LEIKIN**  
Prière (Prayer) ..... Leikin  
Gavotte ..... Gossec  
Barcarolle ..... Tchaikovsky, arr. Leiken  
Waltz in A ..... Brahms, arr. Hochstein

**HELEN GUEST**  
Jeux d'eau (Fountains) ..... Ravel  
Waltz, 'Naila' ..... Delibes, arr. Dohnanyi

**CHOIR**  
Folk Songs:  
Come, Dorothy, come ..... Swabian  
Bobby Shaftoe ..... Traditional  
The Highland Laddie arr. Elliot Bulton  
Annie Laurie ..... arr. Curle

**9.0 S.B. from London**

**9.15 North Regional News**

**9.20 Here We Are Again!**  
A Humorous Interlude introducing  
KEYBOARD KITTY  
JACK SAYES (The Smilesmith)  
ALGY and Co.  
(The Sketch written by R. CAY-REEVE)

**9.50 S.B. from London**

**10.10-11.0 NORTHERN DANCES**  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON

## Other Stations.

**55C GLASGOW.** 752 kc/s. (398.9 m.)

**2.40**—For the Schools. Dr. R. Stewart MacDougall: 'Natural History Round the Year'—XI, 'Ploughing and its Purpose.' S.B. from Edinburgh. **3.0**—An Afternoon Concert. The Octet. Neil A. Forsyth (Baritone). S.B. from Edinburgh. Mary Sutherland (Reciter). S.B. from Edinburgh. The Octet. S.B. from Glasgow. **4.0**—'Milestones of Musical Comedy'—III, Robert Planquette. The Octet. Edith Brass (Soprano). **4.45**—Dance Music. **5.15**—Children's Hour. **5.57**—Weather Forecast for Farmers. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Bulletin of Juvenile Organizations. **6.45**—S.B. from London. **9.15**—Scottish News Bulletin. **9.20-11.0**—London.

**2BD ABERDEEN.** 995 kc/s. (301.5 m.)

**2.40**—For the Schools. Dr. R. Stewart MacDougall: 'Natural History Round the Year'—XI, 'Ploughing and its Purpose.' S.B. from Edinburgh. **3.0**—An Afternoon Concert. Neil Forsyth (Baritone) and Mary Sutherland (Reciter). S.B. from Edinburgh. The Octet. S.B. from Glasgow. **4.0**—'Milestones of Musical Comedy'—III, 'Robert Planquette.' Edith Brass (Soprano). The Octet. S.B. from Glasgow. **4.45**—Dance Music. S.B. from Glasgow. **5.15**—The Children's Hour. S.B. from Glasgow. **5.57**—Weather Forecast for Farmers. S.B. from Glasgow. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Bulletin of Juvenile Organizations. **6.45**—London. **9.15**—Glasgow. **9.20-11.0**—S.B. from London

**2BE BELFAST.** 1,238 kc/s. (242.3 m.)

**12.0-1.0**—Light Music. Eva McCombe (Soprano). The Radio Quartet. **2.0**—London Programme relayed from Daventry. **3.30**—Children's Concert. (Series No. 1.) In co-operation with the Ministry of Education for Northern Ireland and the City of Belfast Education Authority. Relayed from the Ulster Hall. The Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'A Midsummer Night's Dream' (Mendelssohn). **3.42**—Talk by Captain T. O. Corra. Orchestra: Nocturne from 'Lyric Suite', Op. 54 (Grieg). Clifton Hillwell (Pianoforte) and Orchestra: Variations on a Children's Song, for Pianoforte and Orchestra (Dohnanyi). Marjorie Sinclair (Soprano): Snowflakes (Cowen); The Lamb (Shaw); The Dandelion (Dunhill); Strawberry Fair (arr. C. Sharpe). Orchestra: Forest Murmurs ('Siegfried') (Wagner); Londonderry Air, for Strings (Grünberg). Christmas Overture (Coleridge-Taylor). **5.0**—Musical Interlude. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Boys' Brigade Monthly Bulletin. **6.45**—S.B. from London. **7.45**—A Light Symphony Concert. Hilja Blake (Soprano). Ernest A. Stonclay (Violin). The Orchestra. **9.0-11.0**—S.B. from London.

## 'Tales of Hoffmann.'

Acts II and III of this Opera will be broadcast from London tonight (Monday).

(For full details see page 712.)



RICHARD AUSTIN

OFFENBACH'S success as a composer of comic operas, of that slight order for which we have no exact equivalent in this country, was almost unique. His industry was also astonishing, and the number of successful works which he produced in his busy life is well-nigh incredible. It was his ambition, however, to write at least one work of a rather serious order, and he was at work on this *Tales of Hoffmann* when he died. It was completed by Guiraud and produced in Paris in 1881, the year after its composer's death,

and was given over a hundred times in that same year. It has ever since been in the repertory in Paris, and is regularly played in most countries of Europe, even in our own.

Hoffmann is a poet, and in a Prologue we see him drinking with friends in a wine-cellar in Nuremberg. They egg him on to boast of his love affairs, and each of the three following acts is his recital of one of them, set forth dramatically as it had happened. Through all his adventures there is at his elbow an evil magician rather like Gounod's Mephistopheles in *Faust*. In each Act he has a different disguise. The heroine of the first Act is a doll, with whom, by the Magician's art, Hoffmann falls in love—until the romance is shattered with the breaking of the doll.

In the second Act it is Giulietta with whom he is in love, and on whose behalf he challenges and slays the elderly Schlomi; but the lady, after all, runs off with another, sailing away to the tune of the 'Barcarolle.'

The next romance is with Antonia, who dies in his arms.

An Epilogue brings us back to the wine-cellar where Hoffmann renounces love and proposes to drown his grief in the wine cup.



RISPAH GOODACRE

### Your Christmas Fare.

CHRISTMAS is already in the air. We, therefore, make no excuse for breaking our general rule of referring only to next week's programmes, and giving some hint of the festive programmes arranged for Christmas Week. There will be a pantomime, *Cinderella*, by Ernest Longstaffe, from 5GB on Christmas night and other Stations on Boxing Day. While 5GB broadcasts *Cinderella* on Christmas night, other Stations will have a well-assorted programme, including Bransby Williams as 'Scrooge,' Burnand and Sullivan's operetta *Cox and Box*, and a miscellaneous Christmas Party from 7.30 till 9 p.m. which will include many old favourites. Boxing Night programmes include A. J. Alan. The Nativity Play will again be relayed from Cornwall on December 22. *Messiah* will be heard from 5GB on Boxing Day. The play of the week is *Rupert of Hentzau*, December 27 and 28. The Christmas Service will be broadcast from York Minster at 10.30 a.m. on December 25.

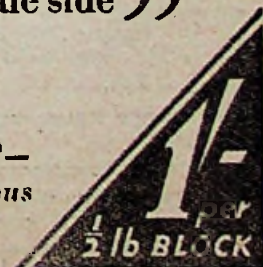
### An All-British 'Cinderella.'

THE Longstaffe pantomime is to contain only music by British song-writers and composers. An attempt is being made here to stem the tide of imported 'theme songs.' Ernest Longstaffe informs us that when he crept into the Charing Cross Road district in search of music for *Cinderella*, he found the greatest difficulty in obtaining home-grown numbers. *Cinderella* deserves a British score. The B.B.C. knows that there are British composers; it is anxious to afford them a hearing.



“ She nearly broke it off the other day when I staggered in without her Nestlé's—ate it myself on the way, don't you know! Better take two this time—and be on the safe side ”

Have you tried Nestlé's "Honey Queen"?—Milk and honey chocolate with delicious almonds. In sixpenny cartons.



7.0  
'WHILE  
LONDON  
SLEEPS'

TUESDAY, DECEMBER 10  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

7.45  
THE WIRELESS  
MILITARY  
BAND

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45 Recipes for Baked Puddings
- 11.0-12.0 (Daventry only) Gramophone Records

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

- 12.0 ORGAN MUSIC  
Played by EDGAR T. COOK  
Relayed from SOUTHWARK CATHEDRAL  
Sonata No. 17 in B.... Rheinberger  
Fantaisie: Intermzzo; Introduction and Fugue  
RITA SHARPE (Solo Violoncello)  
Melodie ..... Gluck, arr. Kreisler  
Aria ..... Bach  
Romance ..... Debussy  
EDGAR T. COOK  
Variations on 'Heartsease'  
Geoffrey Shaw  
Pavane ..... Ravel  
RITA SHARP  
Air ..... Purcell  
Minstrel's Love ..... Glazounov  
Après un Rêve (After a Dream)  
Faure  
EDGAR T. COOK  
Concertante in C ..... Handel

- 1.0-2.0 LIGHT MUSIC  
ALPHONSE DU CLOS and his ORCHESTRA  
From THE HOTEL CECIL

- 2.30 FOR THE SCHOOLS  
Sir WALFORD DAVIES: Music  
(a) A Beginner's Course  
(b) A Miniature Concert  
(c) An Advanced Course

- 3.30 Interlude
- 3.35 Monsieur E. M. STÉPHAN:  
Elementary French

- 4.0 LIGHT MUSIC  
FRED KITCHEN and  
THE BRIXTON ASTORIA ORCHESTRA  
Relayed from THE BRIXTON ASTORIA

- 4.15 Special Talk for Secondary Schools—Mr. VERNON BARTLETT: 'Current Affairs—VI, What Geneva is like'

- 4.30 PATTMAN at the ORGAN  
Followed by FRED KITCHEN  
and THE BRIXTON ASTORIA ORCHESTRA  
Relayed from the BRIXTON ASTORIA

- 5.15 THE CHILDREN'S HOUR  
'THE PRISONER IN THE DUNGEON'  
An adventure of 1139, written as a play for the microphone by DOROTHY HOWARD ROWLANDS (S.B. from Cardiff)

- 5.50 Birthdays
- 6.0 Poems by STURGE MOORE, read by RONALD WATKINS

- 6.15 The First News  
TIME SIGNAL, GREENWICH: WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN

- 6.36 Musical Interlude

- 6.45 THE FOUNDATIONS OF MUSIC  
MUSIC FOR WIND INSTRUMENTS

7.0 'While London Sleeps'—VI

7.15 Musical Interlude

7.25 Professor W. W. WATTS: 'The Origins of Life—VI, Man the Hunter, the Fisherman, the Shepherd, and the Farmer, in his relationship to his environment'

PROFESSOR W. W. WATTS, whose contributions to the recent series of science talks, 'How the World Began,' will be fresh in listeners' minds, is giving the concluding talk in the present series. He is Professor of Geology, Imperial College of Science and Technology, South Kensington. His talk this evening is in the nature

8.0-8.30 (Daventry only)

Dr. WILLIAM BROWN, 'Mind and Body—VI, Vital Psychology.'

'KNOW THYSELF' is a familiar and ancient dictum and there is no doubting the benefits of honest self-examination when not carried to morbid excess: not until recently, however, has this tricky business been systematized into a science. Psychology may be the stripping among the sciences, but it has a great future. What exactly that future may be is part of the subject of Dr. Brown's talk tonight, which brings to a conclusion a series the aim of which has been to show us something of the science that is the study of the mind and of the mind's relationship to the body. Dr. Brown will also summarize the series and give a statement of the conclusions to which it has given rise.

MAIR JONES  
Recit., Ah! long I waited  
Aria, Oh! light and joy } Donizetti  
of all my heart ..... }

BAND  
Selection, 'La Boutique Fantasque'  
( 'The Fantastic Toyshop' )  
Rossini, arr. Respighi

RESPIGHI, one of the present-day Italian composers, and Principal of the Liceo of St. Cecilia in Rome, was first made known to us in this country by the Ballet *La Boutique Fantasque* ('The Fantastic Toyshop'). The music is taken from some of the light pieces, chiefly written for pianoforte, which Rossini composed in his last years, and Respighi has arranged them to make a delightfully fresh and dainty ballet. On the stage the dolls in the shop come to life and dance, and the story centres round a love affair between two of them. The several movements of the Ballet are first a Cossack Dance, lively and strenuous, a Nocturne, in quiet mood and quite short, a Polish Mazurka, an Italian Tarantella, a Waltz, in slow time, a boisterous Can-Can, and an energetic Galop.

STUART ROBERTSON  
Old Mrs. Jarvis .. Leslie Woodgate  
Take, O take those lips away .. Quiller  
Five Eyes ..... Armstrong Gibbs

MAIR JONES  
One Morning very early ..... Sanderson  
The Songs my Mother sang ..... Grimshaw

BAND  
Waltz, Casino Tänze (Dances) ..... Gungl  
Columbine's Treasures ..... Drigo  
Dance of the Tumblers ('The Snow Maiden')  
Rimsky-Korsakov

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN: Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

9.20 Sir WALFORD DAVIES: 'Music and the Ordinary Listener—Series IX, Words and Music'

9.40 Vaudeville  
with  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
(See centre of page)

10.45-12.0 DANCE MUSIC  
THE PICCADILLY PLAYERS, directed by AL STARITA,  
and THE PICCADILLY GRILL BAND, directed by  
JERRY HOEY, from THE PICCADILLY HOTEL  
(Tuesday's Programmes continued on page 719.)

From 9.40 VAUDEVILLE To 10.45

including  
MR. FLOTSAM and MR. JETSAM  
NAUNTON WAYNE

who will entertain

EDGAR FAIRCHILD and  
ROBERT LINDHOLM

the famous twin pianists

NANCY LOVAT and  
GORDON CLEATHER

in modern folk-songs

and



'THE DEATH OF TINTAGILES'

A Sketch by MAETERLINCK

CHARACTERS:

TINTAGILES YGRAINE BELLANGERE AGLOVALE  
THREE SERVANTS OF THE QUEEN

of a rounding-off of the survey of the origins of life, as revealed in fossils, etc., up to the time of early man. The occupations of primitive man, dictated by his relationship to his environment; the clearing of forests and the gradual growth of towns; the harnessing of natural resources and the final establishment of lines of communication and transport, are among the phases of this far-away history that Professor Watts will discuss.

7.45 A MILITARY BAND CONCERT

MAIR JONES (Soprano)

STUART ROBERTSON (Bass)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Petite Suite ..... Debussy  
En Bateau (In a boat); Cortège (Procession);  
Menuet; Ballet.

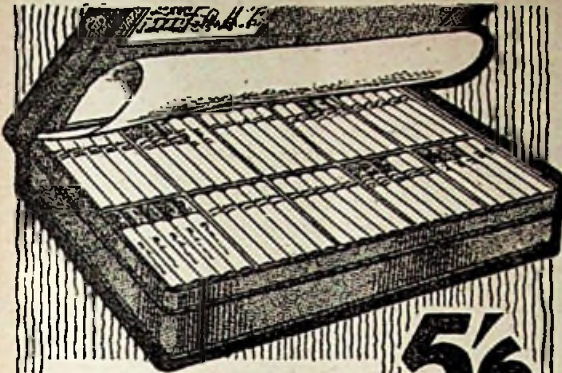
STUART ROBERTSON  
An Old French Air ..... arr. Fothergill  
There is a lady sweet and kind  
arr. E. H. Fellowes

I am confirmed a woman can  
arr. Arnold Dolmetsch



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**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

2.10  
**THE VARSITY**  
**RUGBY**  
**MATCH**

- 2.10 Oxford v. Cambridge  
A Running Commentary on the Rugby Football Match, relayed from Twickenham  
Commentator, Capt. H. B. T. WAKELAM
- 3.45 From the Light Classics  
(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Coriolanus' ..... *Beethoven*  
BERNARD ROSS (Baritone) and Orchestra  
Pilgrim's Song ..... *Tchaikovsky*  
ORCHESTRA  
Two Pieces ..... *Cowen*  
Childhood; Girlhood
- 4.15 HERBERT STEPHEN (Violoncello)  
Sonata in E Minor .... *Birchenslock, arr. Salmon*  
ORCHESTRA  
Symphony in C (No. 1 of the 'Salomon' Symphonies) ..... *Haydn*  
Adagio—Allegro; Adagio Recitativo; Minuet and Trio; Finale—Allegro
- 4.50 BERNARD ROSS  
Song Cycle, 'The Lovers' Confession' .. *Purcell*  
Cease, O my sad soul; More Lovo or More Disdain; Ah, how pleasant 'tis to love  
HERBERT STEPHEN  
Elégio ..... *Martini, arr. W. H. Squire*  
Serenade ..... *Godard*  
ORCHESTRA  
First Ballet Suite, 'Coppélia'  
*Delibes, arr. Mouton*
- 5.30 The Children's Hour  
(From Birmingham)  
'The Pied Piper,' a Play by Bladon Peake  
SYDNEY HEARD (*Flute and Piccolo*)  
Songs by MARJORIE PALMER (*Soprano*) and HAROLD CASEY (*Baritone*)
- 6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Light Music  
PATTISON'S SALON ORCHESTRA  
Directed by NORRIS STANLEY  
Relayed from THE CAFÉ RESTAURANT, Corporation Street, Birmingham  
Petite Suite de Concert ..... *Coleridge-Taylor*  
Overture, 'Idomeno' ..... *Mozart*  
NORRIS STANLEY (*Violin*)  
Siciliano and Rigaudon .. *Francoeur, arr. Kreister*  
The Bee ..... *Schubert*  
Saltarelle ..... *German*

- ORCHESTRA  
Fantasy, 'Manon' ..... *Massenet, arr. Alder*  
Italian Divortissement, 'A Day in Naples' *Byng*
- 7.30 DANCE MUSIC  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 8.30 Chamber Music  
THE INTERNATIONAL STRING QUARTET:  
ANDRE MANGEOT (*Violin*); ALBERT VOORSANGER (*Violin*); ERIO BRAY (*Viola*); JACK SHINEBOURNE (*Violoncello*)  
FRANK MANNHEIMER (*Pianoforte*)  
QUARTET  
Quartet in E Flat (Op. 76, No. 6) ..... *Haydn*  
Allegretto; Fantasy—Adagio; Menuetto—Presto; Finale—Allegro spirituosio
- PARRY JONES  
Gesang Woylas (Weyla's song) ..... }  
Won du zw don Blumen gelist? (Would'st thou cull the fairest flowers?) ..... } *Wolf*  
Ganymed ..... }  
QUARTET  
Quartet, No. 6 .... *Matthew Locke (1630-1677)*  
Fantasy; Courant; Ayre; Saraband
- PARRY JONES  
Mainacht (Night of May) ..... *Brahms*  
Morgen (Tomorrow) ..... }  
Serenade ..... } *Strauss*
- FRANK MANNHEIMER and Quartet  
Pianoforte Quartet, Op. 115 ..... *Faure*  
Allegro moderato; Allegro vivo; Andante moderato; Allegro molto
- 10.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15-11.15 An Hour of 'Programme' Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
Overture, 'The Butterfly's Ball' ..... *Cowen*  
Dance of the Sylphs ('Faust') ..... *Berlioz*  
The Flight of the Bumble Bee ('The Legend of the Tsar Sultan') ..... *Rimsky Korsakov*  
Scherzo ('The Sorcerer's Apprentice') .. *Dukas*  
Excerpts from Suite, 'The Carnival of Animals' ..... *Saint-Saëns*  
Village Festival and Thunderstorm, Symphony No. 6, in F (The 'Pastoral') ..... *Beethoven*  
(Tuesday's Programmes continued on page 720)

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**and Children**  
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**you a penny!**

Possibly this will be the greatest thing you have ever done for your wife and family. It may make all the difference in the World to them, saving them—if anything happens to you—from actual destitution and all that poverty implies. Can you deny them this financial protection—this gift of Free Life Assurance—which will mean food and clothing and a roof over their heads should the breadwinner be taken from them?

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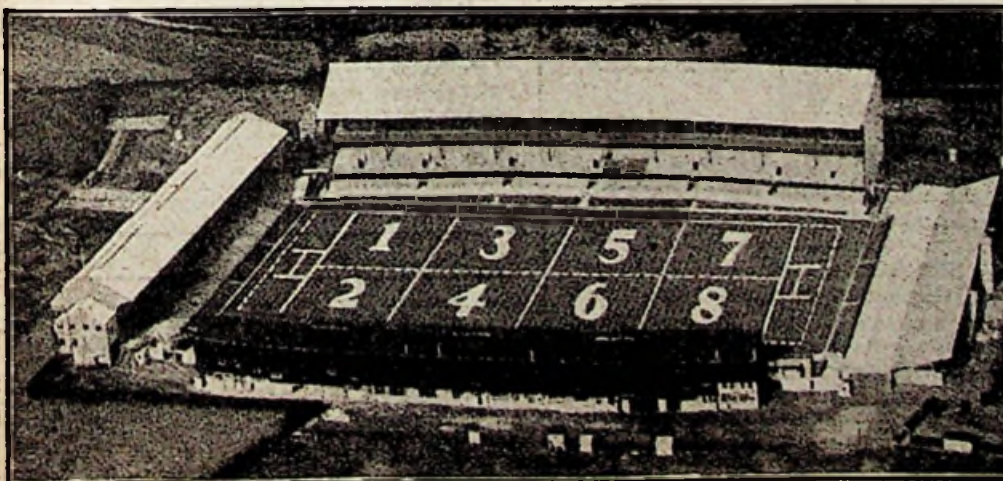
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R.T. 6/12/26.



THE VARSITY MATCH BROADCAST THIS AFTERNOON.

Captain Wakelam will broadcast a running commentary on the Oxford v. Cambridge Rugby Match from Twickenham today, starting at 2.10.

**TUESDAY, DECEMBER 10**  
**SOUTHERN STATIONS**  
**CARDIFF**

5WA 968 kc/s. (309.9 m.)

7-45  
**WALES AND**  
**THE WEST**  
**COUNTRY**



**Particular  
 people  
 prefer to say**

*Player's  
 please*



N.C.C. 672

- 2.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour**  
 Relayed to London and Daventry  
**'THE PRISONER IN THE DUNGEON'**  
 By DOROTHY HOWARD ROWLANDS  
 An Adventure in Bristol Castle in 1139  
 Incidental Music played by the STATION TRIO
- 5.55 Birthdays
- 6.0 Alderman A. A. SENINGTON: 'How the  
 Watch Committee Watches.' Relayed from THE  
 COLSTON HALL, Bristol
- 6.15 S.B. from London
- 7.0 **Egwyl Gymraeg**  
 A WELSH INTERLUDE  
 Darlith. Gan O Ganeuon Gwerin Cymru.  
 Gan ROWLANDS-JAMES FOLK-SONG QUINTET  
 A Short Lecture Recital of Welsh Folk-songs.  
 By THE ROWLANDS-JAMES FOLK-SONG QUINTET



**WELSH FOLK-SONGS TONIGHT.**

The Rowlands-James Folk-song Quintet sings during the Welsh interlude from Cardiff tonight at 7.0.

