

THE BROADCAST PROGRAMMES FOR DECEMBER 15-21

THE
RADIO TIMES
 THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 25. No. 324.

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

DECEMBER 13, 1929

Every Friday. TWO PENCE.

Contributors to this week's issue include:

H. N. BRAILSFORD
 WALFORD DAVIES
 W. R. ANDERSON
 R. N. FREEMAN
 ROBIN HEY

MATTHEW QUINNEY
 BERNARD WALKER
 IVOR BROWN
 'THE BROADCASTERS'
 J. B. HARKER

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 15

3.45 Catterall String Quartet (5GB)
 9.5 Concert from Hastings (London)

Monday, December 16

8.15 *Royal Children*—Libretto Opera (5GB)
 9.20 Ian Hay's 'The Last Thousand' (London)
 10.15 'Preparation of a Daily Newspaper' (London)

Tuesday, December 17

7.45 Wagner Programme (London)
 8.20 *The Prisoner of Zenda* (5GB)

Wednesday, December 18

8.0 *Royal Children*—Humperdinck's Opera (London)
 9.0 A Military Band Concert (5GB)

Thursday, December 19

8.0 Albert Sammons in a Chamber Concert (5GB)
 9.35 German National Programme (London)

Friday, December 20

7.45 *The Prisoner of Zenda* (London)
 8.0 A British Composers' Concert (5GB)
 9.35 A Russian Concert, conducted by Malko (London)

Saturday, December 21

8.10 Relay of *The Student Prince* (London)
 8.30 Symphony Concert (5GB)

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1. MARCH	..	"Wien bleibt Wien"	..	Schrammel
2. MARCH	..	"Jolly Fellows"	..	Vollstedt
3. Game of Polo	Tetras
4. WALTZ Song "Nina"	..	..	..	Rayners
5. Humorous variations on "The Carnival of Venice"	..	..	..	Ritzau
6. WALTZ "Jeanine" Solo on the V.A.R.A. Standaart	..	..	..	Skilkret
7. Zigeuner Serenade	..	Violin Solo	..	Valdez
8. Hungarian Rhapsody No. 2	..	..	..	Liszt
9. Waltz Intermezzo	..	Moss Rose	..	Boco
10. Siamese March	Lincke
11. Fantasy from "La Beheme"	Puccini

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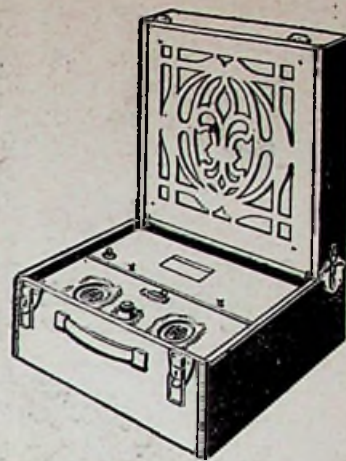
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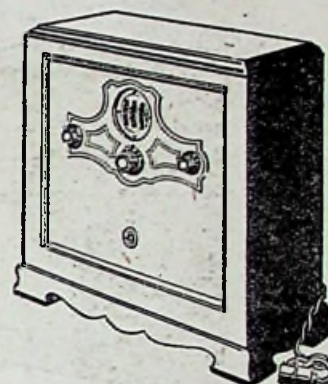
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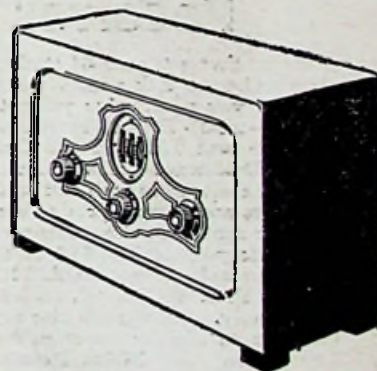
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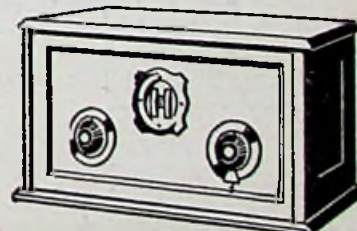
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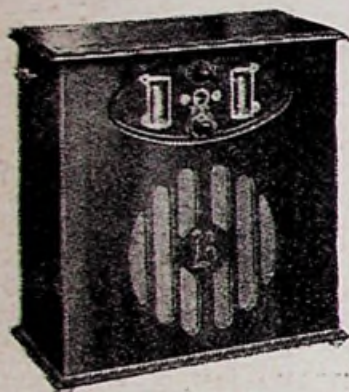