- Can y Preseb (Cradle Song).....
  - Can yr Hen Forch (The Old Maid's Song)....
  - Calan Gauaf (All Hallow-tide).....
  - Y Perrot Purlon (The Cheerful Parrot)....
  - Cwyd Dy Galon (Cheer Up).....
  - Pren ar Y Bryn (The Tree on the Hill)....
- arr. A. Rowlands-James  
 arr. J. Lloyd Williams and L. D. Jones

7.25 S.B. from London

**7-45 Echoes Across the Channel**

A PROGRAMME FROM WALES AND THE WEST COUNTRY

NATIONAL ORCHESTRA OF WALES  
 Cerddorfa Genedlaethol Cymru

English Folk-songs ..... Vaughan Williams  
 My Bonny Boy; Folk-songs from Somerset

VAUGHAN WILLIAMS' enthusiastic interest in English folk-tunes is known to everybody. It has influenced his own composition in a striking way, lending it much of its distinctively English character. In the Suite which we are now to hear, the tunes are presented to us quite simply, and tell their own story with no other added interest than that of effective accompaniment and instrumentation.

The first movement is on the tune 'Seventeen

come Sunday'; the second, which the composer has called 'Intermezzo,' is 'My Bonny Boy,' with a short, merry section in the middle of the movement; the third is a March built up on folk-songs from Somerset—an effective and vigorous March with an alternative section in 6-8 time.

EDNA WILSON (Soprano)  
 Sea Wrack ..... Stanford  
 Shepherd, thy deinceanour vary  
 Thomas Brown, arr. Lane Wilson

ORCHESTRA  
 From 'West Country Suite' .. Reginald Redman  
 In the Valley of the Dart; Sunrise on Hey Tor

VICTOR HUNT (Tenor)  
 Roadways ..... Löhr  
 The English Rose ('Merrie England') .. German

ORCHESTRA  
 Selection, 'Tom Jones'..... German  
 KATHLEEN WILLS (Contralto)

Softly awakes my heart  
 ('Samson and Delilah')  
 Saint-Saëns  
 Like to the Damask Rose  
 Elgar

ORCHESTRA  
 Welsh Rhapsody .. German

SIR EDWARD GERMAN'S OWN light operas and the universally popular music which he has written for so many of the Shakespeare plays no doubt have the strongest hold on our affections. But of his purely orchestral music, of which there is a considerable volume, this 'Welsh Rhapsody' is easily the best known. Specially composed for the Cardiff Festival of 1904, and produced there, it has ever since figured constantly in programmes, wherever the best British music is played. It is built up on four traditional Welsh tunes, and these are presented with constantly varied interest, and with all German's skill in the use of orchestral tone colours. The opening section

is based on the tune 'Loudly proclaim.' It is in a vigorous Allegro, but after its announcement, it passes through many changes of time in the development which follows. The second part, corresponding to the Scherzo movement of a symphony, is vivacious and merry, in 6-8 rhythm. The tune used in it is 'Hunting the Hare.' A slow section comes next, quiet and thoughtful, founded on that beautiful old tune 'David of the White Rock.' The last section, often played separately, is a stirring exposition of the fine march 'The Men of Harlech.'

9.0 S.B. from London

9.15 West Regional News

9.20-12.0 S.B. from London

**5SX SWANSEA.** 1,040 k/cs. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Cardiff

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-12.0 S.B. from London

# Tuesday's Programmes continued (December 10)

## 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 Cardiff Programme relayed from Daventry
- 5.50 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Lieut.-Colonel J. H. COOKE: 'The Story of Calshot Castle'
- 7.15 S.B. from London
- 9.15 Local News
- 9.20-12.0 S.B. from London

## 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour  
NO. II DAY IN REQUEST WEEK  
A Reading from 'Pickwick Papers' (Charles Dickens): 'Mr. Pickwick meets the Wardles'—and Humorous Items and Chorus Songs
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 The Venerable Archdeacon F. WHITFIELD DAKES: 'St. Andrew's Parish Church,' II
- 7.15-12.0 S.B. from London (9.15 Local News)

## 2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 12.0 A Gramophone Lecture Recital by MOSES BARITZ
- 1.0 Gramophone Records
- 1.15-2.0 THE MANCHESTER TUESDAY MIDDAY SOCIETY'S CONCERT  
Relayed from THE HOULDSWORTH HALL  
A RECITAL by OLGA HALEY (Soprano)
- 2.30 London Programme relayed from Daventry
- 4.30 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Zampa' ..... Hérold  
Selection, 'Florodora' ..... Leslie Stuart  
Waltz, 'Vision' ..... Waldteufel  
In a Pagoda ..... Bratton  
March, 'The Blarney Stone' ..... Engelmann
- 5.15 The Children's Hour  
CHRISTMAS IS COMING  
Poems by ROBERT DONAT. Songs by BEATRICE COLEMAN

6.0 Mrs. LAWRENCE HAWARD: 'The Approach of Christmas—IV, Decorations'

- 6.15 S.B. from London
- 7.0 Professor PATRICK ABERCROMBIE: 'Town Planning Developments—1.' S.B. from Liverpool
- 7.15 S.B. from London

### 7.45 Playwrights of the North 'What's Bred in the Bone' A Comedy in Three Acts By HAROLD BRIGHOUSE

Characters:  
Leonard Eckersley  
Caleb Eckersley  
Tom Warburton  
Wilfred Slater  
Reuben Slater  
Ivor Hewart  
Ethel Eckersley  
Susan Eckersley  
Joan Hewart  
Lady Audrey Webbing  
The Maid at Belmont Hall  
The Eckersleys live at Belmont Hall, and we first meet them in the dining-room  
Time: The Present  
The Play adapted for broadcasting and produced by VICTOR SMYTHE  
Incidental Music by THE NORTHERN WIRELESS ORCHESTRA

- 9.0 S.B. from London
- 9.15 North Regional News
- 9.20-12.0 S.B. from London

## Other Stations.

### 55C GLASGOW. 752 kc/s. (398.9 m.)

10.45.—Mrs. Stuart Sanderson: 'Preparations for Christmas'—II. 11.12.—A Recital of Gramophone Records. 2.40.—For the Schools. 3.5.—Musical Interlude. 3.10.—Mr. P. H. B. Lyon: 'The Discovery of Poetry'—from Edinburgh. 3.30.—An Hour with Grieg. The Octet. Christina Gordon (Contralto). 4.30.—Ballet Music played by the Octet. 5.0.—Dance Music played by Charles Watson's Orchestra from the Playhouse Ballroom. 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Mr. J. Nisbet Williams: 'Old Glasgow Theatres. 6.15.—London. 7.0.—Lady Elspeth Campbell: 'Some Highland Traditions.' 7.15.—London. 7.45.—Alexander MacGregor (Baritone). 8.0.—The Choral and Orchestral Union of Glasgow Concert. Relayed from the St. Andrew's Hall. The Scottish Orchestra, conducted by Albert Van Raalte. 9.0.—London. 9.15.—Scottish News Bulletin. 9.20-12.0.—London.

### 2BD ABERDEEN. 995 kc/s. (301.5 m.)

11.0-12.0.—Relayed from Daventry. 2.40.—Glasgow. 3.10.—Mr. P. H. B. Lyon: 'The Discovery of Poetry'—XI, from Edinburgh. 3.30.—Glasgow. 6.15.—London. 7.0.—Glasgow. 7.15.—London. 7.45.—Glasgow. 9.20-12.0.—London.

### 2BE BELFAST. 1,238 kc/s. (242.3 m.)

2.30.—London Programme relayed from Daventry. 4.30.—Light Music. The Radio Quartet: Selection, 'Merle England' (German); May Day at Helston (Holiday); Hyant to the Sun (Rimsky-Korsakov); Three Irish Pictures (Ausell); Selection, 'Toni' (Hirsch). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15-12.0.—London.

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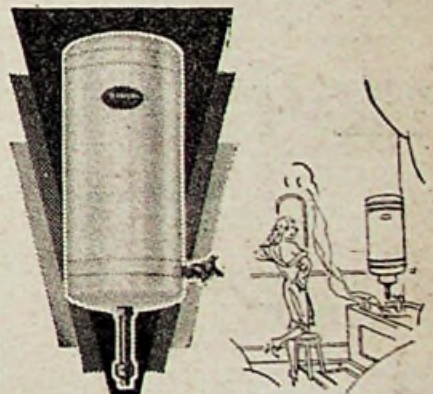
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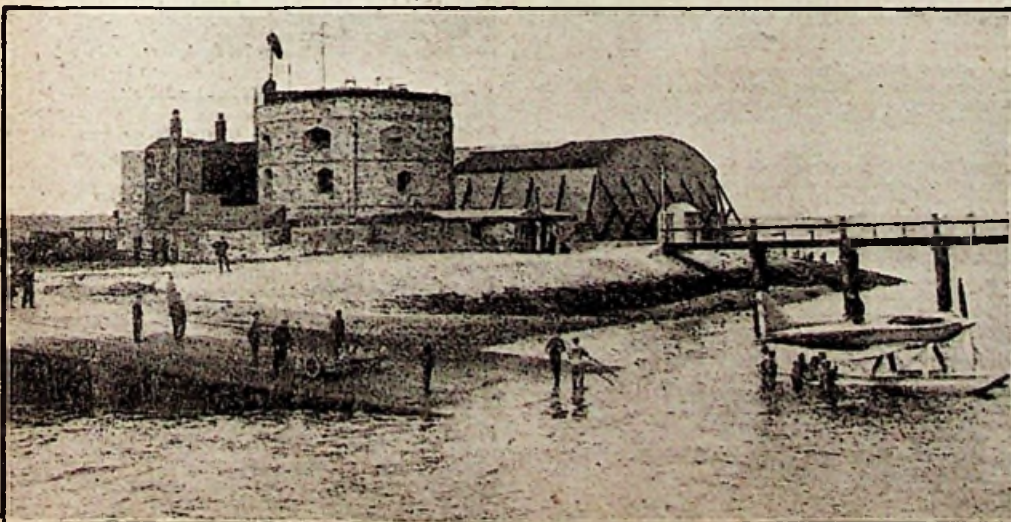
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CALSHOT CASTLE TODAY

is the base of the British high-speed flight and it was the training-ground of this year's victorious Schneider Trophy team. The history of the castle will be told by Lieut.-Colonel J. H. Cooke from Bournemouth this evening at 7.0.

Tonight's B.B.C. Symphony Concert, from the Queen's Hall, at 8 p.m. will take the form of a complete performance of Part I. of

# BANTOCK'S 'OMAR KHAYYÁM'

A descriptive note on the work appears on page 724, and the names of artists will be found on the opposite page.

I.  
WAKE! For the Sun, who scatter'd into flight  
The Stars before him from the Field of Night,  
Drives Night along with them from Heav'n, and strikes  
The Sultan's Turret with a Shaft of Light.

II.  
Before the phantom of False morning died,  
Methought a Voice within the Tavern cried,  
'When all the Temple is prepared within,  
Why rods the drowsy Worshipper outside?'

III.  
And, as the Cock crew, those who stood before  
The Tavern shouted: 'Open then the Door!  
You know how little while we have to stay,  
And, once departed, may return no more.'

IV.  
Now the New Year reviving old Desires,  
The thoughtful Soul to Solitude retires,  
Where the *White Hand of Moses* on the Bough  
Puts out, and Jesus from the Ground suspires.

V.  
Iram indeed is gone with all his Rose,  
And Janshýd's Sev'n-ring'd Cup where no one knows:  
But still a Ruby kindles in the Vine,  
And many a Garden by the Water blows.

VI.  
And David's lips are lockt; but in divino  
High-piping Pehlevi, with 'Wine! Wine! Wine!  
Red Wine!'—the Nightingale cries to the Rose  
That sallow cheek of hers to 'incarnadine.

VII.  
Come, fill the Cup, and in the fire of Spring  
Your Winter-garment of Repentance fling:  
The Bird of Time has but a little way  
To flutter—and the Bird is on the Wing.

VIII.  
Whether at Naishápúr or Babylon,  
Whether the Cup with sweet or bitter run,  
The Wine of Life keeps oozing drop by drop,  
The Leaves of Life keep falling one by one.

IX.  
Each Morn a thousand Roses brings, you say;  
Yes, but where leaves the Rose of Yesterday?  
And this first Summer month that brings the Rose  
Shall take Janshýd and Kaikobád away.

X.  
Well, let it take them! What have we to do  
With Kaikobád the Great, or Kaikhosrú?  
Let Zál and Rústum bluster as they will,  
Or Háim call to Supper—heed not you.

XI.  
With me along the strip of Herbage strown  
That just divides the desert from the sown,  
Where name of Slave and Sultan is forgot—  
And Peace to Mahmúd on his golden Throne?

XII.  
A Book of Verses underneath the Bough,  
A Jug of Wine, a Loaf of Bread—and Thou  
Beside me singing in the Wilderness—  
Oh, Wilderness were Paradise enow!

XIII.  
Some of the Glories of this World; and some  
Sigh for the Prophet's Paradise to come;  
Ah, take the Cash, and let the Credit go,  
Nor heed the rumble of a distant Drum!

XIV.  
Look to the blowing Rose about us—'Lo,  
Laughing,' she says, 'into the world I blow.  
At once the silken tassel of my Purse  
Tear, and its Treasure on the Garden throw.'

XV.  
And those who husbanded the Golden grain,  
And those who flung it to the winds like Rain,  
Alas! to no such aureate Earth are turn'd  
As, buried once, Men want dug up again.

XVI.  
The Worldly Hope men set their Hearts upon  
Turns Ashes—or it prospers; and anon,  
Like Snow upon the Desert's dusty Face,  
Lighting a little hour or two—is gone.

XVII.  
Think, in this batter'd Caravanserai,  
Whose Portals are alternate Night and Day,  
How Sultan after Sultan with his Pomp  
Abode his destined Hour, and went his way.

XVIII.  
They say the Lion and the Lizard keep  
The Courts where Janshýd gloried and drank deep;  
And Bahráim, that great Hunter—the Wild Ass  
Stamps o'er his Head, but cannot break his Sleep.

XIX.  
I sometimes think that never blows so red  
The Rose as where some buried Caesar bled;  
That every Hyacinth the Garden wears  
Dropt in her Lap from some once lovely Head.

XX.  
And this reviving Herb whose tender Green  
Fledges the River-Lip on which we lean—  
Ah, lean upon it lightly! for who knows  
From what once lovely Lip it springs unseen!

THESE verses from the Rubáiyát of Omar Khayyám are from Edward FitzGerald's well-known translation. Omar was a Persian mathematician and astronomer, but his fame as a scientist has been eclipsed in England by his Rubáiyát—a collection of epigrams of which these represent about a third. FitzGerald's version is unique among translations for the way in which it transmutes the original into 'something rich and strange.' Omar, whose father was a tent-maker, was born in A.D. 1123.

XXI.  
Ah, my Belovéd, fill the Cup that clears  
*To-day* of past Regrets and Future Fears:  
*To-morrow!*—Why, *To-morrow* I may be  
Myself with Yesterday's Sev'n thousand Years.

XXII.  
For some we loved, the loveliest and the best  
That from his Vintage rolling Time hath prest,  
Have drunk their Cup a Round or two before,  
And one by one crept silently to rest.

XXIII.  
And we, that now make merry in the Room  
They left, and Summer dresses in new bloom,  
Ourselves must we beneath the Couch of Earth  
Descend—ourselves to make a Couch—for whom?

XXIV.  
Ah, make the most of what we yet may spend,  
Before we, too, into the Dust descend;  
Dust into Dust, and under Dust to lie,  
Sans Wine, sans Song, sans Singer, and—sans End!

XXV.  
Alike for those who for *To-day* prepare,  
And those that after some *To-morrow* stare,  
A Muezzin from the Tower of Darkness cries,  
'Fools! your reward is neither Here nor There.'

XXVI.  
Why, all the Saints and Sages who discuss'd  
Of the Two Worlds so wisely—they are thrust  
Like foolish Prophets forth; their Words to Scorn  
Are scatter'd, and their Moutils are stopt with Dust.

XXVII.  
Myself when young did eagerly frequent  
Doctor and Saint, and heard great argument:  
About it and about; but evermore  
Came out by the same door where in I went.

XXVIII.  
With them the seed of Wisdom did I sow,  
And with mine own hand wrought to make it grow;  
And this was all the Harvest that I reap'd—  
'I came like Water, and like Wind I go.'

XXIX.  
Into this Universe, and *Why* not knowing  
Nor *Whence*, like Water willy-nilly flowing;  
And out of it, as Wind along the Waste,  
I know not *Whither*, willy-nilly blowing.

XXX.  
What, without asking, hither hurried *Whence*?  
And, without asking, *Whither* hurried hence!  
Oh, many a Cup of this forbidden Wine  
Must drown the memory of that insolence!

XXXI.  
Up from Earth's Centre through the Seventh Gate  
I rose, and on the Throne of Saturn sat;  
And many a Knot unravel'd by the Road;  
But not the Master-knot of Human Fate.

XXXII.  
There was the Door to which I found no Key;  
There was the Veil through which I might not see;  
Some little talk awhile of Me and Thee  
There was—and then no more of Thee and Me.

XXXIII.  
Earth could not answer; nor the Seas that mourn  
In flowing Purple, of their Lord forlorn;  
Nor rolling Heaven, with all his Signs reveal'd  
And hidden by the sleeve of Night and Morn.

XXXIV.  
Then of the *Thee* in *Me* who works behind  
The Veil, I lifted up my hands to find  
A Lamp amid the Darkness; and I heard,  
As from Without—*The Me Within Thee Blind!*

XXXV.  
Then to the lip of this poor earthen Urn  
I lean'd, the Secret of my Life to learn;  
And Lip to Lip it murmur'd—'While you live,  
Drink!—for, once dead, you never shall return.'

XXXVI.  
I think the Vessel, that with fugitive  
Articulation answer'd, once did live,  
And drink; and Ah! the passive Lip I kiss'd,  
How many Kisses might it take—and give!

XXXVII.  
For I remember stopping by the way  
To watch a Potter thumping his wet Clay:  
And with its all-obliterated Tongue  
It murmur'd—'Gently, Brother, gently, pray!'

XXXVIII.  
And has not such a Story from of Old  
Down Man's successive generations roll'd,  
Of such a clod of saturated Earth  
Cast by the Maker into Human mould?

XXXIX.  
And not a drop that from our Cups we throw,  
For Earth to drink of, but may steal below  
To quench the fire of Anguish in some Eye  
There hidden—far beneath, and long ago.

XL.  
As then the Tulip for her morning sup  
Of Heav'nly Vintage from the soil looks up,  
Do you devoutly do the like, till Heav'n  
To Earth invert you—like an empty Cup.

XLI.  
Perplex no more with Human or Divine,  
*To-morrow's* tangle to the winds resign,  
And lose your fingers in the tresses of  
The Cypress-slender Minister of Wine.

XLII.  
And if the Wine you drink, the Lip you press,  
End in what *All* begins and ends in—Yes;  
Think then you are *To-day* what *Yesterday*  
You were—*To-Morrow* you shall not be less.

XLIII.  
So when that Angel of the Darker Drink  
At last shall find you by the river-brink,  
And, offering his Cup, invite your Soul  
Forth to your Lips to quaff—you shall not shrink.

XLIV.  
Why, if the Soul can fling the Dust aside,  
And naked on the Air of Heaven ride,  
Were't not a Shame—were't not a Shame for him  
In this clay carcase crippled to abide?

XLV.  
'Tis but a Tent where takes his one day's rest  
A Sultan to the realm of Death address;  
The Sultan rises, and the dark Ferrash  
Strikes, and prepared it for another Guest.

XLVI.  
And fear not lest Existence closing your  
Account, and mine, should know the like no more;  
The Eternal Sákt from that Bowl has pour'd  
Millions of Bubbles like us, and will pour.

XLVII.  
When You and I behind the Veil are past,  
Oh, but the long, long while the World shall last,  
Which of our Coming and Departure heeds  
As the Sea's self should heave a pebble-cast.

XLVIII.  
A Moment's Halt—a momentary taste  
Of *Being* from the Well amid the Waste—  
And *Lo!*—the phantom Caravan has reach'd  
The *Nothing* it set out from—Oh, make haste!

XLIX.  
Would you that spangle of Existence spend  
About *The Secret*—quick about it, Friend!  
A Hair perhaps divides the False and True—  
And upon what, prithee, may life depend?

L.  
A Hair perhaps divides the False and True;  
Yes; and a single *Alif* were the clue—  
Could you but find it—to the *Treasure-house*,  
And peradventure to *The Master*, too;

LI.  
Whose secret Presence, through Creation's veins  
Running Quicksilver-like cludes your pains;  
Talking all shapes from Máh to Máh; and  
They change and perish all—but He remains.

LII.  
A moment guess'd—then back behind the Fold,  
Immerst of Darkness round the Drama roll'd  
Which, for the Pastime of Eternity,  
He doth Himself contrive, enact, behold.

LIII.  
But if in vain, down on the stubborn floor  
Of Earth, and up to Heav'n's unopening Door,  
You gaze *To-day*, while You are You—how then  
*To-morrow*, You when shall be You no more?

LIV.  
Waste not your Hour, nor in the vain pursuit  
Of This and That endeavour and dispute;  
Better be jocund with the fruitful Grape  
Than sadden after none, or bitter, Fruit.



8.0  
SIR THOMAS  
BEECHAM WILL  
CONDUCT

WEDNESDAY, DECEMBER 11  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) , 193 kc/s. (1,554.4 m.)



10.20  
REBECCA WEST'S  
'BIGGRAPHY  
OF A WITCH'

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Miss ELEANOR RATHBONE, 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

- 12.0 A Ballad Concert  
MARJORIE BLADON HACKETT (Soprano)  
DAVID EVANS (Baritone)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC  
FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
FROM THE RESTAURANT FRASCATI
- 2.30 FOR THE SCHOOLS  
Miss C. VON WYSS: 'Nature Study for  
Town and Country Schools—XI, Mistle-  
toe and Holly'
- 2.55 Interlude
- 3.0 Miss MARJORIE BARBER: 'Stories and  
Story-Telling in Prose and Verse—XI,  
Ballads'
- 3.25 Interlude
- 3.30 Mrs. C. D. RACKHAM: 'How we  
Manage our Affairs—VI, How the Money  
is Raised and Spent'

Mrs. RACKHAM's series has so far been designed to give us a view of the work and organization of the various councils and committees that, though their work so nearly affects our daily lives, lie so largely outside our general interest. We see the fruits of their labours, but we take astonishingly little interest in the labours themselves. Yet, as intelligent members of society, it is our duty to acquaint ourselves with these potent activities. In this afternoon's talk—the last in her series—Mrs. Rackham will explain to us how the money required by these councils and committees is obtained; how the rates are levied; who pays; how payment is enforced; loans, grants from the central government, and so on.

- 3.45 A Light Classical Concert  
THE MARIE WILSON STRING QUARTET  
Quartet in G, No. 12 ..... Mozart
- 4.10 MARY HILLIARD (Soprano)  
O wusst ich doch den weg zurüch  
Sonntag .....  
Auf den Kirchhofe.....  
Therese .....  
Botschaft..... } Brahms

4.25 QUARTET  
Rispetti e Strambotti ..... Malipiero  
THE name Malipiero appears a good many times in the history of music, and the present representative of the great Venetian family so distinguished was born there himself. As a youngster, he lived in several different parts of Europe, and had no chance of devoting himself to music until he was almost twenty, when he became a pupil of Bossi, in his native city. He is one of the sternly self-critical people who has ruthlessly destroyed all his earliest work, allowing nothing to be published or performed which he does not consider worthy of his sincere aims.  
The String Quartet *Rispetti e Strambotti*, which might be translated 'Epigrams and Aphorisms,' won a Coolidge prize in 1920, and has always been regarded as a wonderfully successful

translation into music of just such ideas as its name conveys.

- 4.45 ORGAN MUSIC  
Played by ALEX TAYLOR  
Relayed from DAVIS' THEATRE, CROYDON
- 5.15 THE CHILDREN'S HOUR  
After much persuasion,  
AUNT PRISCILLA  
has consented to arrange another  
'MY PROGRAMME'
- 6.0 Musical Interlude

Redmayne is going to devote his last talk to a tentative discussion of future possibilities—of the necessity for much closer relationship and community of interest between employer and employed, for instance, and of the absolute necessity for peace and personal initiative if the prosperity of the industry is to be assured. Sir Richard will then outline some suggestions towards a better state of affairs, touching upon the questions of amalgamation, nationalisation, co-partnership and the co-operative selling of coal.

7.15 GEORGE DOSHER (Baritone)

- 8.0 B.B.C. Symphony  
Concert No. VIII.  
(VIth Season, 1929-1930)  
Relayed from THE QUEEN'S HALL  
(Solo Lessees, Messrs. Chappell and Co., Ltd.)

'Omar Khayyám'  
PART I

The Rubaiyat according to  
EDWARD FITZGERALD  
Set to music for Three Solo Voices, Chorus  
and Orchestra by GRANVILLE BANTOCK  
The Beloved ..... OIGA HALEY  
The Poet ..... PARRY JONES  
The Philosopher ..... DENNIS NOBLE

THE NATIONAL CHORUS  
Chorus Master, STANFORD ROBINSON  
THE B.B.C. SYMPHONY ORCHESTRA  
(Principal Violin, ARTHUR CATTEBALL)  
Conducted by  
SIR THOMAS BEECHAM

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

- 9.15 B.B.C. Symphony Concert  
'Omar Khayyám'  
PART I  
(continued)

(For text of this work see opposite page and note in Col. 2, page 724)

- 10.15 Local News; (Daventry only) Shipping Forecast and Fat Stock Prices

- 10.20 'Miniature Biographies'  
IV, Miss REBECCA WEST, 'The Biography  
of a Witch'

MISS REBECCA WEST's newest novel, 'Harriet Hume,' seems to have succeeded in mystifying both public and critics. No doubt, they looked for another 'The Judge.' But Miss West, with her adventurousness, her vitality and her intellectual audacity, is not one to go on repeating herself. She is always abreast of the times; one never quite knows whether she will be found in England or in America; her capacity for 'getting around,' in fact, is little short of astonishing. Fantasy being the most expressive medium

of the moment, therefore, she cast her new book in that form. It is not surprising, then, that in choosing her contribution to this series of Miniature Biographies, she should alight on the fantastic subject of a witch—any witch. Miss West can be depended upon to give from her rich fund of humour and common-sense, a memorable sketch.

- 10.40 SURPRISE ITEM

- 11.0-12.0 DANCE MUSIC  
ALAN GREEN and his BAND,  
ART GREGORY and his ST. LOUIS BAND  
From THE ROYAL OPERA HOUSE DANCES,  
COVENT GARDEN

(Wednesday's Programmes continued on page 725.)



'A MUEZZIN FROM THE TOWER OF DARKNESS  
CRIES—'

Part I of Granville Bantock's setting of 'Omar Khayyam' is to be broadcast in the Symphony Concert tonight. This picture is reproduced from one of Willy Pogany's illustrations to the Rubaiyat, published by George C. Harrap and Co.

- 6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN
  - 6.30 Musical Interlude
  - 6.45 THE FOUNDATIONS OF MUSIC  
MUSIC FOR WIND INSTRUMENTS
  - 7.0 Talk arranged under the auspices of the  
Overseas Settlement Department
  - 7.15 Musical Interlude
  - 7.25 Sir RICHARD REDMAYNE: 'Coal-Mines:  
Past, Present and Future—VI, What of the  
Future?'
- HAVING given us a complete survey of the history of the coal-mine, from its very beginnings in Great Britain to the present day, Sir Richard

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## SYMPHONY CONCERT.

*Bantock's 'Omar Khayyám.'*

Part I. of this work will be relayed from the Queen's Hall, London, on Wednesday, December 11th. It will be conducted by Sir Thomas Beecham.

**T**HOUGH Omar's patronymic denotes a handicraft (Khayyám means 'tent maker'), and though he won renown among his fellows as a great mathematician and astronomer who reformed the calendar of his own day, it is only as the author of the Rubáiyát that we know him now. And that we know anything of him at all is due to the enthusiasm of that 'idle fellow,' Edward FitzGerald, friend of Rossetti and Tennyson.

His verses, with the uncanny sense of belonging to our own unstable era as truly as they expressed the thoughts of their age-old author, have attracted composers more than once or twice; Liza Lehmann, for instance, made a very effective song-cycle, 'In a Persian Garden,' on verses selected from the Rubáiyát. But no one has exploited old Omar in music on anything like so big a scale as Professor Bantock; his *Omar Khayyám* for solo voices, chorus, and orchestra is a truly monumental work in three parts, each of which can furnish a whole evening's programme by itself. The first part appeared at the Birmingham Festival of 1906, the second at Cardiff a year later, and the third again at Birmingham in 1909; all three have since been sung by Arthur Fagge's London Choral Society, at the Queen's Hall.

Bantock's knowledge of the East, turned to good account not only in this work but in others, too, was gained at first hand; there are not many parts of the habitable globe which he has not seen with his own eyes, and wherever British music has made its way, in the world's theatres, he has conducted. His knowledge of music is no less wide, and his generous sympathy with earnest work in any of its many branches has much to do with his success as a teacher; he has been Professor of Music in the University of Birmingham since 1908.

Part one of his *Omar Khayyám*, which is the programme of the Eighth of this Season's Symphony Concerts in the Queen's Hall, is a setting for three solo voices, chorus, and orchestra, of the first fifty-four quatrains in the Fifth Edition of FitzGerald's version. The contralto singer is 'the Beloved,' and the words of the poet and the philosopher are sung by a tenor and a baritone.

The work begins, in a very striking way, with the Muezzin's Call to Prayer, sung, as it would actually be from the minaret, without accompaniment, and then there is an impressive orchestral Prelude, leading straight into the first big chorus—'Wake.'

The varying moods of the text are set forth by solo voices, alone or in combination, and by the chorus in four, eight, and occasionally twelve, parts, always with a rich orchestral accompaniment which has a large share in lending the music its warm and brilliant Eastern colour. And once or twice the effect is heightened by brief orchestral interludes.

(The words are reprinted by courtesy of Messrs. Macmillan and Co., Ltd.)

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**WEDNESDAY, DECEMBER 11**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.0 **A Military Band Programme**  
(From Birmingham)  
**THE BIRMINGHAM MILITARY BAND**  
Conducted by **W. A. CLARKE**  
March, 'Pomp and Circumstance' No. 4 *Elgar*  
Overture, 'The Huguenots' ..... *Meyerbeer*  
**ELEANOR MARSHALL (Mezzo-Soprano)**  
Lot me wander not unseem ..... *Handel*,  
O Sleep, why dost thou leave me? *Jarr. Heule*  
O had I Jubal's Lyre ..... *Handel, ed. Prout*
- 3.25 **BAND**  
Aria ('Orpheus') ..... *Gluck*  
William Byrd Suite ..... *arr. Jacob*  
**RONALD GOURLEY**  
Music and Humour  
**ELEANOR MARSHALL**  
Linden Lea ..... *Vaughan Williams*  
Silver ..... *Armstrong Gibbs*  
It was a Lover and his Lass ..... *Quilter*
- 4.0 **BAND**  
Selection, 'Lucia di Lammermoor' *Donizetti*  
**RONALD GOURLEY**  
Music and Humour  
**BAND**  
Hungarian Dances (5 and 6) ..... *Brahms*
- 4.30 **DANCE MUSIC**  
**JACK PAYNE and his B.B.C. DANCE ORCHESTRA**
- 5.30 **The Children's Hour**  
(From Birmingham)  
Tabitha and Mr. Trimroes' by Barbara Sloigh  
**DAISY SHORROCKS (Violin)**  
'Pinnacle Climbers—Aristotle' by Nicolina Twigg  
**RONALD GOURLEY will Entertain**
- 6.15 **'The First News'**  
TIME SIGNAL, GREENWICH; WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN
- 6.30 **Light Music**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by **FRANK CANTELL**  
Overture, 'Rosamundo' ..... *Schubert*  
**DAISY SHORROCKS (Violin)**  
Après un Rêve (After a Dream) *Fauré, arr. Casals*  
Walther's Prize Song ('The Mastersingers')  
*Wagner, arr. Wilhelmj*  
**ORCHESTRA**  
Selection, 'The Firefly' ..... *Friml*
- 7.5 **FRED KIDSON (Tenor)**  
I look into your Garden ..... *Haydn Wood*  
Bird Songs at Eventide ..... *Eric Coates*  
The Fishermayden ..... *Meyerbeer*  
**ORCHESTRA**  
Suite, 'Where the Rainbow Ends' .... *Quilter*
- WELL** and honourably known, not only in his own country, but abroad, too, as a composer of many really beautiful songs, Roger Quilter is no less thoroughly at home in composing for the orchestra.  
This Suite was written for a children's play which was produced in London at Christmas, 1911—a fairy story based on the old legend that at the end of the rainbow a treasure is always to be found. Four pieces from the incidental music were afterwards set in the form of a Suite. Their names are 'Rainbow Land and Will o' the Wisp'; 'Rosamund'; 'Fairy Frolic' and 'Goblin Forest.'
- DAISY SHORROCKS**  
Waltz Caprice ..... *Cyril Scott*  
Boreuse (Cradle Song) ..... *Paul Juon*  
Vespérale ..... *Cyril Scott*

8.0  
**BILLIE MANDERS' POPULAR CONCERT PARTY**

- 7.35 **ORCHESTRA**  
Valse Bluette ..... *Drigo*  
In Fair Tokio ..... *Culhberti Clarke*  
**FRED KIDSON**  
Go, lovely Rose ..... *Quilter*  
Linden Lea ..... *Vaughan Williams*  
Drink to me only ..... *Anon.*  
**ORCHESTRA**  
The Yeomanry Patrol ..... *Squire*
- 8.0 **Billie Manders**  
and  
**His Quintesques**  
**RHYL'S POPULAR ENTERTAINERS**  
(From Birmingham)  
First Prize Winners in the Sunday Dispatch Competition for the most popular Concert Party in the British Isles (Season 1929)  
*Artists*  
**JIMMY WRIGHT (Comedian)**  
**HAROLD DE BERE (Saxophone)**  
**FRANK DWYER (Light Comedian)**  
**LEONARD LEIGH (Violin)**  
**DOUGLAS LEONARD (The Treble-Voiced Ventriloquist)**  
**JOHN KERRIDGE (Tenor)**  
**GWILYM WILLIAMS (Baritone)**  
**JACK BRENNAN (Cornet)**  
**BILLY HUMPHREYS (at the Piano)**  
**ALEC STEWART (Scots Humorist)**  
**BILLIE MANDERS (Light Comedy)**  
Supported by  
**THE QUIANT SIX in Syncopation**
- 9.0 **An Orchestral Concert**  
**FRANK WEBSTER (Tenor)**  
**THE WIRELESS ORCHESTRA**  
Conducted by **JOHN ANSELL**  
Coronation March ..... *Coven*  
Overture, 'Swatz Polskie' (A Polish Courtship) *Novowiejski*  
**FRANK WEBSTER and Orchestra**  
Recit. and Aria, 'All hail thou dwelling' ('Faust') *Gounod*  
**ORCHESTRA**  
Intermezzo, Op. 117, No. 1 ..... *Brahms*  
Three Dances from 'The Bartered Bride' *Smetana*  
**FRANK WEBSTER with Pianoforte**  
Daffodil Gold ..... *Robertson Hodgson*  
The Fair Truant ..... *Hurlstone*  
In Summertime on Bredon ..... } *Graham Peel*  
The Lute Player..... }  
**ORCHESTRA**  
Intermezzo ..... *Coleridge-Taylor*  
Overture, 'La Mascotte' ..... *Audran*
- LIKE** many of the French composers for the comic opera stage, Edmond Audran was a church organist, too, and composed a good deal of sacred music. Besides a Mass, a Motet, and smaller pieces, he composed a funeral march on the death of Meyerbeer, which was performed in Marsoilles. But it was on the comic opera stage that he won his real fame, producing a long series of successful works of a light-hearted order, full of bright and sparkling tunes. Most popular of all was *La Mascotte*, which in Paris alone has by now been played close on 2,000 times since its production there at the end of 1880.
- 10.0 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15-11.15 **DANCE MUSIC**  
**BILLY FRANCIS and his BAND**  
Relayed from THE WEST END DANCE HALL, Birmingham  
(Wednesday's Programmes continued on page 726.)

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No. 187

No. 185

**NATURE'S LINGERING LOVELINESS**

Wednesday's Programmes continued (December II)



**BEST RECORDS OF THIS WEEK'S MUSIC**

*Orchestral and Band.*

- Sunday:** EGMONT—Overture (Mangelsberg and Concertgebouw Orchestra) (No. L1799—6s. 6d.). *Lon. & Dav.*
- ALPHONSO AND ESTRELLA**—Overture (Sir Hamilton Harty and Hallé Orchestra) (No. L2122—6s. 6d.). *Lon. & Dav.*
- Monday:** GONDOLIERS—Selection (Court Symphony Orchestra) (No. 979—4s. 6d.). *Dav. Exp.*
- IN A MONASTERY GARDEN** (Ketelbey's Concert Orchestra) (No. 9403—4s. 6d.). *Dav. Exp.*
- DAWE OF FREEDOM**—March (Grenadier Guards Band) (No. 4029—3s.). *Dav. Exp.*
- CARNEVAL**—Overture (Sir Hamilton Harty and Hallé Orchestra) (No. L2036—6s. 6d.). *Dav. Exp.*
- DEBUSSY'S PETITE SUITE** (Sir Dan Godfrey and London Symphony Orchestra) (Nos. L1786-L1787—6s. 6d. each). *Dav. Exp.*
- Tuesday:** DANCE OF TUMBLERS (B.B.C. Wireless Military Band) (No. 9744—4s. 6d.). *Lon. & Dav.*
- CORIOLAN**—Overture (Mangelsberg and Concertgebouw Orchestra) (No. L1848—6s. 6d.). *Dav. Exp.*
- COPELLIA BALLET** (Percy Pitt and B.B.C. Orchestra) (No. 901—4s. 6d.). *Dav. Exp.*
- COLLEDGE-TAYLOR'S PETITE SUITE** (New Queen's Hall Light Orchestra) (Nos. 9340-9341—4s. 6d. each). *Dav. Exp.*
- DANCE OF SYLPHES** (Sir Hamilton Harty and Hallé Orchestra) (No. L2069—6s. 6d.). *Dav. Exp.*
- L'APPRENTI SOUCIER** (Concert du Conservatoire Orchestra) (Nos. L1974-L1975—6s. 6d. each). *Dav. Exp.*
- CARNIVAL OF ANIMALS**—Suite (Orchestra Symphonique de Paris) (Nos. 9519-9522—4s. 6d. each). *Dav. Exp.*
- BEETHOVEN SYMPHONY No. 8** (Weingartner and Royal Philharmonic Orchestra) (Nos. L1893-L1897—6s. 6d. each). *Dav. Exp.*
- Wednesday:** HUNGARIAN DANCES 5 and 6 (Sir Hamilton Harty and Hallé Orchestra) (No. 586—3s.). *Lon. & Dav.*
- ROSAMUNDE**—Overture (Sir Hamilton Harty and Hallé Orchestra) (No. L1998—6s. 6d.). *Lon. & Dav.*
- Thursday:** POET AND PEASANT—Overture (Percy Pitt and Symphony Orchestra) (No. 9760—4s. 6d.). *Dav. Exp.*
- BLUE DANUBE** (Weingartner and Royal Philharmonic Orchestra) (No. L2068—6s. 6d.). *Dav. Exp.*
- BELLS ACROSS THE MEADOWS** (Ketelbey's Concert Orchestra) (No. 9410—4s. 6d.). *Dav. Exp.*
- Saturday:** LA BOHEME—Selection (Percy Pitt and New Queen's Hall Orchestra) (No. 9307—4s. 6d.). *Lon. & Dav.*
- WILLIAM TELL**—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059—3s. each). *Lon. & Dav.*
- MAGIC FLUTE**—Overture (Sir Thomas Beecham and London Symphony Orchestra) (No. L1001—6s. 6d.). *Dav. Exp.*
- DOWN IN THE FOREST** (Albert Sandberg's Orchestra) (No. 4542—3s.). *Dav. Exp.*

*Instrumental.*

- Sunday:** CHOPIN MAZURKA No. 1 (Friedman-Piano) (No. D1615—4s. 6d.). *Lon. & Dav.*
- Tuesday:** SICILIANNE AND BIGAUDON (Sicilienne—Violin) (No. L1783—6s. 6d.). *Dav. Exp.*
- Wednesday:** MEISTERSINGERS—Prize Song (W. H. Squire—Cello) (No. L2186—6s. 6d.). *Lon. & Dav.*
- VALE BLUETTE** (Zimbalist—Violin) (No. 5314—3s.). *Lon. & Dav.*
- Thursday:** SONGS MY MOTHER TAUGHT ME (W. H. Squire—Cello) (No. D1620—4s. 6d.). *Dav. Exp.*
- BOCHEMYN MINUET** (Catterall Quartet) (No. 9252—4s. 6d.). *Dav. Exp.*
- Saturday:** MARCHE MILITAIRE (William Murdoch—Piano) (No. 9273—4s. 6d.). *Lon. & Dav.*
- HANDEL'S LARGO** (J. H. Squire Celeste Octet) (No. 9179—4s. 6d.). *Lon. & Dav.*
- MIGHTY LAK' A ROSE** (Musical Art Quartet) (No. 8592—3s.). *Dav. Exp.*
- MERCHANT OF VENICE**—Incidental Music (Queen's Hall Orchestra—Organ) (Nos. 9585-9586—4s. 6d. each). *Dav. Exp.*
- CHAMSON KINDOU** (W. H. Squire—Cello) (No. D1624—4s. 6d.). *Dav. Exp.*
- DRIGO'S SERENADE** (Zimbalist—Violin) (No. 9674—4s. 6d.). *Dav. Exp.*

*Vocal.*

- Monday:** BIRD SONGS AT EVENTIDE (Ivor Schudlid—Boy Soprano) (No. 8258—3s.). *Dav. Exp.*
- BECAUSE** (The Macrao Singers) (No. 5616—3s.). *Dav. Exp.*
- DOWN AMONG THE DEAD MEN** (Holme Valley Male Choir) (No. 3466—3s.). *Dav. Exp.*
- Wednesday:** ORI KAD I JUBAL'S LYRE (Isobel Baillie—Soprano) (No. 9657—4s. 6d.). *Lon. & Dav.*
- LINDEN LEA** (Edgar Coyle—Baritone) (No. 3211—3s.). *Lon. & Dav.*
- IT WAS A LOVER AND HIS LASS** (John Coates—Tenor) (No. 4985—3s.). *Lon. & Dav.*
- DRINK TO ME ONLY** (Master John Griffith—Boy Soprano) (No. 6489—3s.). *Lon. & Dav.*
- Thursday:** TRISTAN—Complete in 5 Volumes, by International Artists. *Dav. Exp.*
- Friday:** BOHEME—Si mi Chiamano (Pampalini—Soprano) (No. 9649—4s. 6d.). *Dav. Exp.*
- BURNESTEIN'S NIGHT ROMANCE** (Sophie Braslau—Contralto) (No. L2226—6s. 6d.). *Dav. Exp.*
- Saturday:** DO NOT GO, MY LOVE (Robert Poole—Baritone) (No. 8195—3s.). *Dav. Exp.*
- O SOLE MIO** (Mariano Stabile—Baritone) (No. D1665—3s.). *Dav. Exp.*
- KATHLEEN NAVOURNEEN** (Muriel Brunsell—Contralto) (No. 9199—4s. 6d.). *Dav. Exp.*

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- 12.0-12.45 **A SYMPHONY CONCERT**  
Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
Cerddorfa Genedlaethol Cynrnu  
Overture, 'Figaro' ..... Mozart  
Symphony No. 6, in F ('Pastoral') .. Beethoven
- 1.15-2.0 **A Gramophone Recital**  
of Records by Bristol Artists
- 2.30 London Programme relayed from Daventry
- 3-45 **A Concert**  
arranged by  
The Bristol Children's Concert Society  
Chairman, DR. LUDFORD FREEMAN.  
Relayed from THE CENTRAL HALL, Bristol  
THE WEST REGIONAL TRIO  
FRANK THOMAS (Violin)  
RONALD HARDING (Violoncello)  
HUBERT PENGELLY (Pianoforte)  
Trio in G ..... Beethoven

- GLYN EASTMAN (Baritone)  
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Mallinson  
Cherry Valley Quilter  
(Accompanied by THE TRIO)  
Sea Fever.... Ireland  
TRIO  
Trio in D Minor (Scherzo)  
Mendelssohn  
Trio in G (Gipsy Rondo) .... Haydn
- 4.30 ISABEL WATLING (Contralto)  
Two Songs of Work :  
Sewing Song  
Sanderson  
Three Fishers Hullah  
Two Songs of Rest :  
Wayfarer's Night Song  
Easthope Martin  
Shepherd's Cradle  
Song .... Somercell

- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 10.15 West Regional News
- 10.20-11.0 S.B. from London

<b>5SX</b>	<b>SWANSEA.</b>	1,040 kc/s. (288.5 m.)
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- 12.0-12.45 S.B. from Cardiff
- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 10.15 West Regional News. S.B. from Cardiff
- 10.20-11.0 S.B. from London

<b>6BM</b>	<b>BOURNEMOUTH.</b>	1,040 kc/s. (288.5 m.)
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- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 10.15 Local News
- 10.20-11.0 S.B. from London



THE CENTRAL HALL, from which the concert of the Bristol Children's Concert Society is being relayed and broadcast from Cardiff this afternoon at 3.45.

<b>2BD</b>	<b>ABERDEEN.</b>	995 kc/s. (301.5 m.)
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- 2.40:—For the Schools. S.B. from Dundee. 3.0:—Musical Interlude. S.B. from Glasgow. 3.5:—The Education Engineer in Scotland—'The Purchase of a Set.' 3.15:—Dance Music. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—A Concert. The Octet. S.B. from Glasgow. 5.0:—Dance Music. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Musical Interlude. S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: 'Horticulture.' 6.45:—London. 10.15:—Glasgow. 10.20-11.0:—London.