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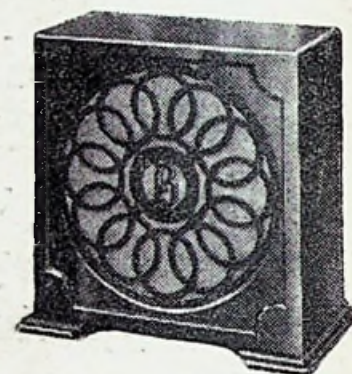
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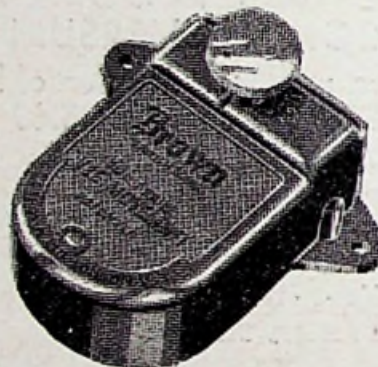
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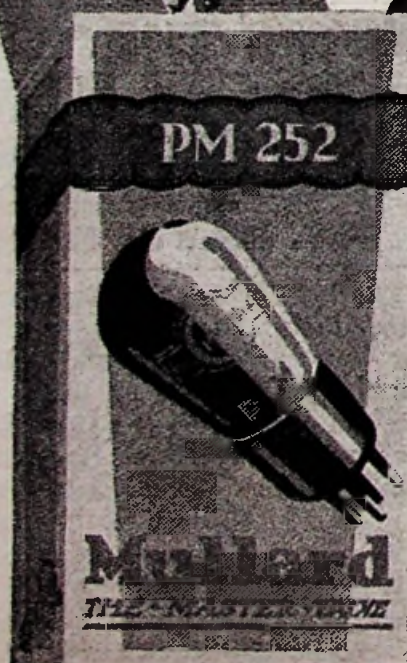
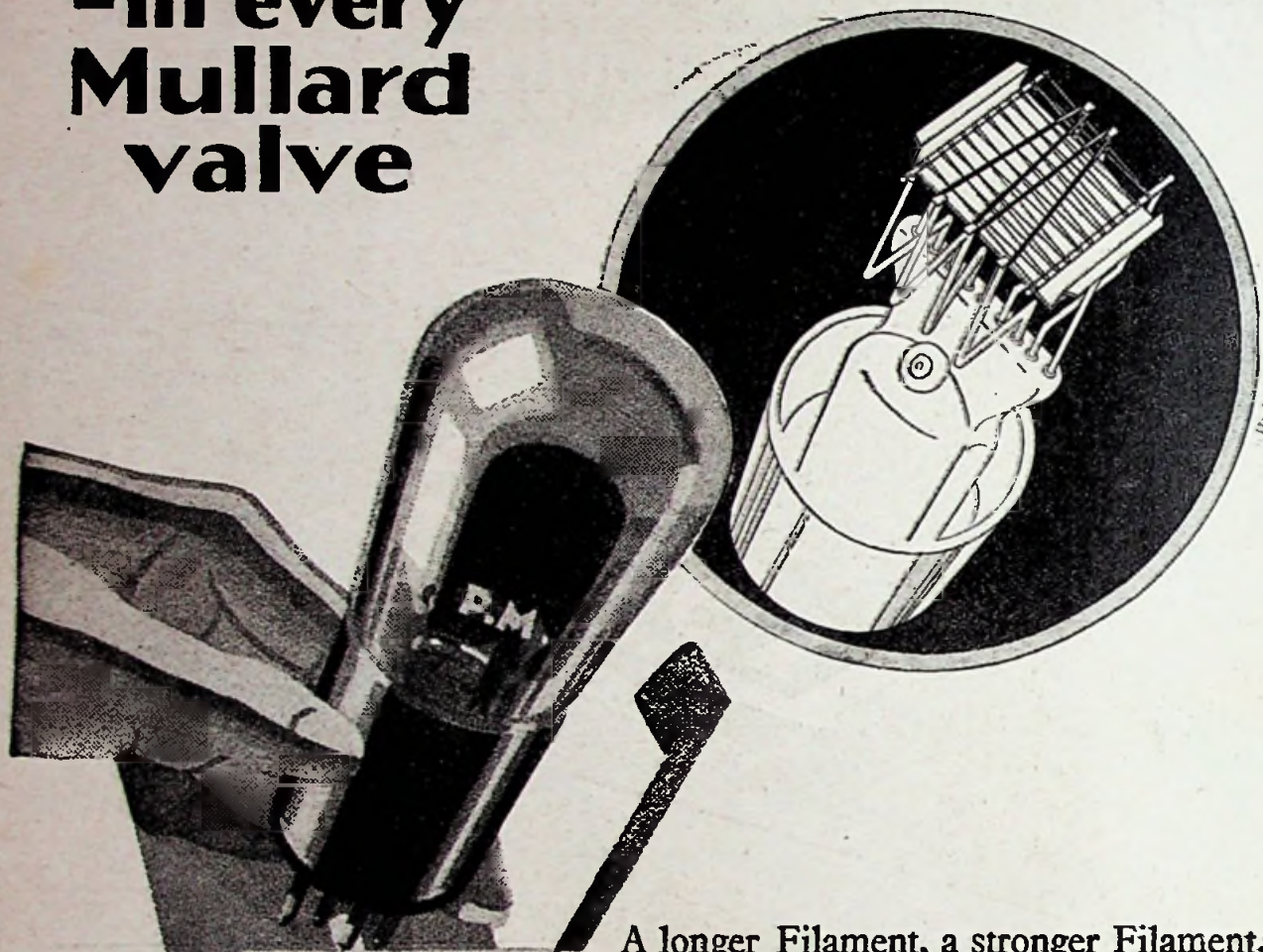
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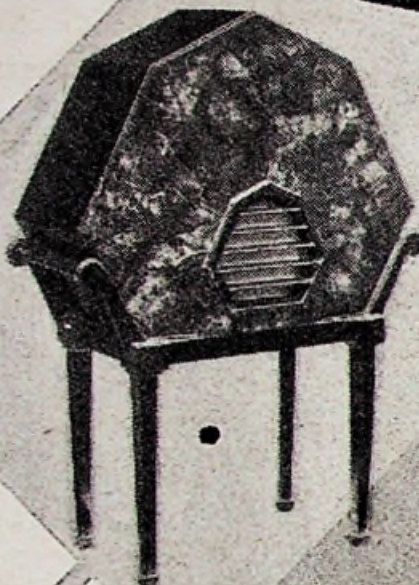