<b>2BE</b>	<b>BELFAST.</b>	1,238 kc/s. (242.3 m.)
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- 12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.45:—Dance Music. Jan Raffai's Regal Band, relayed from The Plaza, Belfast. 4.45:—David John (Oboe). 5.0:—Gramophone Records. 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London. 8.0:—An Orchestral Concert. The Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'The Mastersingers' (Wagner). 8.10:—Harold Fairhurst (Violin) and Orchestra: Concerto in D for Violin and Orchestra (Mozart). 8.33:—J. H. Chambers (Baritone): Fear no more the heat o' the sun (Quilter); Pack! Clouds away! (Handel); Love in thy youth (Howard); Serenade (Bantock). 8.45:—Orchestra: Forest Murmurs ('Siegfried') and Ride of the Valkyrie ('The Valkyrie') (Wagner). 9.0:—S.B. from London. 9.15:—Orchestral Concert (continued). Orchestra: Overture in D (Handel, arr. Elgar). 9.22:—J. H. Chambers; Corrymeela (Stamford); My Lagan Love and Black Shiel of the Silver Eye (Harty); 9.33:—Harold Fairhurst: Chinese Puzzle (B. Clark); Pour l'invocuer Pan, Dieu du vent d'Est (Debussy); Caprice No. 21 (Paganini, arr. Kreisler). 9.44:—Orchestra: Three Fantastic Dances (Turina). 10.15:—Regional News. 10.20-11.0:—London.



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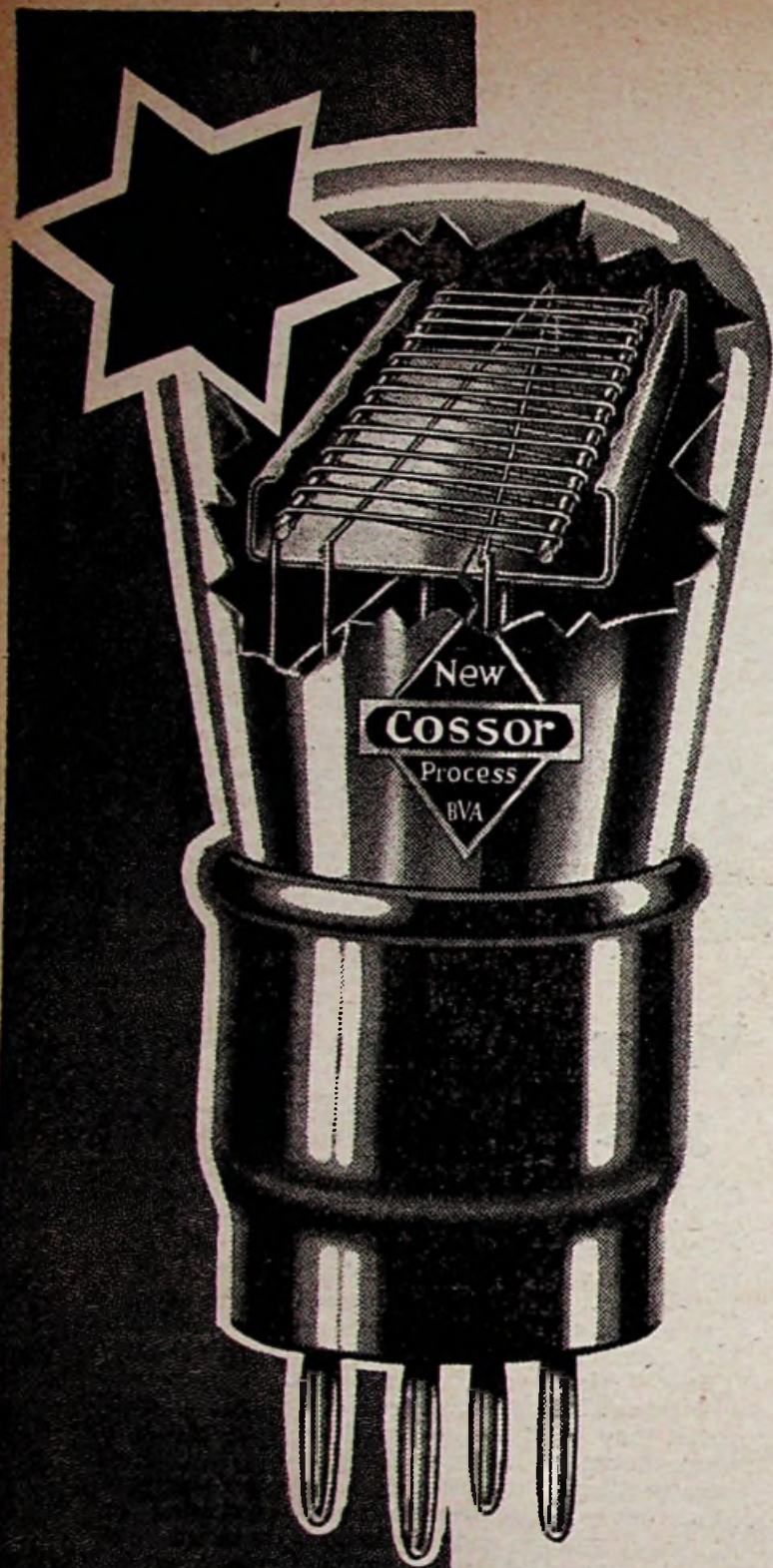
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## WIRELESS IN THE WELSH VALLEYS.

What Broadcasting Means to Unemployed Miners—A Talk on Films—The Church on the Cliff—The Life of J. Orlando Parry—What His Diaries Reveal.

*The Institute Set.*

HERE are some interesting incidents which tell a story of the pleasure which broadcasting has brought to those whose lot is cast in the mining valleys of South Wales, a sturdy people experiencing anything but an easy life while the long, dreary years of bad trade and unemployment hang over them. Whole pages of human documents are contained in the following simple facts. At Cwmbach, Aberdare, a large audience listened to *Journey's End* on Armistice Day, and the Institute Committee granted an extension of hours so that they might hear the whole of the play. This Committee has also been asked to open the Institute on Sundays so that the men might listen to sermons. The request was signed by about thirty men, most of whom do not attend any place of worship. Unfortunately, it was found impossible to grant the request, chiefly for fear lest various political bodies should make it a precedent in the future. A group of forty at Cwmbach are listening to Sir Richard Redmayne's talks. Some of the men declare that conditions today are not, as a fact, so much better than they were thirty years ago. This may be due to the fact that they are now working in more difficult places and the most easily accessible coal has been worked out.

*Coal—But No Coal.*

AT Blaina during the first of Sir R. Redmayne's talks, a group of about twenty-five men listened most attentively. They met in the Queen's Park Pavilion, which has a concrete floor, and was not heated in any way, so that it said much for the interest of the listeners that they remained to the end. The meeting, with a discussion, lasted a good two hours, and after this experience in the cold, the local Sanitary Inspector, who has done a great deal to assist the cause of broadcast adult education in Blaina, said that he would see that a stove was available by the next week.

*A Spot of High Tension.*

THE floods in the Rhondda had a serious effect on many people other than those who live by the roadside. The Educational Engineer started out in his car to take a new high tension battery to Ynyshir and was held up by a wall of mud four feet deep and some hundreds of yards long. The mud was caked, and although the surface was sufficiently solid to take the weight of a car, the engineer found it impossible to get over the road. The set at Ynyshir was therefore left without a high tension battery for two or three days. The need has now been supplied, and the set is working splendidly.

*At Dowlais.*

THE Society of Friends has installed a wireless set at their Unemployed Miners' Club at Dowlais, and intend to use it fully for both education and recreation.

*Taliesin Again.*

MR. F. O. MILES, having deputized, as he puts it, for the leading film-producers in his talks on *Y Mabinogion*, as prepared for the screen, afterwards took the story of Taliesin as seen by a talkie producer, and subsequently in a further talk, the story as seen by himself. On Tuesday, December 17, he will take *The Story of Taliesin* as seen by You. Doubtless in differentiating his own point of view from that of the listener, he will take into account the fact that few listeners have his encyclopædic knowledge of film production in Europe and America. The average listener who goes to see a film does so for pleasure. We may suspect that Mr. Miles seldom does that, for his standard is so high that he would be doomed to constant disappointment. But if he goes as a dispassionate observer every fresh experience must be grist to his mill.

*A Welsh Bohemian.*

MR. ISAAC WILLIAMS, Keeper of Art at the National Museum of Wales, returns to the microphone on Friday, December 20, at 6 p.m., when he gives the first of a new series of talks on the life of J. Orlando Parry, famous for his illustrated journals. This writer was one of those versatile artists who pass easily from one form of art-expression to another. He was known, during his day, throughout the whole of England and Wales as a distinguished singer, a brilliant musician, and a master of mimicry. He became famous for his monologue entertainments which, after his retirement, developed into the 'variety' form of amusement which popularized the modern music-hall and still keeps alive, and prosperous, the high-class Continental cabarets. His journals are descriptive of his entertainment tours in England and Wales and abroad, during the years 1828-34 and 1850-51. His comic drawings exceed, in number, the well-filled pages of the five volumes of his manuscript.



THE 'BLUE TRAIN' OF 1833.

This drawing of the Calais-Paris diligence is by J. Orlando Parry, the eighteenth-century artist, singer, and monologist, who is the subject of a new series of talks by Mr. Isaac Williams, which will begin on Friday, December 20, at 6 p.m.

National Museum of Wales

*Welsh Music.*

MR. CYRIL JENKINS, the well-known Welsh composer, will be responsible for the talk on 'The Music of Wales' on Saturday, December 21, at 7 p.m. His subject will be, 'Music, Past and Present.' Although some of the speakers in this series have taken a particular aspect of Welsh music and others a more general one, their personal standing and attainments make each talk extremely individual as well as informative.

*Clevedon Old Church.*

PERHAPS one of the most popular subjects in the series of talks on 'Old Churches of the West' has been chosen by the Rev. Gordon Hamlin, when he tells of 'Clevedon Old Church,' on Monday, December 16, at 4.45 p.m. The Old Church is in a quiet hollow quite near the edge of the cliff and it is surrounded by a little grey stone wall. Cole-ridge lived at Clevedon for a while at Myrtle Cottage, and Clevedon Court is the Castle-wood of Thackeray's *Esmond*.

*A Draughtsman Genius.*

HIS genius as a draughtsman, grave and gay, brought him into collaboration with George Cruickshank for the purpose of a publication called *Scraps*, and, in 1854, he produced a book of droll drawings called 'Ridiculous Things.' Perhaps his greatest achievement was the improvement he brought about in vocalization and pianoforte playing in domestic circles and on the platform of provincial concerts through his satirical impersonation of amateur musicians which were always a feature of his public and private performances.

*The Everyday Book.*

THE diaries of J. Orlando Parry were discovered by Mr. Isaac Williams in the quest of material by comparatively unknown Welsh artists. They have never been published. His earliest diary was written in 1828 when he made a tour of North Wales with his father, John Parry, who was conductor of the Eisteddfod at Denbigh that year. Perhaps the most interesting of his journals is his *Everyday Book* for 1850, which has illustrations on the left page and notes of his concert engagements and his takings on the right.

*In The Museum.*

MR. ISAAC WILLIAMS has held the position of Keeper of Art since shortly after the foundation of the Museum. Previously he established the first thoroughly educational Museum and Art Gallery in the provinces at Cyfarthfa Castle. While this series of talks is being given, Mr. Williams will exhibit the drawings and journals in the National Museum, and listeners who are in Cardiff or the neighbourhood should make a point of seeing them.

'STEEP HOLM.'

5.15  
A SELECTION  
FROM  
A. A. MILNE

THURSDAY, DECEMBER 12  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.0  
THE MUSIC OF  
GEORGE  
BUTTERWORTH

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'Parents and Children'—XV. Miss MURIEL A. PAYNE, 'The Frightened Child'
- 11.0-12.0 (Daventry only) Gramophone Records

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

America, had opened up new mines of precious metals. In the exploitation of these, Europe grew used to having more money and its trade developed; but with the development of trade, prices rose. Then began those banking experiments whose successes and failures are among the most interesting pages of monetary history. From this general aspect Mr. Judges will narrow down the view to England's share in all this, leading up to the final establishment of the Bank of England itself.

7.45 A BRASS BAND CONCERT  
S.B. from Manchester  
THE BESSES O' TH' BARN BAND  
Conducted by FRED. ROYLE

NORRIS PARKER  
When the Sergeant-Major's on Parade }  
Archio of the Royal Air Force ..... } Longstaffe  
The Leader of the Town Brass Band.. }

BAND  
Intermezzo, 'Wedgwood Blue' ..... Ketchbey  
Selection, 'William Tell' ..... arr. Ord Hume

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

9.20 Speeches  
Following the Annual Banquet organized by

The United Associations of Great Britain and France  
Relayed from the Hyde Park Hotel  
(See centre of page)

10.0 A Butterworth Programme  
SINCLAIR LOGAN (Baritone)  
THE WIRELESS ORCHESTRA  
Conducted by STANFORD ROBINSON

Rhapsody, 'A Shropshire Lad'  
ALTHOUGH Butterworth was only thirty when he was killed in action in 1916, he had already made his own mark on English music. Strongly national in idiom, his music owes something to his enthusiasm for Folk-song and dance, but a happy fertility of invention was his, too.

This Rhapsody was intended first as an epilogue to his own Song Cycles on A. E. Housman's poems; it was played for the first time under the late Arthur Nikisch at the Leeds Festival in 1913. It begins with a soft theme which is heard first on muted violas and then on clarinets, and along with part of the main theme of the section which follows, this provides the material for an introduction. The principal tune of the main section which succeeds is abroad flowing melody in two phases, to the second of which

reference has been made above. It is given out with sonorous strength and full accompaniment. It includes, as most listeners will remember, a quotation from one of the songs—'Loveliest of trees, the cherry . . . wearing white for Eastertide.' There is a further theme of tranquil character given to the strings, and it, with the first subject, is freely used in a development of varied interest and resource. Harp and woodwinds, in particular, are employed with fine effect, and there is a beautiful passage for solo violin. At the close, the music returns to the meditative spirit of the opening; the work is rounded off by a sad little melody for the flute.

10.12 SINCLAIR LOGAN and Small Orchestra  
Song Cycle, 'Love blows where the wind blows'  
In the year that's come and gone  
Life in her croaking shoes  
Fill a glass with golden wine  
On the way to Kew

10.30 ORCHESTRA  
Idyll for Small Orchestra, 'The Banks of Green Willow'

10.40-12.0 DANCE MUSIC  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
RONALD GOURLEY (Entertainer)

12.0 A Concert  
FRANCES ALLSON (Soprano)  
WILLIAM BIGGS (Tenor)  
WILFRID PARRY (Pianoforte)

1.0-2.0 ORGAN MUSIC  
Played by REGINALD FOERT  
Relayed from the Regent Cinema, Bournemouth  
S.B. from Bournemouth

2.30 FOR THE SCHOOLS  
Mr. A. LLOYD JAMES—'Speech and Language'

2.50 Interlude  
3.0 EVENSONG  
FROM WESTMINSTER ABBEY

3.45 Mr. J. W. ROBERTSON SCOTT: 'Our Great Grand-fathers' Countryside—V, How the Preachers and Teachers Lived'

4.0 A Concert  
ANNIE PIMBLOTT (Contralto)  
PERCY GABSIDE (Baritone)  
THE GERBOM PARKINGTON QUINTET

5.15 THE CHILDREN'S HOUR  
'Christopher Robin and Winnie-the-Pooh, Piglet and Eeyore, and Karga and Roo'  
More Songs from 'When We Were Very Young' (A. A. Milne), set to music by H. Fraser-Simson and sung by DALE SMITH

'Piglet does a Very Grand Thing,' from 'The House at Pooh Corner' (A. A. Milne)  
'Sneezles,' 'The Emperor's Rhyme,' and 'Forgiven,' from 'Now We are Six' (A. A. Milne)

6.0 Musical Interlude  
6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers  
6.35 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
MUSIC FOR WIND INSTRUMENTS

7.0 Miss V. SACKVILLE-WEST: 'New Novels'  
7.15 Musical Interlude

7.25 Mr. A. V. JUDGES: 'Life and Labour in England from Elizabeth to Anne—VI, Prices, Money and Credit'

CONCLUDING his miniature history of Life and Labour in Early England, Mr. Judges lays before us the developments that led up to the ultimate foundation of the Bank of England. The discoveries of the Renaissance, especially in South

TONIGHT AT 9.20.

the Annual Banquet

the-United

GREAT  
BRITAIN

will be relayed from



M. DE FLEURIAU

THE SPEECHES FOLLOWING

organized by

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FRANCE

the Hyde Park Hotel.

THE SPEAKERS WILL BE:

The Rt. Hon. THE EARL OF DERBY, K.G.

The Rt. Hon. ARTHUR HENDERSON, M.P.,

H.M. Secretary of State for Foreign Affairs

H.E. THE FRENCH AMBASSADOR (M. DE FLEURIAU)

(Who will speak in French)

and

THE MARQUIS DE VOGUE,  
President of the Suez Canal  
Company

and of  
the French Section of the  
United Associations of  
Great Britain and France



LORD DERBY.



MR. HENDERSON.

Overture, 'Light Cavalry' ..... Suppe  
Selection, 'Dorothy' ..... Cellier

In spite of his foreign-sounding name, Alfred Cellier was a real Londoner, who spent most of his life there. As a small boy he was a chorister at the Chapel Royal, St. James', and at the age of eighteen already became organist of All Saints', Blackheath. But for many years he was chiefly occupied with the theatre, conducting and composing, and in 1886, at the age of forty-two, scored the greatest success of his career with Dorothy. It ran continuously in one theatre for the whole autumn until near the end of December; transferred then to another, it had again an exceptionally long run. It is still quite often sung by amateur operatic societies, and parts of it are frequently heard in concerts; its popularity is fully merited by its own real charm and melodiousness.

NORRIS PARKER (Bass)  
The Yeoman's Wedding Song .... Poniatowski  
The Harvest Dance ..... Batten  
The Floral Dance ..... Moss

BAND  
Euphonium Solo, 'Jonny Jones' .... Rimmer  
Descriptive Sketch, 'A Russian Village' Marsden

# THURSDAY, DECEMBER 12

## 5GB DAVENTRY EXPERIMENTAL

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7.30

### A WAGNER CONCERT

#### 3.0 A Symphony Concert

Relayed from THE PAVILION, Bournemouth  
(No. X of the 35th Winter Series)

ANTON RUBINSTEIN CENTENARY  
THE BOURNEMOUTH MUNICIPAL SYMPHONY  
ORCHESTRA  
Conductor, Sir DAN GODFREY

Triumphal Overture  
Pianoforte Concerto in D Minor  
Moderato; Moderato assai; Allegro assai  
(WILLOUGHBY WALMSLEY)  
Extracts, 'The Ocean Symphony'  
Allegro: The Storm; Adagio—Allegro con  
fuoco

#### 4.30 ORGAN MUSIC

Played by REGINALD NEW

Relayed from the Beaufort Cinema, Washwood  
Heath, Birmingham

Overture, 'Poet and Peasant' ..... *Suppe*  
Nola ..... *Arnlt, arr. Zamecnik*  
Songs my Mother  
taught me

*Dvorak, arr.  
Leopold*

PHYLLIS ROSE  
(Mezzo-Soprano)

Like to the  
Da mask  
Rose ..... *Elgar*  
The Shep-  
herd's Song

REGINALD NEW

Minuet... *Boccherini*  
Lady Divine *Shilkret*

PHYLLIS ROSE

Longing..... *Kee*

REGINALD NEW

Waltz, 'The Blue  
Danube'

*Johann Strauss*

Intermezzo, 'Bells across the Meadow' *Ketelbey*  
Fantasy, 'Rigoletto' ..... *Verdi, arr. Tavan*

#### 5.30 The Children's Hour

(From Birmingham)

'Grandpa Grumbo at the Party'—a Play by  
GLADYS WARD

Songs by BETTY BOND (Soprano) and ALFRED  
BUTLER (Baritone)  
CYRIL DAVIS (Violin)

#### 6.15 'The First News'

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

#### 5.30 ORGAN MUSIC

Played by Dr. HAROLD RHODES  
Relayed from Coventry Cathedral

Fantasy and Toccata ..... *Stanford*  
Melody, Op. 45 ..... *Guilmant*  
Prelude and Fuguo in A ..... *Bach*  
Study (Canon) in E ..... *Schumann*  
Finale, Symphony No. 6 ..... *Widor*

#### 7.0 JACK PAYNE

and his B.B.C. DANCE ORCHESTRA

#### 7.30 A Wagner Concert

Relayed from the Town Hall, Birmingham

THE CITY OF BIRMINGHAM ORCHESTRA  
Conducted by ADRIAN BOULT  
ROSINA BUCKMAN (Soprano)  
FRANK MULLINGS (Tenor)

Overture, 'The Mastersingers'  
Duet, 'Tristan and Isolde,' Act II  
Tannhäuser's Narration ('Tannhäuser')  
Siegfried Idyll

*Tristan and Parsifal* were both running in Wagner's mind while he was at work on the *Nibelung's Ring*, and in the summer of 1857 he put the big work aside, partly because he had begun to doubt whether there was any chance of its ever coming to performance. Just then he was waited on by an envoy from the Emperor of Brazil with a request that he would compose an opera specially for Rio de Janeiro. Taken somewhat by surprise, Wagner gave no definite answer, but began work, nevertheless, on *Tristan*. He has left it on record that the poem and the music were written with 'an artist's perfect abandonment in his task,' and he had no doubt himself that the union of poetry and music was the most completely satisfying of any he had achieved. But some years elapsed before the opera was produced, one disappointment after another delaying the performance, and only gradually did it win its way to the position it now holds.

The story is known to every good Briton; the germ of it is in our good Sir Thomas Malory's 'Morte d'Arthur.' In Wagner's opera, the second Act is chiefly given to a long love duet between Tristan and Isolde at night in the garden of the King's palace.

TANNHÄUSER had been to Rome with a band of pilgrims to pray for forgiveness. His sin was that he had been beguiled into the magic Grotto of the goddess Venus, and in the great contest of song before the Court, had boasted of its unholy joys. In the third Act, the pilgrims return without him

and the Princess Elizabeth, who has never ceased to pray for him, dies of her grief. After the others, Tannhäuser drags his weary body along. Meeting Wolfram, he treats him first as an enemy, and only gradually, learning of his friendly thoughts, tells him of his trials and sufferings on the pilgrimage, and how the Pope refused him pardon for so grievous a sin.

#### 8.20 READING

Mr. RONALD WATKINS reading 'Frost in April,'  
by MALACHI WHITAKER

#### 8.40 Wagner Concert

(Continued)

Duet from the Prologue ....  
Siegfried's Journey to the  
Rhine ..... ('The Dusk of the  
Gods')  
Funeral March .....  
Closing Scene .....

#### 9.40 (approx.) HERBERT WITHERS (Violin)

Interlude ..... *Chausson*  
Andante Languido ..... *Cyril Scott*  
Abendlied (Song of Evening) ..... *Schumann*  
Irish Lullaby ..... *Trowell*  
Orientale ..... *Cui*  
Berceuse (Cradle Song) ..... *Fauré*  
Mélodie ..... *Frank Bridge*

#### 10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

#### 10.15-11.15 'Love in Greenwich Village'

Being a Modernized Version of  
'Love in a Village.'  
(See centre of page.)

(Thursday's Programmes continued on page 732.)

## Serve everyone's favourite— New green peas



The favourite vegetable, tender, plump, juicy garden peas. Just what you get in a packet of Farrow's. You can enjoy new green peas with all their natural flavour, colour and sweetness all the year round if you insist on Farrow's.

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Try them, there is a great treat in store for you, but avoid substitutes. Insist on FARROW'S.

If your grocer cannot supply, send us his name and address and 7½d. in stamps, for a full size packet. We will send it post free and arrange for your grocer to stock or tell you the names of those who do.

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from all grocers.

JOSEPH FARROW & CO. LTD. PETERBOROUGH

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with

## HOVIS Toast

Serve your next savoury with a garnishing of crisply toasted HOVIS. It adds a delightful new flavour and makes the dish more tempting and delicious.

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## Thursday, December 12 (Continued) SOUTHERN STATIONS CARDIFF

5WA 968 kc/s (309.9 m.)

- 2.30 London Programme relayed from Daventry
- 3.45 Miss N. DEBNOTT HARDING: 'Notable Bristol Women.' Relayed from THE COLSTON HALL, Bristol
- 4.0 London Programme relayed from Daventry
- 4-45 LIGHT MUSIC  
BOBBY'S STRING ORCHESTRA  
Relayed from BOBBY'S CAFÉ, Clifton, Bristol
- 5-15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London

### 7.45 A CONCERT by BRISTOL ARTISTS

- EILEEN LOVELL (*Pianoforte*)  
Prelude in F ..... } Chopin  
Prelude in D Flat ..... }
- HILDA EAGER (*Soprano*)  
To a Bird at my Window ..... Cadman  
From the Land of the Sky Blue Waters Tomlinson  
A Thrush's Love Song ..... A. Travers
- ARTHUR JORDAN (*Baritone*)  
O, let no star compare with thee ..... } Head  
The Sea Gipsy ..... }
- DORIS VEVERS (*Violoncello*)  
Roundelay ..... Trowell  
Allegro Appassionato ..... Saint-Saëns
- MADGE THOMAS (*Contralto*)  
Songs of EXMOOR ..... Laurence Tanner  
Winter, Dawn; Night, Summer
- BLANCHE M. ROGERS (*Recital*)  
The Crowning of Dreaming John John Drinkwater  
The Lake Isle of Innisfree ..... W. B. Yeats  
Laugh and be Merry ..... John Masefield
- DORIS VEVERS  
To Daisies ..... Quiller  
La Cinquantaino ..... Gabriel Marie
- ARTHUR JORDAN  
Negro Spirituals:  
Swing low, sweet chariot ..... } arr. Burleigh  
Go down, Moses! ..... }  
Were you there? ..... }
- EILEEN LOVELL  
March of the Wooden Soldiers }  
The Old Musical Box ..... } arr. E. Goossens  
Hurdy-Gurdy Man ..... }  
Shepherds Hey ..... arr. Grainger

EUGENE GOOSSENS, the third bearer of the name to achieve distinction as a conductor, bids fair to add greater lustre to the family annals as a composer than his distinguished father and grandfather. Sturdily English in spite of his Belgian descent, he owes less than most of his contemporaries to English folk song. His music is quite definitely original, and though in many ways as modern as most of the music of the present-day school, it is not so strange in its idiom as some of late years, by which concert-goers have been rather baffled.

- 9.0 S.B. from London
- 9.15 West Regional News
- 9.20 S.B. from London
- 10.0 Gramophone Records  
by  
BRISTOL ARTISTS
- 10.20 'Smooth Crossing'  
A Play in One Act  
by  
ERBOM TYLER

10.20

## A ONE-ACT PLAY FROM BRISTOL

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Characters  
The Passenger  
The Other

Night in mid-Channel. The deck of a cross-Channel boat. Moonshine and stars, and the sound the ship makes cutting through a calm sea. The far-off croon of a siren.

10.40-12.0 S.B. from London

### 5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 2.30 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 7.45 S.B. from Manchester
- 9.0 S.B. from London
- 9.15 West Regional News. S.B. from Cardiff
- 9.20-12.0 S.B. from London

### 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 1.0-2.0 ORGAN MUSIC  
Played by REGINALD FOORT  
From THE REGENT CINEMA THEATRE,  
BOURNEMOUTH  
Relayed to London and Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mrs. C. MOUNTAIN: 'An Englishwoman in Siam'
- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for South of England Farmers
- 6.35 S.B. from London
- 7.45 S.B. from Manchester (See London)
- 9.0 S.B. from London
- 9.15 Local News
- 9.20-12.0 S.B. from London

### 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour  
No. IV DAY IN REQUEST WEEK  
'Piglet does a very grand thing,' a story by A. A. Milne; and entertaining by Top'em and Bot'em
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 S.B. from Manchester
- 9.0-12.0 S.B. from London (0.15 Local News)

(Thursday's Programmes continued on page 735.)



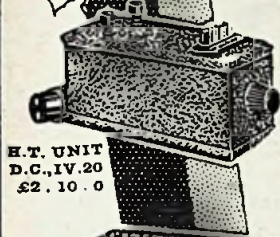
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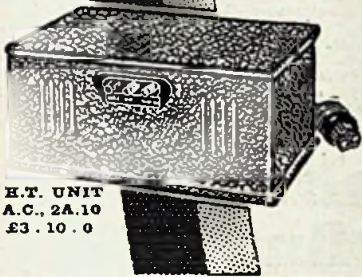
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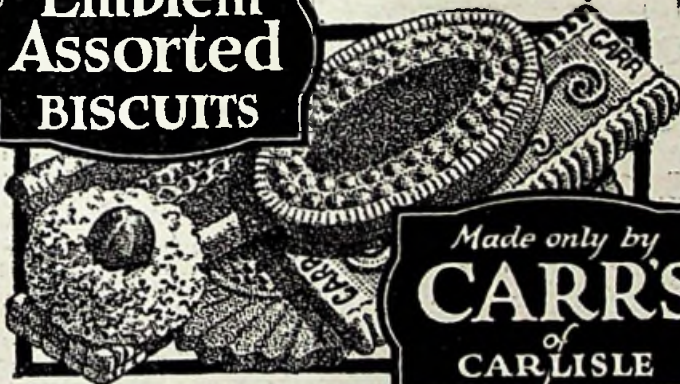
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# A jolly good Mincepie

To make delicious Mince Pies that all will enjoy. Take 1lb. Flour; 1/2 lb. Lard; 1 teaspoonful Baking Powder and one Pinch of Salt.

1. Rub all ingredients together as finely as possible.
2. Add enough cold water to make into a stiff paste.
3. Roll about half of paste very thin and line patty tins.
4. Put one tablespoonful of ROBERTSON'S MINCE-MEAT ("GOLDEN SHRED" BRAND) in each patty tin.
5. Roll out the remaining pastry and cut with a small cutter and place on top.
6. Bake in a moderate oven for ten to fifteen minutes.
7. Sift with sugar and serve warm or cold as preferred.

## Robertson's Mincemeat

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**Christmas Pudding.**

(Sufficient for 2 or 3 puddings.)

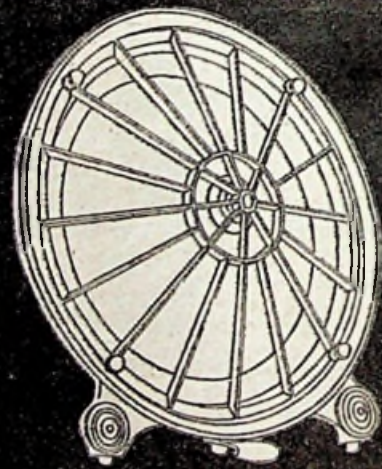
- 1 lb. Shredded 'A-tora.'
- 2 lb. Raisins.
- 1 lb. Currants.
- 1 lb. Sultanas.
- 1/2 lb. Candied Peel.
- 1/2 lb. Sugar.
- 2 teaspoonful Baking Powder.
- 1/2 lb. Flour.
- 2oz. Sweet Almonds.
- 6 Eggs.
- Rind and juice of 1 Lemon.
- 1/2 Nutmeg.
- 1 lb. Breadcrumbs.
- Milk—sufficient to make right consistency.
- 1 egg.
- 1/2 teaspoonful Salt.

Clean currants, wash raisins, put all the dry ingredients into a basin. Wash and chop almonds, add eggs, well-beaten, grated rind of lemon and the juice strained. Mix all thoroughly, put into greased pudding basins, cover with greased paper and steam 6 hours.

**Mince-meat.**

- 1 lb. Shredded 'A-tora.'
- 1 lb. Currants.
- 1 lb. chopped Apples.
- 1 lb. Brown Sugar.
- 1 lb. chopped Raisins.
- 1/2 lb. Citron Peel.
- 1/2 lb. Candied Orange Peel.
- 1 Lemon.
- Almonds blanched and chopped.
- 1/2 Nutmeg, grated.
- 1/2 teaspoonful Salt.
- 1 lb. chopped Sultanas.

Dry the sultanas and currants after washing. Mix all dry ingredients together after chopping. Lastly, add the grated rind and strained juice of lemon. Mix all thoroughly. (Ingredients can be put through small mincing machine instead of being chopped.)



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# Thursday's Programmes continued (December 12)

(Continued from page 732.)

## 2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0-1.0 A LIGHT MORNING CONCERT  
S.B. from Newcastle  
KATHERINE GREEN (Soprano)  
Spring tapped at my Window..... Day  
The Star ('Plato')..... Rogers  
The Cuckoo..... Liza Lehmann  
ANDREW FRASER (Pianoforte)  
Fantasy Picos: Nos. 1, 2, 4, and 5... Schumann  
NORMAN WRIGHT and his Ukulolo  
KATHERINE GREEN  
Waltz Song ('Tom Jones')..... German  
The Wood Pigeon..... Liza Lehmann  
ANDREW FRASER  
Preludes Nos. 1 and 13..... } Chopin  
Scherzo in B Minor..... }  
NORMAN WRIGHT and his Ukulolo

## 4.30 A Concert By STUDENTS of THE ROYAL MANCHESTER COLLEGE OF MUSIC

ARTHUR BERRY (Pianoforte)  
Intermezzo in A. Op. 18  
Brahms  
Romance in B Flat Minor  
Schumann  
DORIS SMITH (Violin)  
Spanish Dance  
Granados, arr. Kreisler  
Scherzo..... Tchaikovsky  
EVELYN DUKE (Soprano)  
and EDITH WINSTON  
(Contralto)  
Duet, Act. II, 'Aida' Verdi  
ARTHUR BERRY  
Study in F Minor..... } Chopin  
Waltz in E Minor..... }  
DORIS SMITH  
Variations on a Theme of  
Corelli  
Tartini, arr. Kreisler

5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 Market Prices for Northern English Farmers  
6.45 S.B. from London

## 7.45 A BRASS BAND CONCERT Relayed to London and Daventry

THE BESSES-O'-TI'-BARN BAND  
Conducted by FRED ROYLE  
Overture, 'Light Cavalry'..... Suppe  
Selection, 'Dorothy'..... Cellier  
NORRIS PARKER (Bass)  
The Yeoman's Wedding Song..... Poniatovski  
The Harvest Dance..... Batten  
The Floral Dance..... Moss  
BAND  
Euphonium Solo, 'Jenny Jones'..... Rimmer  
Descriptive Sketch, 'A Russian Village' Marsden  
NORRIS PARKER  
When the Sergeant-Major's on Parade }  
Archie of the Royal Air Force..... } Longstaffe  
The Leader of the Town Brass Band }  
BAND  
Intermezzo, 'Wedgwood Blue'..... Ketelbey  
Selection, 'William Tell'..... arr. Ord Humo  
9.0 S.B. from London  
9.15 North Regional News  
9.20-10.40 S.B. from London

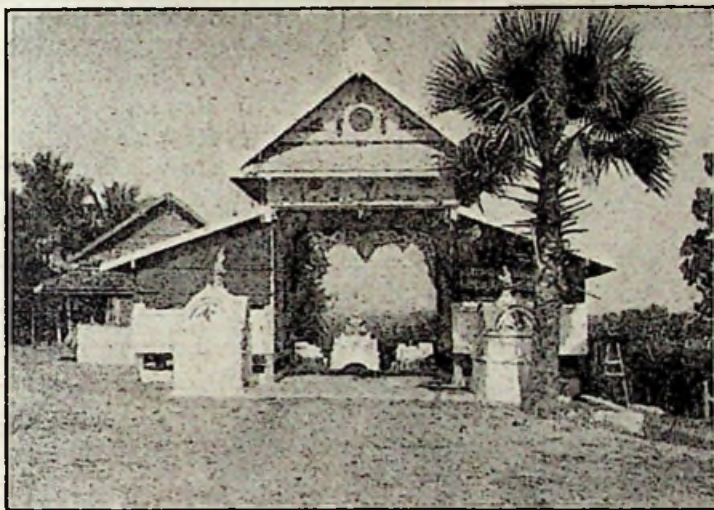
### Other Stations.

55C GLASGOW. 752 kc/s. (398.9 m.)  
10.45:—Miss Margaret Jefferson, 'Last Minute Christmas Presents.' 11.12:—A Recital of Gramophone Records. 2.30:—

For the Schools. Mr. Robert McLeod, 'Music Making' (Term IV)—XI, 'What to listen for in new songs.' S.B. from Edinburgh. 3.0:—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 3.15:—Mr. Julian Wylie, 'Christmas Pantomimes.' S.B. from Edinburgh. 3.30:—Musical Interlude. 3.40:—Mid-week Service conducted by the Rev. W. L. Levaek, D.D. 4.0:—A Concert. The Octet: Overture, 'Manfred' (Schumann). Ruth Mary Black (Mezzo-Soprano): Seythe Song (Harry); Sweet Content (Peter Warlock); Nocturne (Franck); A Feast of Lanterus (Bantock). Lois Henderson (Pianoforte). Organ Prelude and Fugue in A Minor (Bach, arr. Liszt). The Octet: Polo and Dances ('Prince Igor') (Borodin). Ruth Mary Black: Cradle Song (Bax); At the Well (Hagemann); The Crooning from Inlandsfall (Gerrard Williams); The Song of the Palanquin Bearers (Martin Shaw); Awake, My Heart (Molt). Lois Henderson: Jardins Sous la Pluie (Debussy); Reflets dans l'eau (Debussy); The Cuckoo (Arensky). The Octet: Suite for Strings (Bach) 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Special Talk for Farmers. Dr. J. W. Gregor, 'Plant Breeding: The Composition of Plant Populations.' S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—Florence Macbride (Violin), Mazurka de Concert (Ovide Musin); Gipsy Song (Dvorak arr. Kreisler); Songs of the Hebrides (Kennedy-Fraser, arr. Baynes); Slumber Song (Quilter). 8.0:—Reid Orchestral Concert. Relayed from the Usher Hall, Edinburgh. Relayed from Edinburgh. The Reid Symphony Orchestra. Conducted by Prof. D. F. Tovey. Symphony in G (Letter 'V') (Haydn). Marlo Thomson (Soprano) and Orchestra: Scena from 'Otello' (Verdi). 8.50 app.—Musical Interlude. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-12.0:—S.B. from London.

## 2BD ABERDEEN. 995 kc/s. (301.5 m.)

11.0-12.0.—Relayed from Daventry. 2.30:—For the Schools



TYPICAL SIAMESE ARCHITECTURE.

The ornate entrance gate to a Siamese temple at Bangkok. Mrs. C. MOUNTAIN talks from Bournemouth this afternoon on her travels in Siam.

Mr. Robert McLeod: 'Music Making' (Term IV)—XI, 'What to listen for in new songs.' S.B. from Edinburgh. 3.0:—Dance Music. S.B. from Glasgow. 3.15:—Mr. Julian Wylie, 'Christmas Pantomime.' S.B. from Edinburgh. 3.30:—Musical Interlude. S.B. from Glasgow. 3.40:—Mid-Week Service conducted by the Rev. W. L. Levaek, D.D. S.B. from Glasgow. 4.0:—A Concert. Ruth Mary Black (Mezzo-Soprano). Lois Henderson (Pianoforte). The Octet. S.B. from Glasgow. 5.15:—The Children's Hour. S.B. from Glasgow. 5.57:—Weather Forecast for Farmers. S.B. from Glasgow. 6.0:—Musical Interlude. S.B. from Glasgow. 6.15:—S.B. from London. 6.30:—Special Talk for Farmers: Dr. J. W. Gregor, 'Plant Breeding: The Composition of Plant Population.' S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—Florence Macbride (Violin). S.B. from Glasgow. 8.0:—Reid Orchestral Concert. Relayed from Edinburgh. 8.50:—Musical Interlude. S.B. from Glasgow. 9.0:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-12.0:—S.B. from London.

## 2BE BELFAST. 1,238 kc/s. (242.3 m.)

2.30:—London Programme relayed from Daventry. 4.0:—An Afternoon Concert. David Wilson (Baritone). The Orchestra. Orchestra: Prelude to 'Sappho' (Bantock); A Carol Symphony (Hely-Hutchinson). David Wilson: The Arrow and the Song (Ballé); The Ballit's Daughter of Islington (arr. Moffat); To Anthea (Hutton); Kirkconnell Lea (arr. Moffat). Orchestra: Rhapsody, 'A Shropshire Lad' (Butterworth); Overture, 'Nell Gwyn' (German). 5.0:—Jack Lamb (Saxophone Solo). 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15:—S.B. from London. 7.45:—Chief Os-ken-ton (The Indian Mohawk Singer); Invocation to Sun God (Troyer Lover's Woeing); (Troyer); Selected Primitive Songs with tom-tom. 8.0:—Chamber Music. Quintet: Piano-forte Quintet (César Franck) 8.35:—Janio Martin (Soprano): Zuleika (Mendelssohn); The Swan (Grieg); Young love lies sleeping (A. Somerwell); Over the Mountains (arr. R. Quilter). 8.47:—Doris Bates (Violin) and Margaret Huxley (Viola): Passacaglia for Violin and Viola (Halvorsen). 9.0:—S.B. from London. 10.0:—'The Golden Stream' A Tuneful Pantomime. (After John J. Stamford) 10.40-12.0:—S.B. from London.

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# FRIDAY, DECEMBER 13

## 2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.15  
'LOVE IN  
GREENWICH  
VILLAGE'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. E. M. STEPHENSON: 'Dishes for Children's Parties'

11.0-12.0 (Daventry only) Gramophone Records

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

12.0 A Sonata Recital  
CYRIL HELLIER (Violin)  
CLIFFORD HELLIER  
(Piano)

Sonata in C Minor Grieg  
Allegro molto; Allegretto  
espressivo alla Romanza; Allegro  
animato

12.30 ORGAN MUSIC  
Played by  
LEONARD H. WARNER  
Relayed from St. Botolph's,  
Bishopsgate  
Sonata No. 5... Guilmant  
Allegro Appassionato;  
Adagio; Scherzo  
Toccata in F..... Bach

1.0-2.0 A Recital of Gramophone  
Records  
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS  
Dr. B. A. KEEN: 'Farming—VI,  
The Work of Bakewell and Others'

2.55 Interlude

3.0 'Peoples of the World  
and their Homes'—XII.  
Captain M. W. HILTON-SIMPSON:  
'Algeria—The Berbers, or the Hill  
Folk of Barbary'

3.25 'Hints on Athletics and  
Games'—XII, Mr. H. P. MARSHALL:  
'Rugger'

3.40 Interlude

3.45 Concert for Schools  
THE SYRIL EATON  
QUARTET

CHRISTINE McCLURE (Mezzo-Soprano)

4.30 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR  
Invitations have been sent to  
'THE FAMILY'  
for the Last 'Party' of the Year

6.0 Mrs. L. K. HEAL: 'Sweets for the  
Christmas Holidays'

5.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER  
FORECAST, FIRST GENERAL NEWS  
BULLETIN

8.30 Ministry of Agriculture Fortnightly  
Bulletin

45 'THE FOUNDATIONS OF MUSIC'  
MUSIC FOR WIND INSTRUMENTS

7.0 Mr. PHILIP JORDAN: 'Film Criticism'

7.15 Musical Interlude

7.25 The Rev. M. R. RIDLEY: 'Poetry and the  
Ordinary Reader'—VI

Too often one hears it said, with all the assurance of a measured criticism, that poetry is dead—or all but dead—in England today. Where, these 'critics' ask, are your Brownings, your Shelleys, your Keats? But, as Mr. Ridley will point out tonight in his last talk within the series, the first duty is to find out what the poets are doing and then to weigh the question as to how far they are

WINIFRED LAWSON

Almond, wild Almond .....Graham Peol  
A Lullaby .....Harly  
Oh! tell me, Nightingale .....Liza Lehann  
A Birthday .....Huntingdon Woodman

ORCHESTRA

Danses Anciennes ('Une Aventure de la  
Guimard') .....Messenger  
Mazurka, No. 1, Op. 15 .....Tancievs

THERE were two Tancievs among the leading figures in the modern Russian school of music, one of whom was born in 1850 and the other in 1856; they both died in June, 1915. Alexander, the elder, studied with Rimsky-Korsakov and came under Balakirev's influence, too; like most of his compatriots, he chose opera as the medium by which to express himself most fully, but he wrote besides symphonies, orchestral suites, a symphonic poem, as well as chamber music and pianoforte pieces.

Sergius made a big name for himself as a solo pianist, touring in various parts of Europe as a virtuoso, until in 1878 he succeeded Tchaikovsky as a professor at the Moscow Conservatoire. In 1885 he became its Director, and completely reorganized the students' orchestra. For some years he was regarded as above all others the authorised interpreter of Tchaikovsky's pianoforte music, especially of the big B Flat Minor concerto. He also wrote for the stage, as well as for the concert orchestra and chorus, and many smaller pieces, and he did much to popularize Tchaikovsky's music by making pianoforte arrangements of it.

TONIGHT AT 10.15



Jazz  
Has  
Pinched much  
From such  
As Bach!  
Ach!  
Ah me!  
Now see!  
How we  
Don't give a darn  
For Arne!

## 'LOVE IN Greenwich Village'

BEING A MODERNISED VERSION OF 'LOVE IN A VILLAGE.'

Music composed and arranged by Dr. Arne, 1760

New Book and Lyrics by John Watt

Renovated Music by George Barker

Production and Additional Lyrics by Gordon McConnel

### CAST.

Lucy ..... ANONA WINN  
Lord Woodcock (her father) ..... DONALD DAVIES  
Rosetta (friend of Lucy) ..... WYNNE AJELLO  
Eustace (Lucy's unofficial fiancé) ..... JOHN RORKE  
Young Meadows ..... STANLEY VILVEN  
Aunt Deborah (Eustace's aunt) ..... GLADYS YOUNG  
Lord Acres ..... VINCENT STERNROYD

THE REVUE CHORUS

PIANOS: GEORGE BARKER AND DORIS ARNOLD.

succeeding, rather than denounce them for what they are not doing. If Mr. Ridley does not essay the lengthy task of showing us what the modern poets are after, he will, anyway, show us the necessity of an intelligent appraisal.