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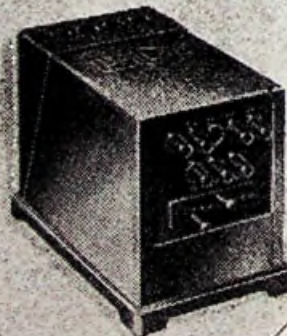
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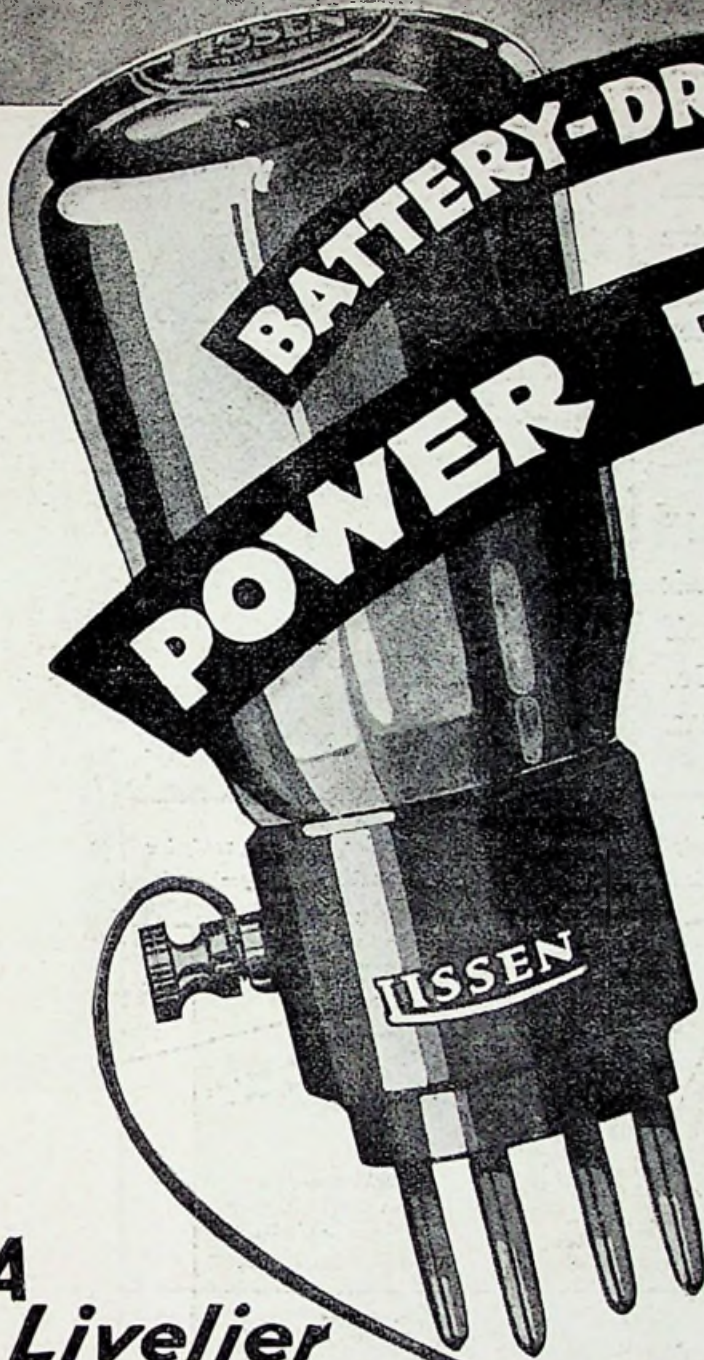
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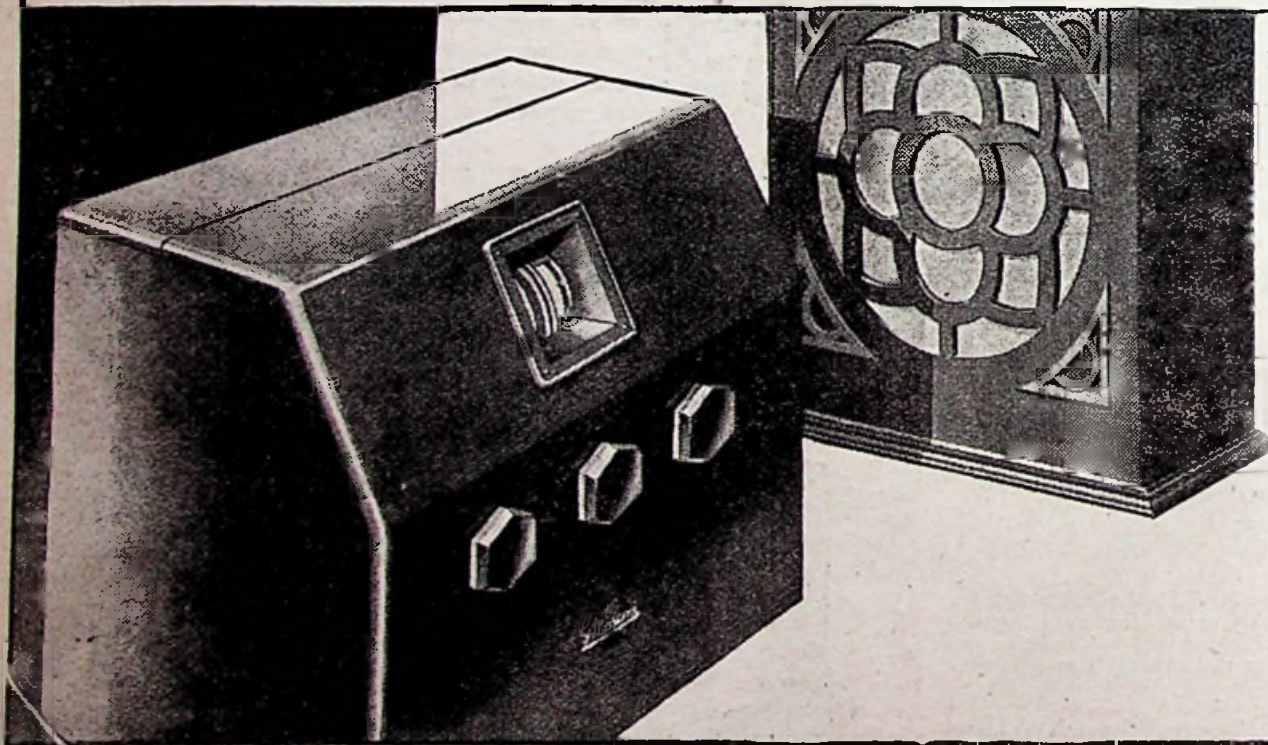
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THE RADIO TIMES

Vol. 25. No. 324.

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DECEMBER 13, 1929.

Every Friday. TWO PENCE.

AFTER FOUR YEARS—AU REVOIR, LISTENERS ALL!

FOUR years ago two series of Twelve Talks on Music were put forward for consideration by the programme authorities, twelve on 'Music and the Ordinary Listener,' and twelve on 'Beethoven.' By good fortune they chose the former, and the twelve have become something like twelve times twelve, because the ordinary listener kindly agreed to listen. But it has long ago become high time that he should listen to other voices, and I rejoice to hand over the task of meeting the invigorating and friendly Tuesday night audience to so alive a thinker, so brilliant a writer, and so genial a talker as my friend Dr. George Dyson. I can see him travelling up from Winchester on successive Tuesdays, wondering how he is going to get some particular point through.

This brand-new dual art of talking to an unseen listener, and listening to an unseen talker, is growing apace. It will be a delight to sit among the listeners and learn Chapter II of the some-day-to-be-written primer, 'How to Become a Microphonist.' One is reminded of Sir James Barrie's quip when he describes a humorist as a man who never knows whether he has hit till the man at the target tells him. But how can the man at a million unseen targets give him any information on this point? There seem to be indescribable ways, as borne out by one remark made to me by a trustworthy listener some Tuesdays ago, when I thought the talk a fairly good one, till I got this rebuff: 'No. When they are good you are learning from us. Last Tuesday we were learning from you.' This astonishing remark would bear a good deal of inquiry.

Does not the secret of this new art, still in its veriest infancy, lie first and chiefly in a quick imagination on both sides of the microphone? With this in mind I have often instinctively felt that I must mention one listener in the hearing of the others, if the listeners themselves are to know the kind of audience of which they form a part. Is it not possibly a help to the listening missionary in Nigeria if he knows that there is a listening civil servant in India (time 2.45 a.m.) and another lonely listener in a Pembrokeshire lighthouse, as well as the ordinary host of people (possibly including the lonely listeners' own wives and mothers) sitting comfortably at home in their armchairs in England? It is stimulating for everybody to know that they are listening in company with enthusiasts in Holland, in Germany, in Switzerland, in lonely islands in the Mediterranean and the Atlantic, and in ships at sea, just as it is splendid for thousands of invalids, possibly imprisoned 'for the duration,' to know that they are imbibing a school lesson in company with tens of thousands of merry school children. So it seems a liberal education in itself to sit at your fireside at a quarter past nine at the end of a day's work, and—*hey! presto!*—you can think



Walford Davies.

the very same thought with a vast, friendly, but critical concourse of minds, literally all over the place. Mr. Stobart's descriptive formula, 'All the world in one room, the angels over-hearing,' serves its purpose thoroughly.