### 7.45 A Light Orchestral Concert

WINIFRED LAWSON (Soprano)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

ORCHESTRA

Festival March .....Dvorak  
Dance-Fantasy, 'The Nursery' .....Carss  
Danse d'Almée .....Godard

WINIFRED LAWSON, with Orchestra  
Je suis Titania (I am Titania) ('Mignon')  
Ambroise Thomas

ORCHESTRA

Overture, 'Prince Igor' .....Borodin  
Waltz, 'Dream of Spring' .....Gung'l  
Chinoiserie .....Volonnino

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Local News; (Daventry only) Shipping  
Forecast and Fat Stock Prices

9.20 Mr. HUGH WALPOLE  
and  
Mr. GERALD GOULD  
A Talk on Reading

10.15 'Love in Greenwich Village'  
Being a modernized version of  
'Love in a Village'  
(See centre of page)

'Love in a Village,' arranged by JULIAN HERBAGE,  
was broadcast on June 7, 1929.

### 11.15-12.0 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND, directed  
by RAY STARITA, from THE AMBASSADOR CLUB  
(Friday's Programmes continued on page 730.)

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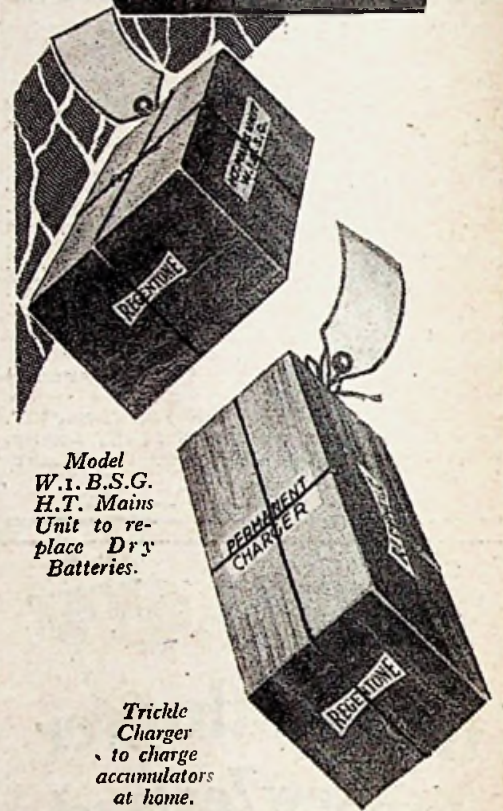
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# FRIDAY, DECEMBER 13 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**3.0 ORGAN MUSIC**  
 Played by **LEONARD H. WARNER**  
 Relayed from St. Botolph's, Bishopsgate  
 Fantasia Dorianne ..... Lemare  
 Trumpet Tunes and Air ..... Purcell, arr. Ley

**ANNA FILIPOVA (Soprano)**  
 Mi chiamano Mimi ('They call me Mimi') ('La Bohème') (In Italian) ..... Puccini  
 Night Romance (In Russian) ..... Rubinstein  
 Murmuring Breezes (In English) .. Adolf Jensen

**LEONARD H. WARNER**  
 Minuet in G ..... Beethoven, arr. Archer  
 (a) Andante grazioso ..... Smart  
 (b) Postlude in C ..... Smart

**ANNA FILIPOVA**  
 J'ai pleuré on rêve (In my dreams I have wept) (In French) ..... Hue  
 The Star ('Plato') ..... James Rogers

Early in the Morning ..... Phillips  
**LEONARD H. WARNER**  
 Fantasia in F Minor ..... Mozart

**4.0 JACK PAYNE**  
 and his B.B.C. DANCE ORCHESTRA  
**HARRY JACOBSON (Syncopated Pianist)**

**5.30 The Children's Hour**  
 (From Birmingham)  
 'The White Blackbird,' by **AGNES TAUNTON**  
**BILLY NOBLE** and a Piano  
**JACKO and TONY** will Entertain  
 'Christmas 'Secrets,' by **BARBARA WILLIAMS**

**6.15 The First News'**  
 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

**6.30 Light Music**  
 (From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
 Conducted by **FRANK CANTELL**  
 March, 'Old Comrades' ..... Teiko  
 Suite, 'Three Heroes' ..... Carr  
 O'Leary, V.C.; Captain Oates; Warneford, V.C.

**ERIC CROSS (Tenor)**  
 Serenade ..... Massenet  
 Beauty ..... Edgar Barratt  
 The Magic of thy Presence ..... Quilter  
 Trade Winds ..... Keel

**7.0 ORCHESTRA**  
 Selection, 'Clovertown' ..... Haydn Wood  
**CISSIE WOODWARD (Pianoforte)**  
 Ecossaises in E Flat ..... Beethoven  
 Arabesque in G ..... Debussy  
 Danse Nègre (Negro Dance) ..... Cyril Scott

THE original Ecossaise, actually and not merely in name a Scottish dance, was always a bagpipe tune, whose metro varied between two in the bar and a slow three. By the time of Schubert and Beethoven, a modified form of it had become popular, danced by partners who faced one another, and both those great masters wrote a good many Ecossaises as pianoforte pieces. By that time it had developed a much livelier step,

and was almost always in a quick two in the bar, consisting of clear-cut sections, either of four or eight bars which were repeated.

**ORCHESTRA**  
 Intermozzo, 'Moonlight' ..... Lemare  
 Funeral March of an Elephant ..... Guillon

**7.35 ERIC CROSS**  
 Duna ..... Josephine McGill  
 Must we go? ..... Burr  
 Over the Mountains ..... Quilter  
**CISSIE WOODWARD**  
 Three Waltzes, Op. 39 (Nos. 1, 2, 15) .. Brahms  
 Gipsy Rondo ..... Haydn  
 Palambra ('Impressions') ..... Leo Livens

## 9.0 VAUDEVILLE FROM BIRMINGHAM

**ORCHESTRA**  
 Three Dances ('Tom Jones') ..... German  
**8.0 Three Quarrel Scenes**  
 from  
**Shakespeare**  
 (From Birmingham)  
 'RICHARD III'  
 Act I—Scenes 2 and 3  
 'THE TAMING OF THE SHREW'  
 Act II—Scene 1

'SEA SILENCE'  
 By **EDWIN LEWIS**

**Alec Dan**  
 Lieut. Armstrong, of H.M.S. *Musk*  
**Bob Adams, Bo'sun** of H.M.S. *Musk*  
 On the deck of the *Sea Lark* at night in the Tropics—a night that is starless and black as pitch.  
 Incidental Music by the **MIDLAND PIANOFORTE TRIO**



**MABEL ADEANE**, 'the Versatility Girl,' takes part in the Vaudeville programme from Birmingham tonight.

**9.0 Vaudeville**  
 (From Birmingham)  
**DORIS and ELSIE WATERS**  
 (Light Songs and Harmony)  
**MABEL ADEANE**  
 ('The Versatility Girl in Story and Song')  
**BILLY NOBLE** (Syncopated Pianisms)  
**BEN OSBORNE and NELLIE PERRYER**

**TOM CLARE**  
 (Some Songs and a Piano)  
**LESLIE TAYLOR and his MIAMI BAND**

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

**10.15-11.15 DANCE MUSIC**  
**TEDDY BROWN and his BAND**  
 From **CIRO'S CLUB**  
 (Friday's Programmes continued on page 740.)

This Week's Epilogue:  
 'LORD, WHAT IS MAN?'  
 'VICTORY'  
 Hymn, 'Allouia, sing to Jesus'  
 1 Corinthians xv, 50-57  
 Hymn, 'Praise God from whom all blessings flow'  
 Isaiah xxv, 8



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

**EGMONT OVERTURE**—New Light Symphony Orchestra—C185, 4s. London and Daventry, Sunday, 3.45  
**WA D O P YOUTH SUITES (Elgar)**—London Symphony Orchestra (conducted by Sir Edward Elgar)—D158 to D164 and D164-D1 5s, 6s each. Album Series No. 80. Daventry Ex., Sunday, 3.15  
**WALTZ IN F MAJ (Chopin)**—De Pachmann—D1921, 8s. Daventry Ex., Sunday, 3.30  
**SLEEPING BE TY WALTZ (Tchaikovsky)**—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—C1415, 4s. Daventry Ex., Sunday, 9.55  
**CONDOLERS—Selection**—Coldstream Guards Band—C1274, 4s. Daventry Ex., Monday, 3.5  
**IN A MONASTERY GARDEN**—New Light Symphony Orchestra—C197, 4s. Daventry Ex., Monday, 3.25  
**BIRD SONGS AT EVEN IDE**—John McCormack—DA973, 3s. Daventry Ex., Monday, 4.20  
**YEOMAN'S WEDDI G**—Percy Heming—E417, 4s. Daventry Ex., Monday, 6.50  
**SON OF KING**—Stuart Robertson—B2407, 3s. Daventry Ex., Monday, 7.5  
**BOUTIQUE FANTASQUE**—Royal Albert Hall Orchestra (conducted by Eugene Goossens)—D1018, 6s. London and Daventry, Tuesday.  
**ONE MORNIN , VERY EARLY**—Mavis Bennett—C1220, 4s. London and Daventry, Tuesday.  
**FLIGHT OF THE BUMBL EEE**—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1284, 6s. Daventry Ex., Tuesday, 10.25  
**BORCI RS APPRENTICE**—Philharmonic Symphony Orchestra of New York (conducted by Toscanini)—D1689, 6/1. Daventry Ex., Tuesday, 10.30  
**SYMPHONY No. 6 in F—"THE PASTORAL"** (Beethoven)—Vienna Philharmonic Orchestra (conducted by Franz Schalk)—D1474 to D1477, 6/6 each. Album Series No. 66. Daventry Ex., Tuesday, 10.35  
**O HAD I JUBA'S LYRE (Handel)**—Schumann—D1632, 6s. London and Daventry, Wednesday, 3.20  
**LIN EN LEA**—George Baker—B2386, 3s. London and Daventry, Wednesday, 3.40  
**HUNGARIAN DANCE No. 5 (Brahms)**—Victor Olof Sextet—B2451, 3s. London and Daventry, Wednesday, 4.15  
**APRES UN REVE**—Sharpe—B2735, 3s. London and Daventry, Wednesday, 6.35  
**W ALERS PRIZE SONG—"THE MASTERSIN GERS"**—Pabl Casals—DB1012, 8s. London and Daventry, Wednesday, 8.40  
**PO T N P A ANT OVERTURE**—State Opera Orchestra, Berlin (conducted by Ernst Viebid)—C1294, 4s. Daventry Ex., Thursday, 4.30  
**SONG MY M T ER TAUGHT ME**—Reginald Foort—C1159, 4s. Daventry Ex., Thursday, 4.40  
**M NUET (Bocherini)**—New Symphony Orchestra—B3036, 3s. Daventry Ex., Thursday, 4.55  
**OVERTURE—"THE MASTERSINGERS"**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1314, 6s. Daventry Ex., Thursday, 7.30  
**LOVE DUET, ACT II—"TRISTAN AND ISOLDA"**—Leider and Melchior—D1723 and D1724, 6/6 each. Daventry Ex., Thursday, 7.35  
**TANNHÄUSER—ROME—NARRATION**—Melchior and London Symphony Orchestra—D1675, 6s. Daventry Ex., Thursday, 7.45  
**SIEGFRIED IDYLL**—London Symphony Orchestra (conducted by Siegfried Wagner)—D1287 and D1288, 6/6 each. Daventry Ex., Thursday, 7.50  
**DUET FROM THE PROLOGUE—"TWILIGHT OF THE GODS"**—Austral and Wildop—D1574, 8s. (Included in Album Series No. 76). Daventry Ex., Thursday, 8.40  
**SI GFRI D'S JOURN Y TO THE RHINE—"TWILIGHT OF H O GODS"**—Berlin State Opera Orchestra (conducted by Karl Muck)—D1575, 6/6. (Included in Album Series No. 76). Daventry Ex., Thursday, 8.50  
**JE SUI S TITANIA—"MIGNON"**—Toti Dal Monte—DB1318, 8s. London and Daventry, Friday, 8.0  
**PRINCE IOO OVERTURE**—Symphony Orchestra (conducted by Albert Coates)—D1210, 6s. London and Daventry, Friday, 8.5  
**MI CHIAMANO MIMI—"LA BOHEME"**—Margaret Sheridan—DB9, 8s. Daventry Ex., Friday, 3.0  
**TRADE WINDS**—Falkner—B2917, 3s. Daventry Ex., Friday, 6.55  
**DANSE NÈGRE**—Scott—B2385, 3s. Daventry Ex., Friday, 7.20  
**MARCHE MI TAIRE (Schubert)**—Royal Opera Orchestra (conducted by Eug ne Goossens)—C1279, 4s. London and Daventry, Saturday, 3.30  
**WILLIAM TELL OVERTURE**—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—B2437 and B2438, 3s. each. London and Daventry Saturday, 8.0  
**LARGO (Handel)**—Essie Ackland—C1599, 4s. London and Daventry, Saturday, 8.10  
**ROWN IN THE FOREST**—Walter Glynn—B2486, 3s. Daventry Ex., Saturday, 7.8  
**MIFANWY**—Bennett—B5095, 3s. Daventry Ex., Saturday, 7.10  
**SOLE MIO**—De Groot Trio—B2588, 3s. Daventry Ex., Saturday, 10.50  
**SERENADE (Drigo)**—Reginald Foort—B2444, 3s. Daventry Ex., Saturday, 10.55

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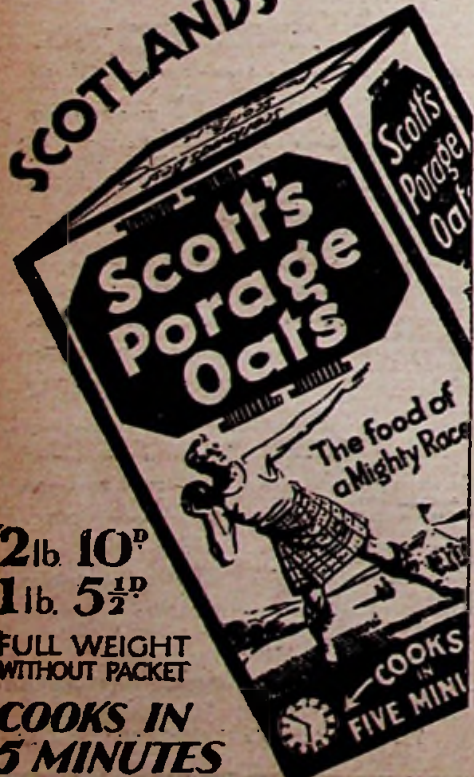
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## Friday's Programmes continued (December 13)



E. Brain

### WHERE TOM SAYERS TRAINED.

The Hatchet Inn, one of Bristol's famous old inns, which Mr. A. G. Powell will mention in his lecture at the Colston Hall this afternoon, which Cardiff is broadcasting at 6.0.

### 5WA CARDIFF. 968 kc/s (309.9 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from THE CARLTON RESTAURANT

5.15 The Children's Hour  
'A KING IN HIDING'

A Play by DOROTHY HOWARD ROWLANDS which tells the story of Charles II's flight to Abbot's Leigh after the Battle of Worcester  
Guitar Solos and Songs by BARRY KENDALL

6.0 Mr. A. G. POWELL, 'Old Inns of Bristol,' relayed from THE COLSTON HALL, Bristol

6.15 S.B. from London

7.45 VARIETY  
by BRISTOL ARTISTS

LILIAN KEYES (Soprano) in Light Songs  
DOROTHY GODWIN and EDGAR HAWKE (Harp and Saxophone Duets)

BARRY KENDALL (Italian and Russian Songs with Guitar)

WILLIAM JOYCE (Comedian)

C. POWELL EASTBURY and MARJORIE ROWYA (Entertainers with a Violin and a Pianoforte)

8.30 Songs and Choruses  
by

STUDENTS OF THE UNIVERSITY OF BRISTOL  
Relayed from THE PHYSICS LECTURE THEATRE, Royal Fort, Bristol

9.0 S.B. from London

9.15 West Regional News

9.20 S.B. from London

11.15-12.0 DANCE MUSIC

THE CLIFFORD ESSEX DANCE BAND  
Relayed from THE GLOUCESTERSHIRE TERRITORIAL BALL, VICTORIA ROOMS, Bristol

### 5SX SWANSEA. 1,040 kc/s (283.5 m.)

2.30 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News, S.B. from Cardiff

9.20-11.15 S.B. from London

### 6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

2.30 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local News

9.20-11.15 S.B. from London

### 5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

No. V DAY IN REQUEST WEEK

This day, we spend at the Curiosity Stores, where we discover an old Celtic Fairy Tale (*Maud Morin*), entitled 'King Fergus of Ulster and the Water Shoes'—and some old-time favourites of MONTY'S

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.15 Forthcoming Events; Local News)

### 2ZY MANCHESTER. 797 kc/s (376.4 m.)

2.30 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA

5.15 The Children's Hour

6.0 Mrs. G. L. ROBINSON: Christmas Stories of the North—I, 'Grimes Kursmiss Gooiso' (adapted from the story by the late John Hartley)

6.15 S.B. from London

(Manchester Programme continued on page 743.)



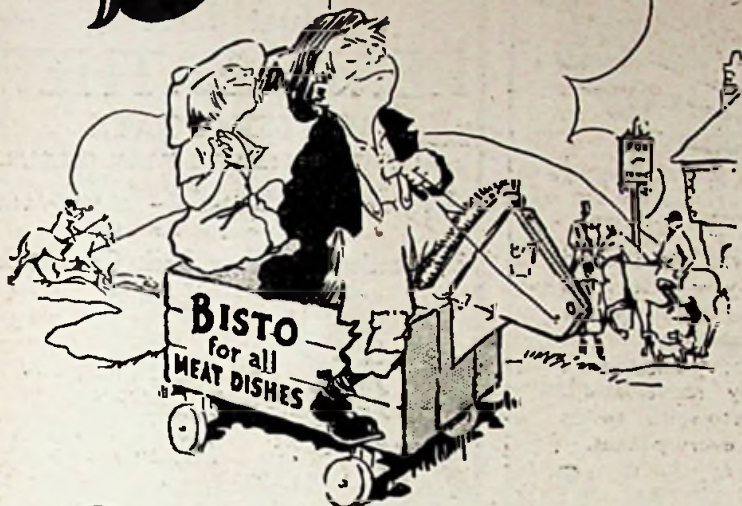
E. Brain

### BRISTOL'S OLDEST INN.

'Ye Llandoger Trow,' established in 1664, and first kept by the famous smuggler Long John Silver. Mr. A. G. Powell's lecture on 'Old Inns of Bristol' is being relayed from the Colston Hall by Cardiff this evening at 6.0.



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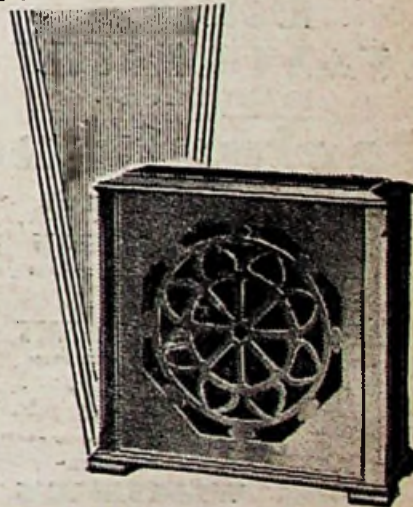
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# SATURDAY, DECEMBER 14

## 2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

7-30

### BERMONDSEY SCHOOLBOYS' ORIGINAL OPERA

10.15 a.m. **THE DAILY SERVICE**  
 10.30 **TIME SIGNAL, GREENWICH: WEATHER FORECAST**  
 10.45-11.0 Miss IDA TODD: 'Fancy Dresses costing under 10s.'  
 ILLUSTRATIONS in connection with this talk will be given in the Christmas issue of *The Radio Times*

1.0-2.0 **LIGHT MUSIC**  
 MOSCETTO and his ORCHESTRA  
 FROM THE MAY FAIR HOTEL

### 2.55 Arsenal v. Huddersfield Town

A Running Commentary on the second half of the match, relayed from the Arsenal F.C. ground, Highbury. Commentators: Mr. GEORGE F. ALLISON and Mr. DEREK McCULLOCH  
 (See plan on page 747)

### 3.55 A MILITARY BAND CONCERT

FLORENCE LONG (*Mezzo-Soprano*)  
 GEORGE PIZZEY (*Baritone*)  
**THE WIRELESS MILITARY BAND**  
 Conducted by B. WALTON O'DONNELL  
 Marche Militaire .....Schubert  
 GEORGE PIZZEY  
 The Fortune Hunter .....Willeby  
 The Yeoman's Wedding Song  
*Poniatowski*  
 Love went a-riding....Frank Bridge  
 FLORENCE LONG  
 The Curtain Falls .....d'Hardelot  
 You gave me all my Sunshine  
*Haydn Wood*  
 Winds in the Trees ..Goring Thomas  
**BAND**  
 Selection, 'La Bohème' ....Puccini  
 GEORGE PIZZEY  
 The Rolling English Road.....Besty  
 Yarmouth Fair.....Peter Warlock  
 Come away .....Katie Moss  
 FLORENCE LONG  
 Morning.....Speaks  
 All my very own  
*Barbara Melville Hope*  
 I'm lonely.....Eric Coates  
**BAND**  
 Ballet, 'La Source' ('The Fountain')  
*Delibes*  
 Scarf Dance; Love Scene: Variation;  
 Circassian Dance

4.45 **Orchestral Selection**  
 Conducted by CHARLES WILLIAMS  
 Relayed from DAVIS' THEATRE, Croydon

5.15 **THE CHILDREN'S HOUR**  
 'THE PRINCESS WHO HAD NO FUNNYBONE'  
 A Play made for the microphone by LANGFORD REED  
 With Music specially written by L. STANTON-JEFFERIES

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**  
**MUSIC FOR WIND INSTRUMENTS**

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

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

7.30 **BERMONDSEY CENTRAL SCHOOL CONCERT**  
 Relayed from BERMONDSEY CENTRAL SCHOOL FOR BOYS, Monnow Road  
 The Monnow Song (Bermondsey Central School Song)  
 'Sweet and Low' ..... Barnby  
 'Wilkins, or the Other Side of the Moon'  
 An Original Opera  
 Music by Mr. J. A. PHILLIPS  
 Choirmaster, Mr. F. L. KEEFE, L.R.A.M.  
*Characters*  
 The Prologue in Verse  
 The Prologue in Prose  
 The Loud Speaker  
 Moon Men  
 Wilkins

Mr. STUART ROBERTSON  
 Largo.....Handel  
 Scena, 'Robert, toi que j'aime' (O Robert, my Beloved) ('Robert le diable').....Meyerbeer

Miss MEGAN THOMAS  
 Pizzicati ('Sylvia') .....Delibes  
 Song, 'Good-bye, Sweetheart' .....Hatton

Mr. LEONARD GOWINGS  
 Entr'acte, 'La Colombe' (The Dove)....Gounod  
 Song, 'The Spirit Song' .....Haydn

Miss GLADYS PALMER  
 Duet, 'All's Well' .....Braham

Mr. LEONARD GOWINGS and Mr. STUART ROBERTSON  
 Grand Selection, 'La Gioconda'  
*Ponchielli*

For a good many years before the Queen's Hall Proms began in 1895, under the auspices of Mr. Robert Newman and Mr. (as he then was) Henry J. Wood, nothing of the kind had been happening in London. But the idea was by no means a new one; ever since the early days of Vauxhall and Ranelagh Gardens, similar projects had often been tried with varying success. After the days of the Gardens, theatres were generally used, with the pit and stalls boarded over to form the actual 'promenade,' and the last series, before those in the Queen's Hall were set on foot, was in Covent Garden Theatre. Then, as now, the autumn was the Promenade season—a time when not much else is being done in London on behalf of the devotee of orchestral music.