Now, the man at the microphone, largely through correspondence, gets some idea of all this, but in saying a grateful good-bye for a time to a well-loved Tuesday audience (or to such as have patiently survived and chance to read this) I find myself anxious to say: as you listen to Dr. Dyson, give yourself the imaginative

pleasure of seeing and heeding your fellow-listeners now and again. If he stops to explain to a beginner something about a new chord, and plays it three times when you only needed it once, think of the other fellow listening, and the thing said may take a new meaning and will always be entertaining. Sympathy as between listener and unseen fellow-listener is as serviceable as direct sympathy between listener and talker.

One's greatest puzzle at the microphone is how to beguile the beginner without wearying the wise. If one has ever been tempted to become technical, it has been a great help to remember the tired surgeon who said he listened to my talks simply because my voice massaged his spine. If tempted to complacency at the thought of having got a point 'over,' it has been a good corrective to remember the little child who shouted to me down his mother's loud-speaker, 'Oh, shut up!' and I shall recall with perpetual gratitude two other listeners—one a little Irish girl of six years old, who (although she could not understand a word said) refused an invitation to a party because it was 'Walford's night'—and the other, an unknown listener, who (on hearing my name mentioned) remarked: 'Oh—Walford Davies—yes—what a benevolent old spook he is!' These are sweet recollections that help one over the increasing sense of microphone impotence which I suppose everyone must feel if they are to become any good at all. Even if there should arise a talker who could focus the common human mind on uncommon beauty at the microphone to perfection; who could actually make clear to the earthly mind unearthly things that matter; there is still the staggering thought that, however badly one may play some heavenly melody (say, of Beethoven's), at Savoy Hill on a domestic piano, the air waves are relentlessly converted into etheric waves and start on a journey, not only to Aberdeen to be reconverted into air waves for human ears, but on an etheric journey of unknown extent. A distinguished agnostic philosopher once startled his friends by saying 'I believe in angels.' When asked what he meant he simply said: 'Well, it's inconceivable that man is the highest order of being in the universe.' It would seem equally presumptuous to conceive that a Beethoven melody, etherically projected, matters only to aerial listeners.

In conclusion, a special word of greeting to invalid listeners. Those who are bed-ridden, or imprisoned owing to chronic illness, are the greatest gainers of all through wireless. Perhaps, by the mental companionship of wireless, the chief terror of a long illness has thus been removed.

Good-bye then for a time, friendly Tuesday-nighters (especially the invalids) 'whom having not seen we love.'

WALFORD DAVIES.



Our First Love.

IF princes suddenly gave up falling in love with peasants, where *should* we all be? Companies in Hollywood have paid dividends for years on the strength of more or less ingenious variations of the Same Old Story. One of the best of these variations was



'The Same Old Story.'

Old Heidelberg, a play which was broadcast some three years ago. Early in life we fell in love with Kathie, its flaxen heroine, whose uncle kept 'The Three Golden Apples' at Heidelberg, the inn to which the students, in their impudent pill-box hats, flocked for beer. We met her in the play, we met her again in Lubitsch's superb film *The Student Prince*—and we love her still. No simpering heroine of operetta, this Kathie, but the Girl We Always Dreamed Of. On Saturday next, we intend to listen to the relay of two excerpts from *The Student Prince* from the Piccadilly Theatre. With a thrill of pleasure we see that all the familiar figures from the play reappear in this musical version of *Old Heidelberg*—Prince Karl Frantz, Dr. Engel, Kathie, etc. The singing of Romberg's music is said to be very fine.

Nativity in Cornwall.

THERE is true poetry in the yearly relay of the St. Hilary Nativity play which this year is to take place on Monday evening, December 23—poetry in the touching simplicity with which the Cornish villagers speak their words, poetry in the mere fact of the play being brought, almost on the eve of Christmas, from the wind-swept shores of Mount Bay. St. Hilary is a fourteenth-century church. It stands, sheltered by a close grove of trees, a few miles from St. Michael's Mount within sound of the beat of the Atlantic. The play, as Father Walke, its author, points out in an article on page 778, is performed not as entertainment but as an act of worship on the part of the village actors. The whole church is their stage about which they move, from the west end to the Jesus Chapel and so on, as the action dictates. The play ends with a service of blessing for actors and congregation. It is almost unique in character and entirely successful through the microphone. If you have missed it in previous years, be sure to listen on December 23.

Easy-going Music.

MENDELSSOHN'S music figures largely in the programmes of Christmas week. On the Sunday before Christmas there will be a special Mendelssohn programme, conducted by Percy Pitt, with Leonard Gowings as the singer. The swinging, glowing music to *A Midsummer Night's Dream* (written during a particularly happy summer spent mostly in the garden of his Berlin home) is in the programme. Moreover, throughout the week the 'Foundations' will be devoted to Mendelssohn's pianoforte music, played by Reginald Paul.

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Long Live Pantomime.