Among the many conductors who had charge of the concerts, one after another, were two at least whose names are still known to the present day—Arditi, composer of the ever-green 'Il Bacio,' and the beloved Arthur Sullivan. A comparison of the programme with those in vogue today is interesting as showing how little public taste changes in such matters from one generation to another. There are only two comparatively slight numbers in the programme, which are not regularly heard in today's concerts and broadcasts—Hatton's song, 'Good-bye, Sweetheart' and the duet, 'All's Well,' by Braham. But neither of these composers has fallen wholly into neglect.

9.0 **'The Second News'**  
**WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News (Daventry only,) Shipping Forecast and Fat Stock Prices**

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

9.35 **Vaudeville**  
 LEONARD HENRY (Comedian)  
 DESTEFANO BROS. (Accordionists)  
 STUART ROSS and JOE SARGENT (Syncopated Harmony)  
 MURIEL GEORGE and ERNEST BUTCHER (Folk-Songs and Duets)  
 EDDIE CHILDS and VIVIENNE MAURICE (Light Comedy and Dancing)  
 JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
 and AN ITEM  
 from  
**THE PALLADIUM**

10.45-12.0 **DANCE MUSIC**  
 AMBROSE'S BAND from THE MAY FAIR HOTEL  
 (Saturday's Programmes continued on page 747.)

THEATRE ROYAL  
**COVENT GARDEN**  
LEAFLET MR. W. F. THOMAS

---

**PROMENADE CONCERTS**  
Doors open at 7.30 Commence at 8 o'clock.

*Programme for this Evening, Monday, October 29th, 1883.*

Vocalists:  
 Madame L EMMENS-SHERRINGTON  
 and  
 Miss DAMIAN

Mr. S ANTLEY  
 and  
 Mr. S IMS REEVES

Instrumentalists:  
 Solo Cornet, Mr. HOWARD REYNOLDS  
(Who performs on a Cornet by Comore, of Paris. Sole Agent, S. A. CAPELLA, 44, New Bond Street)

**GRAND ORCHESTRA OF 100 PERFORMERS.**  
Selected from the Orchestras of the Royal Italian Opera and Her Majesty's Private Band, &c.  
 Leader, Mr. CARBODUS

**BAND OF THE GOLDBSTREAM GUARDS**  
(Under the Direction of Mr. C. THOMAS.)  
 Pianoforte used at these Concerts, supplied by SCHIEDMAYER & SOHNKE.  
 Pianoforte Accompanists, Mr. SIDNEY NAYLOR & Mr. FRED. CLIFFE. Harp, Mr. JOHN CHESHIRE.

**Conductor - MR. A. GWYLLYM CROWE.**  
Acting Manager (for Mr. W. F. Thomas) Mr. R. MOTT.

Performed by EUGENE RIMMEL (Performing by Appointment to H.R.H. the Princess of Wales), 88, Strand, 123, Regent St., & 24, Cannon, London, 76, King's Rd., Brighton, 9, Dunderburg don Capuchins, Paris.

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### AN ECHO OF THE 'EIGHTIES

The programme of the concert to be broadcast tonight at 8.0 will be a replica of the one given at Covent Garden on October 29, 1883. The front page of the actual programme is reproduced above.

Two Choirs of boys from the Bermondsey Central School are taking part in this Concert.

### 8.0 AN ORCHESTRAL CONCERT

*This programme is a replica of that given on Monday, October 29, 1883, at the Covent Garden Promenade Concert'*

Vocalists  
 Miss MEGAN THOMAS and Miss GLADYS PALMER  
 Mr. STUART ROBERTSON  
 and Mr. LEONARD GOWINGS  
 Grand Orchestra  
 (Leader, Mr. S. KNEALE KELLEY)  
 Conductor, Mr. JOHN ANSELL

Overture, 'William Tell' ..... Rossini  
 Bohemian Dance, 'Fair Maid of Perth' .. Bizet  
 Couplets, 'Au bruit des lourds marteaux'  
 ('Where heavy Hammers loud resound')  
 ('Philemon and Baucis') ..... Gounod

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# SATURDAY, DECEMBER 14

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)  
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30  
BIRMINGHAM  
STUDIO  
ORCHESTRA

- 3.30 **Dance Music**  
BILLY FRANCIS and his BAND  
Relayed from THE WEST END DANCE HALL, Birmingham  
JESSIE and MAX COYNE  
(Entertainers with a Piano)
- 4.30 **Light Music**  
GLYN DOWELL (Tenor)  
REGINALD KING and his ORCHESTRA  
ORCHESTRA  
Suite, 'Cobweb Castle' ..... Lehmann  
I'll always be in love with you ..... Ruby  
GLYN DOWELL  
The Maid I love ..... O'Connor Morris  
Roving in the dew .... arr. George Butterworth  
Let me sit in your garden..... Kennedy Russell  
A Shepherd's Love Song Hubert Wilfrid Jones  
ORCHESTRA  
Suite, 'Hyde Park' ..... Jolowicz  
Sizilietta ..... Blon  
Waltz, 'Naila' ..... Delibes  
GLYNN DOWELL  
When we too parted ..... Parry  
Sleep ..... Pcter Warlock  
As over I saw ..... }  
ORCHESTRA  
Nautical Scenes ..... Fletcher
- 5.30 **The Children's Hour**  
(From Birmingham)  
'Gira, the Giraffe' by Mary Haras  
Songs by CUTHBERT FORD (Baritone)  
'A Cargo of Sunshine' by Frances Peartman  
VICTOR HELY-HUTCHINSON (Pianoforte)
- 5.15 **'The First News'**  
TIME SIGNAL, GREENWICH; WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN; ANNOUNCE-  
ments and Sports Bulletin
- 6.40 Sports Bulletin (From Birmingham)
- 6.45 **Light Music**  
THELMA TUSON (Soprano)  
CALLENDER'S BAND  
Overture, 'Die Zauberflöte' ('The Magic Flute')  
Mozart  
Selection from Schubert's Music .. W. Reynolds
- 7.5 THELMA TUSON  
I know a lovely Garden..... d'Hardelot  
The Night Wind ..... Farley  
Down in the Forest ..... Landon Ronald  
Mifanwy ..... Dorothy Forster
- 1.12 BAND  
Cornet Solo, 'My Dreams' ..... Tosti  
(Mr. R. W. HARDY)  
First Suite in E Flat ..... Holst  
Chaconne; Intermezzo; March  
Entr'acte, 'Coquette' ..... Robert Chignel
- 7.32 THELMA TUSON  
The Star ..... James Rogers  
Do not go, my Love ..... Hagemann  
Star o' Love (Estrellita) ..... Manuel Ponce  
Mighty lak' a Rose ..... Nevin
- 7.40 BAND  
Selection, 'Festival of Empire' Mackenzie Rogan  
Incidental Music, 'The Merchant of Venice'  
Rossi  
Prelude; Doge's March
- 8.0 **STORY READING**
- 8.30 **A Symphony Concert**  
(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
VICTOR HELY-HUTCHINSON (Pianoforte)  
ORCHESTRA  
Overture, 'Solonelle,' Op. 73 ..... Glazounov  
VICTOR HELY-HUTCHINSON and Orchestra  
Pianoforte Concerto in G Minor ..... Arne

This is one of a set of Concertos edited by Dr. Arne's son Michael, and published after the great man's death. No one can say for certain when they were written, but Julian Herbage, who has done so much in rediscovering forgotten works of Arne's, and to whom we owe the transcription of this work, among others, thinks it must have been about 1750. He has adhered to the original orchestration, a very simple one, consisting only of two oboes and four string parts. The Concerto begins with a broad, dignified Largo, in which the attentive listener will notice as its most striking feature a progression of three chords, more than once repeated.

The Allegro, which follows without a break, is very simple and straightforward; there is only one principal theme, which is elaborated to form the basis of the whole movement.

The Adagio is unusual in this way, that it is very short and for pianoforte solo throughout.

The last movement, not quite a rondo in form, nor yet wholly on the principle of an air with variations, but combining something of both, runs along merrily and at brisk speed which never slackens. At two or three points the pianoforte has unaccompanied solo passages, in each of which a busy semiquaver figure has a large share.

- 9.0 ORCHESTRA  
Symphony, No. 1, in E Minor, Op. 39 Sibelius  
VICTOR HELY-HUTCHINSON and Orchestra  
The Young Idea ..... Hely-Hutchinson  
ORCHESTRA  
Piedmontese Dances (1 and 2) ..... Sinigaglia

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

- 10.15 Sports Bulletin (From Birmingham)

- 10.20-11.15 **A CONCERT**  
HILDA BLAKE (Soprano)  
THE GERSHON PARKINGTON QUINTET  
Al Fresco (In the open Air) ..... Herbert  
Serenata Amorosa ..... Montanaro  
Hindu Song ('Sadko') ..... Rimsky-Korsakov  
HILDA BLAKE  
Ah! Never sing to me again ..... Rachmaninov  
Nymphes et Sylvains (Nymphs and Shepherds)  
Bemberg

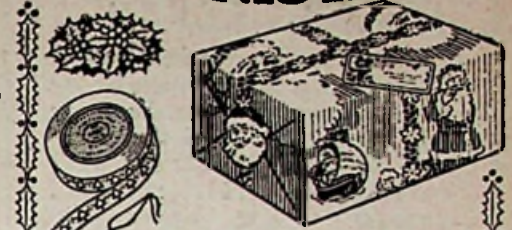
- QUINTET  
Scènes Alsaciennes (Scenes of Alsace) .. Massenet  
HILDA BLAKE  
Four Child Songs ..... Quilter  
A Good Child; The Lamplighter; Where go  
the boats; Foreign Children

- QUINTET  
O sole mio (O my Sun) ..... Di Capua  
Serenade ..... Drigo  
La Colombe (The Dove) ..... Gounod  
Kathleen Mavoumcen ..... Crouch  
(Saturday's Programmes continued on page 748).



London and Daventry (5XX) listeners should use this plan when listening to the running commentary on the Arsenal v. Huddersfield Town match at Highbury this afternoon.

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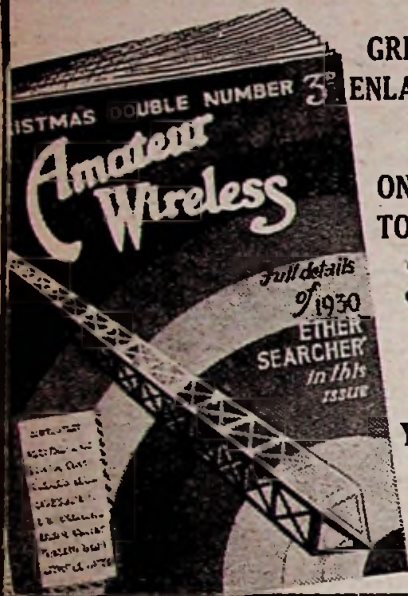
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# SATURDAY, DECEMBER 14

## SOUTHERN STATIONS

### CARDIFF

5WA 968 kc/s. (309.9 m.)

2.30  
BRISTOL  
v.  
COVENTRY

12.0-12.45

A

Popular Concert  
Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)

Suite, 'Casse Noisette' (The 'Nutsacker')  
Overture, '1812' } Tchaikovsky



ALICE MOXON

sings the soprano part in Handel's *Messiah* which is being sung by the Bristol Choral Society at the Colston Hall tonight at 7.30, and broadcast from Cardiff.

2.30 Bristol v. Coventry

A Running Commentary on the Rugby Football Match by Mr. L. J. CORBETT, with an introduction by Mr. A. G. POWELL, relayed from THE HORFIELD GROUND, Bristol

4.15 London Programme relayed from Daventry

4.45 DANCE MUSIC  
DON GABRIEL and his EMBASSY PLAYERS  
Relayed from the THE DANSANT, COX'S CAFE, Cardiff

5.15 The Children's Hour

6.0 Mr. LEIGH WOODS: 'West of England Sport'

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 Mr. R. ASHLEY HALL: 'Aviation in Bristol and the West,' relayed from THE COLSTON HALL, Bristol

7.15 S.B. from London

7.30 Bristol Choral Society

(Season 1929-1930)  
THE SECOND CONCERT  
Relayed from THE COLSTON HALL, BRISTOL

Air, 'But who may abide the day of His Coming?'  
Chorus, 'And He shall purify'  
Recit., 'Behold! A Virgin shall conceive'  
Air, 'O Thou that tellest good tidings to Zion'  
Recit., 'For, behold, Darkness'  
Air, 'The People that walked in Darkness'  
Chorus, 'For unto us a Child is born'  
Pastoral Symphony  
Recit., 'There were shepherds abiding in the field'  
Recit., 'And the Angel said unto them'  
Recit., 'And suddenly there was with the Angel'  
Chorus, 'Glory to God'  
Air, 'Rejoice greatly, O Daughter of Zion'  
Recit., 'Then shall the eyes of the blind be open'd'  
Air, 'He shall feed His flock like a shepherd'  
Chorus, 'His yoke is easy and His burthen is light'

PART II

Chorus, 'Behold the Lamb of God'  
Air, 'He was despised and rejected'  
Chorus, 'Surely He hath borne our griefs'  
Chorus, 'All we, like sheep, have gone astray'  
Recit., 'All they that see Him, laugh Him to scorn'  
Chorus, 'He trusted in God that he would deliver Him'  
Recit., 'Thy rebuke hath broken His heart'  
Air, 'Behold and see if there be any sorrow'  
Recit., 'He was out off out of the Land of the Living'  
Air, 'But Thou didst not leave His soul in hell'  
Chorus, 'Lift up your heads, O Ye Gates'

9.0 S.B. from London

9.15 West Regional News

9.20-12.0 S.B. from London

(Saturday's Programmes continued on page 751.)



BRISTOL versus COVENTRY.

A running commentary on this afternoon's Rugby Match is being relayed from the Horfield Ground, Bristol, by Cardiff this afternoon at 2.30.

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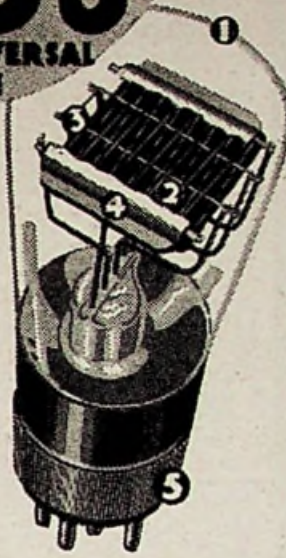
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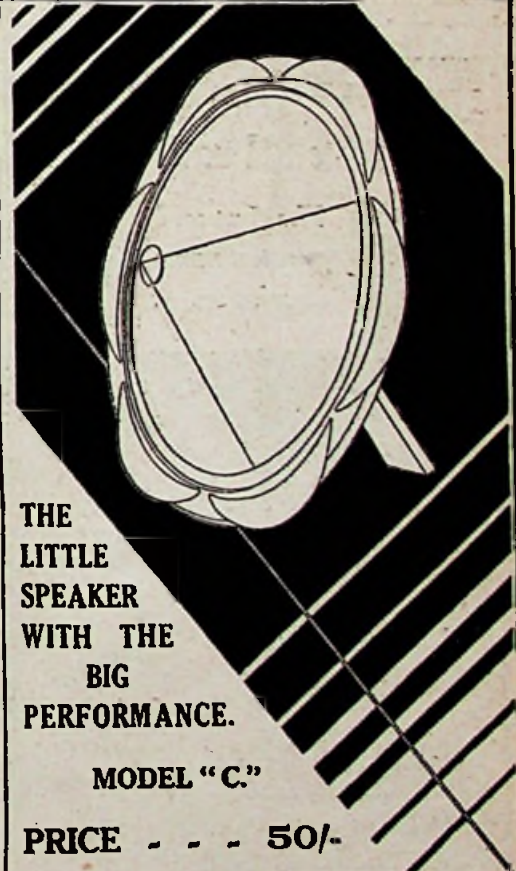
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	GPR 11	3.5-4	.09	44,000	41	R.C.
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# Saturday's Programmes continued (December 14)

(Continued from page 748.)

## 5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 12.0-12.45 *S.B. from Cardiff*
- 2.55 London Programme relayed from Daventry
- 5.15 *S.B. from Cardiff*
- 6.15 *S.B. from London*
- 6.40 *S.B. from Cardiff*
- 6.45 *S.B. from London*
- 7.0 *S.B. from Cardiff*
- 7.15 *S.B. from London*
- 9.15 West Regional News. *S.B. from Cardiff*
- 9.20-12.0 *S.B. from London*

## 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 GRAMOPHONE RECITAL
- 2.55 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 SPORT BULLETIN
- 6.45 *S.B. from London*
- 9.15 Local News
- 9.20-12.0 *S.B. from London*

## 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 Gramophone Recital
- FOLK AND TRADITIONAL MUSIC
- Hungarian Folk Song Pot-pourri
- Two Folk Dances ..... *arr. Cecil Sharp*
- Lille Burloro; Fourpence-halfpenny Farthing Song; 'Widdicombe Fair' ..... *arr. Van Hoorn*
- Two Folk Dances ..... *arr. Cecil Sharp*
- Newcastle; Picking Up Sticks
- Two Russian Folk Dance Songs  
*Kretov and Gretchaninov*
- Allegretto; Allegro
- Song, 'The Auld Scotch Songs' ..... *Leeson*
- Two Folk Dances ..... *arr. Cecil Sharp*
- Epping Forest; Gathering Peascods
- Two Hungarian Folk Songs ..... *Traditional*
- Had a Horse; Shepherd, see thy Horse's foaming mane
- The Keel Row (Northumbrian pipes) *Traditional*
- Three Russian Folk Songs ..... *arr. Dobrowen*
- Greek Folk Song: 'Old Demos' .. *Traditional*
- 2.55 London Programme relayed from Daventry
- 5.15 The Children's Hour
- NO. VI. DAY IN REQUEST WEEK
- 'The Fox Family earn their Dinner' (*Marigold Hunt*), and we hope to earn your applause
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Sports Bulletin
- 6.45-12.0 *S.B. from London.* (9.15 Items of Naval Information; Local News)

## 2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
- FRANCES NEWTON (*Soprano*)
- 3.30 An Afternoon Concert
- THE NORTHERN WIRELESS ORCHESTRA
- HELENA GORDON (*Contralto*)
- LEON FORRESTER (*Pianoforte*)
- 5.15 The Children's Hour
- 6.0 Mr. F. STACEY LINTOTT: An Eye-Witness account of the Association Football Match between Burnley and Middlesbrough
- 6.15 *S.B. from London*
- 7.0 Councillor ARTHUR W. LAMBERT, M.C., J.P., 'The North-East Coast Exhibition, a Retrospect.' *S.B. from Newcastle*

7.15 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.25 Musical Interlude

### 7.30 A Popular Orchestral Programme

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Oberon' ..... *Weber*

BETH BAILEY (*Mezzo-Soprano*)

Bridal Song ..... *Bantock*

Morgen (Tomorrow) ..... } *Strauss*

Lullaby ..... }

ORCHESTRA

Selection, 'The Glory of Russia' ..... *Krein*

GEORGE LISTER (*A Yorkshire Comedian*)

ORCHESTRA

Gypsy Suite ..... *German*

Lonely Life; The Dance; Love Duet; The Revel

BETH BAILEY

The Heart Worshippers ..... *Holst*

Come, O come, my Life's Delight ..... *Harty*

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

Love went a-riding ..... *Frank Bridge*

ORCHESTRA

Selection, 'Chu Chin Chow' ..... *Norton*

- 9.0 *S.B. from London*
- 9.15 North Regional News
- 9.20-12.0 *S.B. from London*

### Other Stations.

#### 5SC GLASGOW. 752 kc/s. (398.9 m.)

11.0-12.0.—A Recital of Gramophone Records. 3.30.—A Light Concert. The Octet; Overture to a French Comedy (Keler Bela); Three Dream Dances (Coleridge-Taylor). The Waverley Male Voice Quartet; Afton Water (Hume); The Wee Cooper o' Elfe (Trad.); The Bonnie Banks o' Loch Lomond (*arr. Vaughan Williams*); The Octet; Selection, 'Cavalleria Rusticana' (Mascagni). The Waverley Male Voice Quartet: Who sails with Drake? (Candish); The Tack (Park); Piccaniny Lullaby (Macy); Killarney (Balfo). The Octet; Suite, 'Jeux d'Enfants' (Bizet). 4.45.—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—Mr. Alexander Adamson: 'An Eye-Witness Account of the Association Football Match—Queen's Park v. Aberdeen.' 6.15.—*S.B. from London.* 6.40.—Scottish Sports Bulletin. 6.45.—*S.B. from London.* 7.0.—Mr. Robins Millar: 'A Review of Recent Events in Scotland.' 7.15.—Musical Interlude. 7.30.—Scots Variety, with George Hutchison, Douglas Steen, and W. A. Murray. 8.0.—London. 9.15.—Scottish News Bulletin. 9.20-12.0.—London.

#### 2BD ABERDEEN. 995 kc/s. (301.5 m.)

11.0-12.0.—A Recital of Gramophone Records. 3.30.—A Light Concert. 4.45.—Dance Music. *S.B. from Glasgow.* 5.15.—The Children's Hour. *S.B. from Glasgow.* 5.57.—Weather Forecast for Farmers. *S.B. from Glasgow.* 6.0.—Mr. Alexander Adamson: 'An Eye-Witness Account of the Association Football Match—Queen's Park v. Aberdeen.' *S.B. from Glasgow.* 6.15.—*S.B. from London.* 6.40.—*S.B. from Glasgow.* 6.45.—*S.B. from London.* 7.0.—Mr. Robins Millar: 'A Review of Recent Events in Scotland.' *S.B. from Glasgow.* 7.15.—Musical Interlude. *S.B. from Glasgow.* 7.30.—Scots Variety. *S.B. from Glasgow.* 8.0.—London. 9.15.—Glasgow. 9.20-12.0.—London.