TOMMY HANDLEY is to be principal comedian in Ernest Longstaffe's broadcast pantomime, *Cinderella*, with such other favourites as Jean Allistone, Miriam Ferris, and Alma Vane to help him. *Cinderella* will be a rollicking old-fashioned 'panto,' with comedy and sentimental songs (all British). The list of characters—Baron Overdraft, the Prince, Dandini, Buttons, The Fairy Queen, Cinderella, and Shinglet and Binglet, her Ugly Sisters—has a promising sound. We have always regarded pantomime couplets as the very highest form of poetry—and can recall the Fairy Queen at the Penge Theatre, years ago, rounding up her attendants with the classic lines:—

'Now fairies dear, you've had your choice.
Come, change the summer sun to snow
and ice.'

We had feared that the popularity of the talkies might kill the annual revival of interest in panto—and were delighted, therefore, to see our contemporaries almost bursting their columns over the vexed question, 'Who's to be Principal Girl at Drury Lane?' Though American psychologists aver that nursery rhymes are harmful to children, no one has yet impugned the improving influence of pantomime upon adults. Why, we learned all the geography we know from those long lines of ladies who crowded the finale in national costume, with banners bearing the words 'Canada,' 'Australia,' and 'France.'

Keep the Carol Alive.

THOUGH pantomime still flourishes, we are not so sure about the 'Waits.' Last Christmas we were a great deal at home and had only one visit, from two small boys with no notion of tune who were obviously out for gain, and quite without consciousness of the dignified tradition of carol-singing. Lamp-lighters, muffin men, and carol-singers—they are becoming rarer in London each year. The term 'waits,' as we have explained before, is derived from the 'waytes' (wind instruments) which accompanied carol-singing in the eighteenth century. The origin of 'carol' is 'corolla,' a ring-dance of pagan days, which was adopted and adapted by Christianity. Carol, literally, means 'a song to be danced to'; in Seville, at Christmas, the choristers dance with castanets round the lectern. The B.B.C. is doing its duty by Christmas tradition. In addition to a pantomime on Christmas Day and Boxing Day, it gives us two relays of carols on Christmas Eve, one in the afternoon from King's College Chapel, Cambridge, and another, from St. Mary's, Whitechapel, in the evening. A new Carol by Peter Warlock, to words by Bruce Blunt, will be a feature of next week's Christmas Number.

Christmas Morning at York Minster.

THE National Service on Christmas morning this year will be relayed from York Minster. Listeners have had frequent occasions, recently, for hearing services from this favourite cathedral—notably the Enthronement, over a year ago, of Archbishop Temple. Although His Grace will not be giving the address at the Christmas service, he will broadcast a special message from the Palace at Bishopsthorpe at six in the evening.

Rugger from Twickenham.

THE first Rugger commentary of 1930 will be given at 2.10 on Saturday afternoon, January 4, on the Trial Match, England v. the Rest, at Twickenham. As the season progresses we shall hear commentaries on various of the 'Internationals,' with Captain Wakelam in charge as usual.

'A. J. A.'

IF we were asked to name half a dozen masters of the microphone, one of them would certainly be A. J. Alan. We believe the secret of his success is simply that he knows how to throw his whole personality into the tale he is telling. No other broadcast story-teller has learned how to insinuate himself into the room where you are listening, as A. J. Alan has done. With him it is often much more the man who matters than the story. You know how, in everyday life, it is possible to be held spellbound by a quite ordinary tale—when the right teller tells it. So with A. J. Alan: when he broadcasts it is as if the listener were to find himself buttonholed by the most entertaining and friendly man imaginable. He can impart a genial glow on any company—the healthy chuckle that goes with good nonsense. His last story, *A Joy Ride*, we thought particularly good: its matter was even more entertaining than usual and its manner was quite impeccable. How many listeners, we wonder, realize the infinite capacity for taking pains that lies behind that apparent ease? He will be broadcasting on Boxing Day, at night.

'Ware Ghosts!

CHRISTMAS is, by tradition, the season of ghost stories. Revellers are reputed to crouch round the fire chilling each other's blood with weird invention. We fear that tradition has died, for we have yet to meet the man with skill enough to tell a *really* convincing ghost story. Not one in a million has the art of A. J. Alan who, I daresay, could freeze our marrow as easily as he tickles our ribs. But there are written stories of ghostly goings-on enough to satisfy the most sensationalist listener. There is to be a novel meeting at Savoy Hill on Christmas Eve, when Desmond



'Chilling each other's blood.'

MacCarthy, W. W. Jacobs, and others, gather at the microphone for a causerie about ghosts and ghost stories. If you are timid, switch off; if you have iron nerves—and their iron has not rusted—lower the lights and listen. Mr. Jacobs wrote 'The Monkey's Paw,' one of the very best of English ghost stories; and we hear that our Literary Critic has a shuddering manuscript up his sleeve. Another topical talk on Christmas Eve will be Mr. Will Goldston, the great illusionist, on Parlour Conjuring.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Records for Christmas Dancing.