#### 2BE BELFAST. 1,238 kc/s. (242.3 m.)

2.15 app.—A Running Commentary on the Inter-Provincial Rugby Match, Ulster v. Leinster. Relayed from Ravenhill Park, Belfast. Commentator: Wallace Harland (the International Referee). 4.0 app.—Light Music. The Radio Quartet: 4.45.—Gramophone Records. 5.15.—The Children's Hour. 6.0.—Musical Interlude. 6.15.—*S.B. from London.* 6.40.—Sports Bulletin. 6.45.—*S.B. from London.* 7.0.—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15.—The Royal Horticultural Society's Weekly Bulletin. 7.25.—Musical Interlude. 7.30.—Belfast Philharmonic Society. 'The Messiah' (Handel). May Blyth (Soprano), Elsie Black (Contralto), Ernest Hargreaves (Tenor), Robert Easton (Bass). The Society's Chorus and Orchestra (400 Performers). Conducted by E. Godfrey Brown. Relayed from The Ulster Hall, Belfast. 8.0.—*S.B. from London.* 9.15.—'The Messiah' (Continued). 10.0.—Regional News and Sports Bulletin. 10.5-12.0.—*S.B. from London.*

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## ROMAN VILLA IN A WESSEX GARDEN.

Another Antiquarian Talk from Bournemouth—A Welsh Composer—Interesting Sketches of Life in the West Country—Adventures in Afghanistan—Service for the People at Bristol.

ON Tuesday, December 17, Mr. W. Owen Adams will tell the story, from the Bournemouth Studio, of his discovery in 1923, whilst digging in his garden near the shores of Langstone Harbour, and almost opposite Hayling Island, of what has been declared by experts to be a Roman villa of the better class. The talk will deal with facts of high antiquarian interest, but, for many, the choicest relic is that of the imprints of a tiny foot alongside those of a grown-up person, recorded for posterity on still undried tiles. There is evidence that the owner of the villa was an officer connected with the British Roman fleet which, at the time that Carausius was supreme on the South Coast (from 287-293 A.D.) often found shelter in the higher reaches of Langstone Harbour.

MR. W. S. GWYNN WILLIAMS, whose talk in the series on Welsh Music was heard on Saturday, November 2, at 7 p.m., will conduct a programme of his own music from the Cardiff Station on Monday, December 16, at 7.45 p.m. Mr. Gwynn Williams says that the profession of law was chosen for him and that he has gone through his articles as a solicitor, but Welsh music and literature have taken up his time and thought and for the last seven years he has devoted himself almost entirely to them. He has acted as one of the chief musical adjudicators at the National Eisteddfod of Wales, is Organiser of Music to the Gorsedd of Bards and has edited the only Welsh musical magazine since 1922 until this summer.

THE first of a new series of four talks on Life in Devon and Cornwall in the 'twenties and 'thirties of the last century will be given by Mr. Charles Henderson on Tuesday evening, December 17. In his first talk Mr. Henderson will give a general sketch of life in the West Country between 1820 and 1840, and will show how the contrast between rich and poor was more marked than at present, and how the middle class overthrew the aristocracy, and gained control of Parliament and the municipalities.

A BRISTOL Journalist in Afghanistan' is the title of a talk by Mr. Roland Wild for Welsh listeners on Friday, December 20, at 6.30 p.m. Mr. Wild has a thrilling story to tell, for he went to Afghanistan just before the trouble started. He was the last Englishman to have the Kabul Legation stamp on his passport. The only other journalist on the spot was a Russian in daily touch with Moscow, and his story had to be used for propaganda purposes. Mr. Wild's story is interesting because it is a purely human document and his adventures in a car with a leak in the petrol pipe will be listened to with sympathy by every motorist. 'Every five minutes,' he says, 'I pushed the driver out of the car on the one side while I got out of the other, and we worked together to fill the auto-vac with petrol from a can. I broke a hole in the tank at the back with a spanner!' These were the incidentals to an experience which, enthralling in retrospect, must have been hazardous at the time.

THE Romance of Sixteenth Century Commerce' will be the subject of a talk by Mrs. Eric Sharpe from Bournemouth at 3.45 p.m. on Thursday, December 19. No reference to trading in this period would be complete without mention of those magnificent merchant princes, the Fuggers, and their extraordinary intricate news system, and of Richard Hakluyt, recorder of sixteenth century discoveries, and so it is with these that Mrs. Sharpe's talk will be largely concerned.

THE Bristol Radio Week ends officially on Saturday, December 14, yet it was a happy thought to arrange a relay for Cardiff listeners from the Colston Hall of a Service for the People, on Sunday, December 15, at 6.30 p.m. This is the forty-second season of the services and Mr. F. A. Wilshire, who has been closely identified with the success of these gatherings for many years, will be the Chairman. The preacher will be the Dean of Bristol (the Very Rev. H. L. C. V. de Candole). From 1918 to 1925 he was Canon of Westminster and Rector of St. John's, but from 1912 to 1918 he was Vicar of Clifton. He had other Bristol associations, for he was Hon. Chaplain to the Bishop of Bristol and Rural Dean of Clifton for four years. The music is a special feature of the Colston Hall Services and the Vocalians Quartet will take part on this occasion. One of the features of the evening will be the singing by May Middleton of *Invocation*, a posthumous song by the late F. E. Weatherly, set to music by M. G. Crispin.

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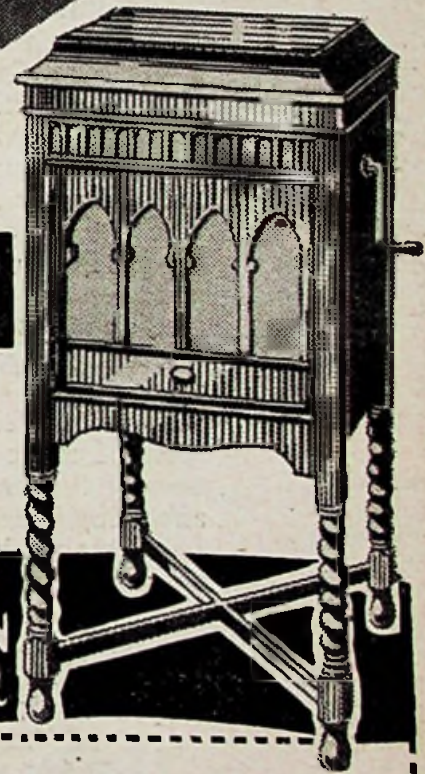
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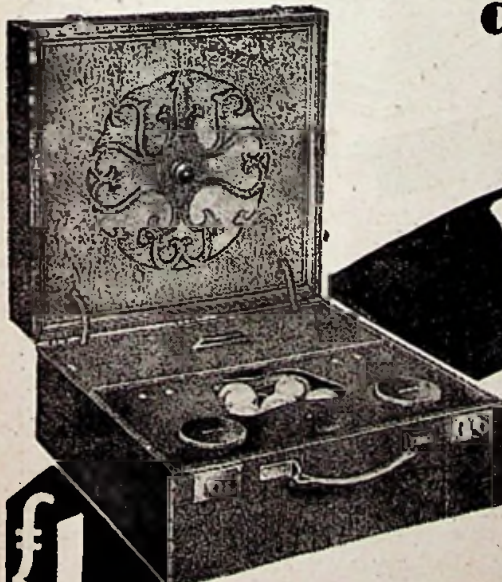
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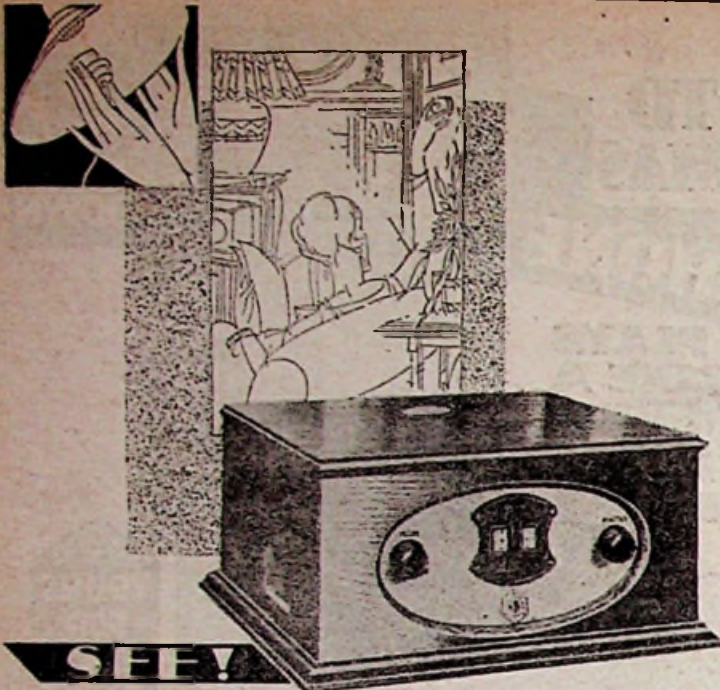
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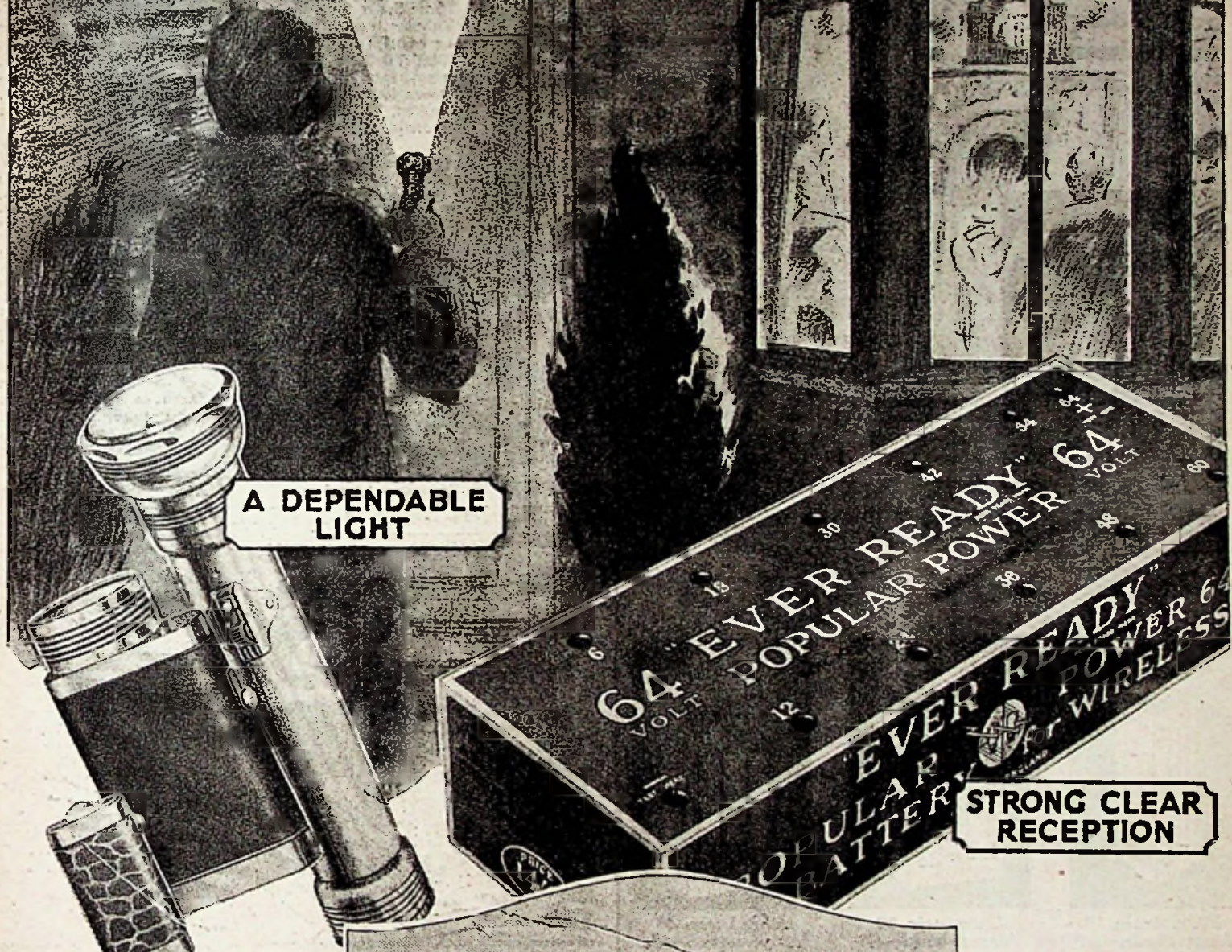
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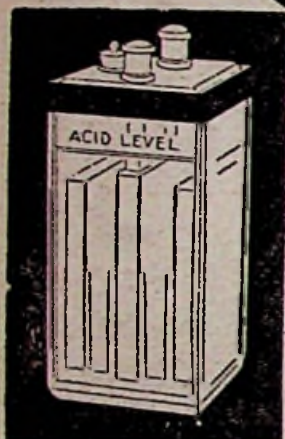
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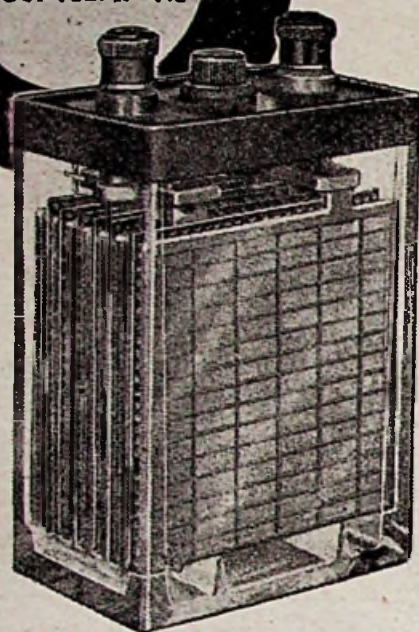
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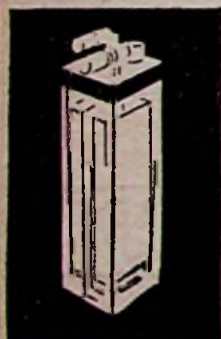
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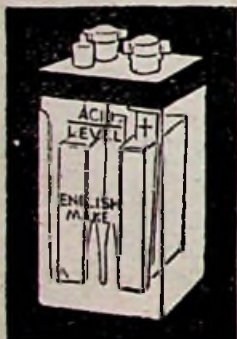
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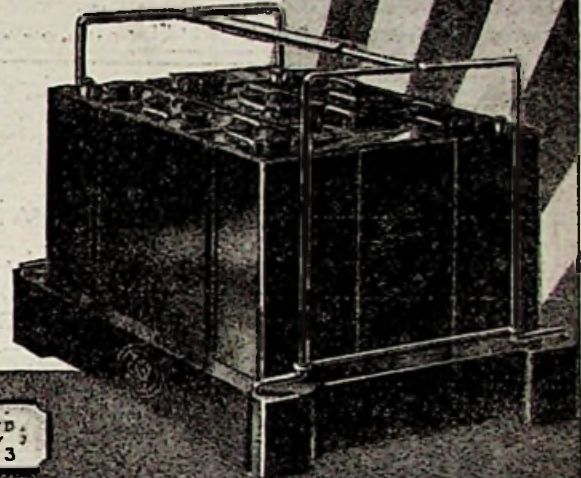
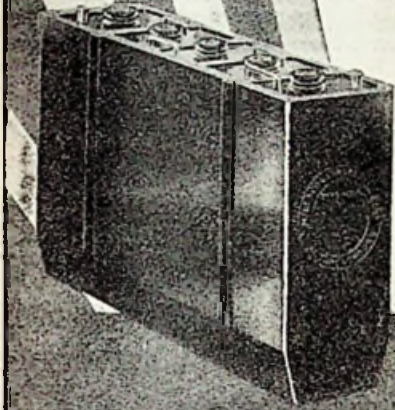
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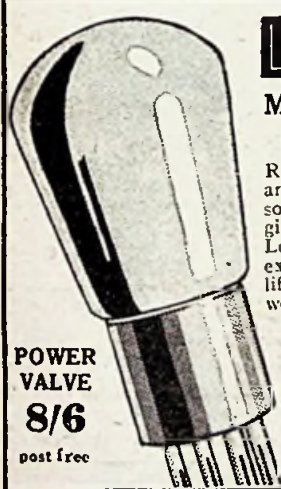
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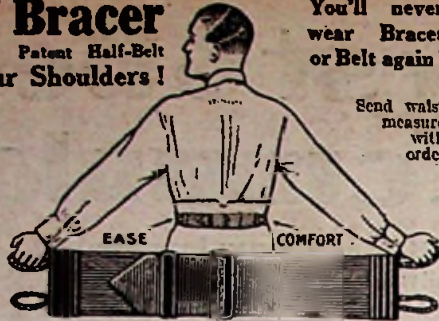
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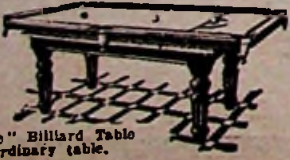
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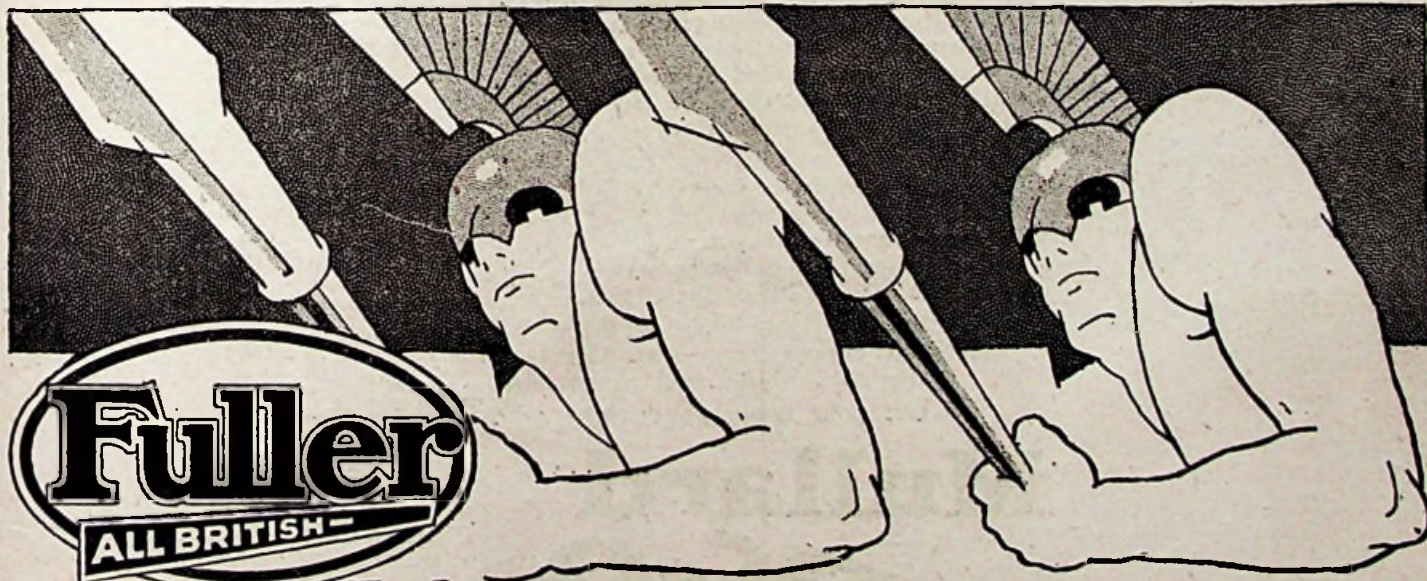


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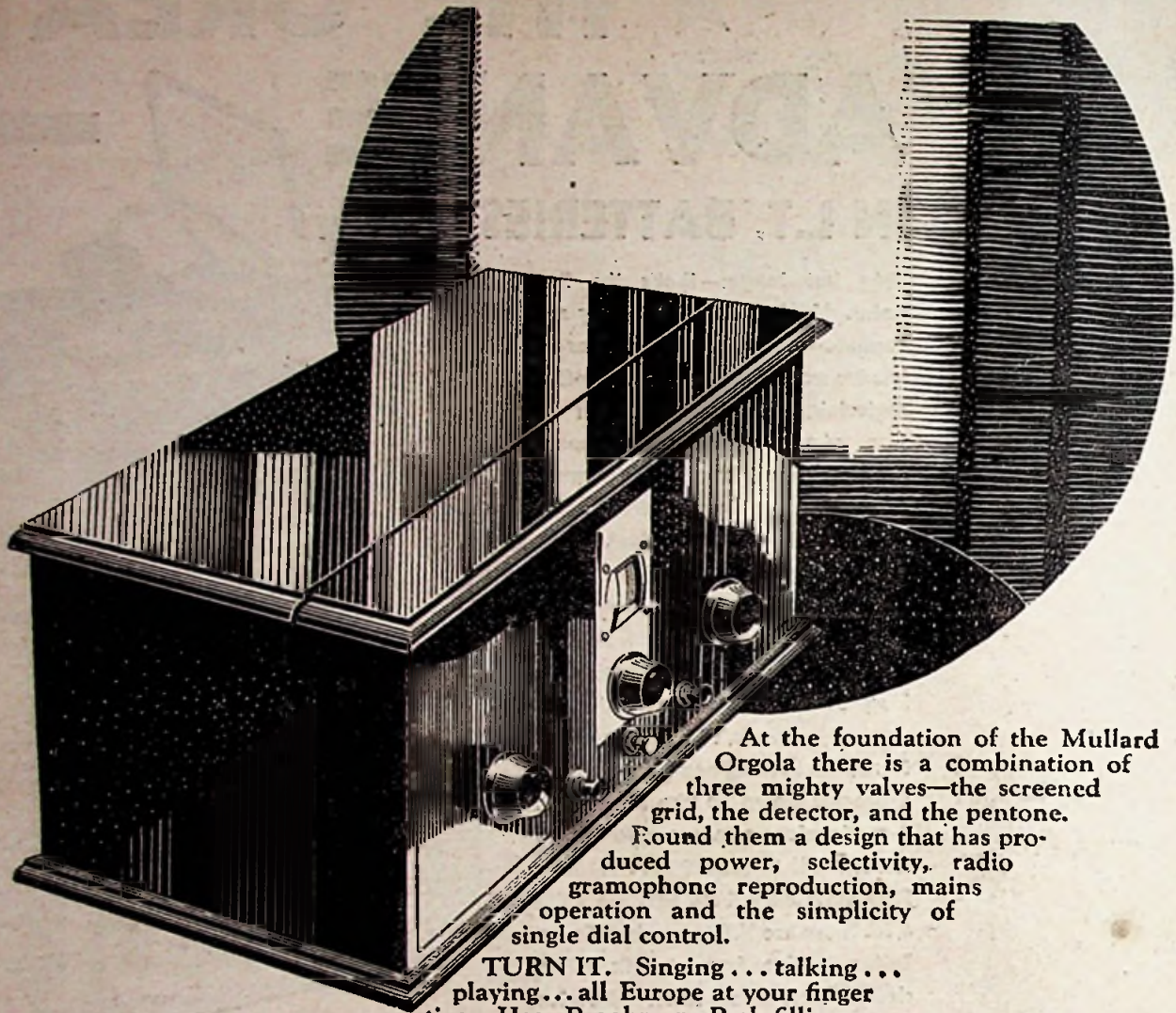
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