JACK PAYNE and his Orchestra first broadcast in March, 1928. In less than two years they have built up a reputation as one of the finest dance bands in the country, as good to listen to as to dance to. By their arrangements shall ye know them—and the orchestration of this orchestra is always lively and original. Four new recordings of the orchestra have just appeared, all on Columbia discs; they are *On her doorstep last night* (5634), *Riding on a Camel* (5635), *I've got a Feeling* (5635) and *My Wife is on a Diet* (5630). The first and last named are on the reverse side of recordings by the Debroy Somers Band, while the other two make up a double-sided record. The records in each case cost 3s. Put them on your list of Christmas Presents for Good Licence Holders.

Major Stone's Selection.

IN his programme broadcast during the luncheon hour on Friday, December 6, Mr. Christopher Stone includes part of Beethoven's *Kreutzer Sonata*, Cortot and Thibaud, H.M.V. DB1329-31; the Love Duet from the second act of Wagner's *Tristan and Isolde*, H.M.V. D1723-4; Elgar's *Wand of Youth Suite No. 2*, Decca Military Band, Decca M85-7; Tchaikovsky's 1812 *Overture*, Regal G1079; an extract from the H.M.V. album of records made by Yvonne Printemps and Sacha Guitry; *Chocolate Soldier Overture*, the Edith Lorand Orchestra; *Gipsy Baron Overture*, Symphony Orchestra under Bruno Walter, Col. L2352; Richard Tauber (tenor), Parlo. Ro20099; Joseph Farrington (bass), Piccadilly 411; the Alpine Yodelling Choir, Regal G9429; and Barelay's Bank Male-Voice Choir in Herbert Hughes's *Studies in Imitation*, Col. 9801.

While Some Dance the Blues—

ON December 23, Mrs. Nina Abbott is to talk about Christmas in the Bermudas. Mrs. Abbott has lived the greater part of her life on Great Bermuda, the largest island of the group, and has much picturesque information to give us. Bermuda grows fruit and flowers, but its main business centres around the various great hotels which are popular with American millionaires. The dark popula-



'Dark Mummings in Bermuda.'

tion, descendants of the freed slaves of the Virginia Company, observe the old Christmas customs, even to the extent of performing mummings' plays along traditional lines. Thus, while indoors New York's butter-and-egg-men sway to rhythms derived from the African swamps, outside the negroes revive the buffoonery which had its root in mediæval Christianity. There can be few stranger freaks of civilization than this. If anyone has met with a more significant contrast than this, we shall be delighted to hear of it.

Concert of Three Nations.

AT 8.0 p.m. on Friday, January 3, there will be broadcast from all stations, except 5GB, the first of a series of three Composite International Programmes in which England is combining with Germany and Belgium. This will consist of a classical concert, a third of the programme of which will be provided by each of the countries participating. Listeners will therefore hear a complete and well-balanced programme of fine music coming from three of Europe's great cities, with brief intervals to allow the engineers to change over the lines. Each part of the programme will be announced twice, once in German, French and English from Germany, Brussels and London respectively, and again from all three stations in the language of the country from which the part in question originates. It has not yet been decided whether Germany's contribution is to come from Berlin, Cologne or Frankfurt. Listeners will enjoy a concert which combines the very best music of three countries with the imaginative stimulus of an international relay. Later programmes in the series will be a 'Modern Concert' (March 18) and a 'Popular Concert' (May 19), the programmes in each instance being representative of the music of the three nations.

How to Find Us.

LISTENERS are curious about our identity. 'Who are you?' they ask—and we dare not reply, for we are not certain what use they intend to make of the information. However, there is a seasonable feeling of generosity in the air, so we are disposed to let fall a hint. The curious will find us at Chelsea Arts Ball in the Albert Hall on New Year's Eve. The setting of this year's ball is 'Noah's Ark'; we are still uncertain whether to go as a snake or an elephant. There will be a lot of other famous people present, so be careful before dashing up to an elephant and tearing off his trunk that he isn't Lord Beaverbrook or Primo Carnera. If you do discover us amidst the Bohemian revelry, be kind to us.

A Guitar-player from Spain.

HERE in England we hardly know the possibilities of the guitar. We sometimes hear it rudely twanged in vaudeville, and we sometimes come across a be-ribboned and dusty specimen hanging in a back parlour; but as a real, live music-maker we scarcely know it. Germany has brought it into everyday life by making it the acknowledged instrument of the Youth movement: wherever you meet youths striding over the hills or through the scented forests, you will hear songs accompanied by the guitar. But even Germany only possesses the instrument at second-hand. Its ancient home was Northern Africa; and its modern home is Spain. There the guitar is even more common than the violin in England—everybody plays it: it is to Spain today, among the people, what the folk-song was to England in earlier times. Naturally, such constant usage produces many virtuosos, and the list of Spanish classical guitar-players is a long and impressive one. Today's most prominent classical representative is Emilio Pujol, who will broadcast a concert from 5GB on Friday evening, December 27. Assisting him, in his programme, will be Matilde Cuervas, who will play Andalusian folk-music.

About Psychologists.

WE have the most catholic list of acquaintances imaginable; it was once our ambition to know one of every kind and become a sort of social Mr. Noah with a complete set of human animals to take away with us in an ark. It took us some time to get



'The excitement is too great.'

to know a Fireman—but it was worth the waiting. Then we wanted a Seismologist, but one was not immediately procurable. This rare specimen we at last obtained by writing silly letters to the Press about earthquakes and waiting for a reply; he is now one of our dearest friends and the pride of our collection. One specimen we have never dared to collect, and that is a Psychologist. We fear psychologists; they know too much and keep on explaining it; they take the joy out of life by examining our reactions and repressions. We see that, at 10.45 a.m. on Boxing Day, the Hon. Mrs. St. Aubyn is talking, in the 'Parents and Children' series, on 'Children's Parties.' She will dissect these carefree cracker-orgies with a view to discovering whether the excitement of parties is too great to be good for the little participants.

A Giant Among Men.

HANDEL wrote the whole of *Messiah*, from the opening note to the grand final chord, in twenty-four days. And within a fortnight he was already at work upon *Samson*. The effort is almost impossible for the ordinary man to conceive. The mere foot-pounds expended in setting the work on paper would put most of us to shame—let alone the terrific mental concentration behind it all. Handel seemed in a trance. He put the world behind him. He never left the house. His servant took him food—but more often than not Handel never ate it. He dwelt in heaven. Never again was Handel to reach such heights of composition. The oratorio remains a favourite at Christmas; and listeners will be glad to know that it is to be broadcast from 5GB on Boxing Day in the evening.

Round Europe on New Year's Eve.

THE approach of midnight on December 31 is customarily heralded by a special New Year programme. This year's programme will be in the nature of a rapid tour of the European stations, returning home in time for Big Ben's midnight strokes, 'Auld Lang Syne,' by the Wireless Singers, and an appropriate word from one of our most popular preachers. This emphasis on the international character of Radio, in the spirit of J. C. Stobart's 'Grand Goodnight' which has been broadcast in previous years, is particularly appropriate to the occasion.

'The Broadcasters.'

ECONOMICAL RECIPES FOR THE HOUSEWIFE

Teaching Your Child to Speak

(Continued).

By E. C. MacLeod.

LET us continue our investigation. Supposing we decide that the child did have plenty of opportunity to hear speech, and perhaps got as far as copying a few odd words, but never began to make sentences for himself, the question we must next consider is, whether he has ever really felt the need of speech, or whether he is getting all he wants too easily without the necessity of asking for it. Sometimes a fond mother or nurse anticipates every want, or the child has only to stretch out his hand towards an object, or to cry, or scream, or perhaps make any easy little sound. If he gets what he wants without further effort on his part, it is quite understandable that he is not going to the trouble of learning the difficult business of talking. As a rule, when an intelligent child does not begin to talk at the usual age, it is generally because too much is being done for him in a routine way, and speech is unnecessary. If this state of affairs has gone on a long time, it needs care and firmness in handling, but not force; it is impossible, or at least highly inadvisable, to force a child to speak, and will not help at all in the normal development of speech.

If a child does not, and is not able to make his needs known in simple little words at the age of two, or two and a half, the mother should be careful to do what she can to make it necessary for him to ask for little things, and should take the opportunity of talking to him in such phrases as 'Where's baby's sponge—or bottle?' 'Here it is'; 'Into the bath' and 'out again,' etc., whilst she is looking after him. A little thought and the mother will find plenty of little phrases which she can use daily to the baby, and little games like 'Pat-a-cake, pat-a-cake, baker's man,' with speech and movements, until one day baby will have a try himself, and come out with one of them. When this happens, it must not be greeted with wild excitement, but must be treated as a matter of course, and little or no notice taken, otherwise the child will get self-conscious and stop his efforts at talking, frightened at the commotion he has caused.

A child who does not talk at the age of three should be taken to a medical man for a thorough examination, and then to a speech specialist. I need hardly say that the sooner expert advice is taken, the better, as matters do not often settle themselves without some help, and the child may become difficult to manage, irritable, fidgety, excitable and unhappy, as a result of his inability to express himself by speech. Sometimes parents hesitate to take a child for advice because they fear he may be immediately thought mentally deficient, but I hope I have made it plain that this does not necessarily follow; he is just as likely, or I may even say probably, 'only out of gear,' and needs help badly—and if, unfortunately, he is deficient in brain power, he is equally in need of skilled handling.

Naturally, if a child does not speak, he is backward for his age in many ways, as he cannot ask the string of questions which one expects from a child, and therefore he does not learn in this way as others do, also he is usually backward at school, but this backwardness, even when extreme, may be only the direct outcome of his lack of speech, and not a sign or proof of any lack of intelligence.

I have not been able to give any exercises for home practice, as each case must be dealt with individually, but I hope that I have said something to show how speech development can be helped on in babyhood, up to the age of about three years.

It does not help at all to urge the child to speak, it only makes him either very sensitive and possibly tearful, or else it brings out the negative side of his nature, and he becomes deliberately contrary and dogged, shuts his mouth firmly, and says not a word.

I have records of cases in which this state of delayed speech has continued up to the age of seven, eight, or twelve, and yet, under suitable treatment, speech was developed and became quite normal.

In our issue of Nov. 29th the word 'flour' should be added to the Dumpling Recipe after the word 'plain.'

More Help for the 30s.-A-Week Budget.

By Florence Petty,

'The Pudding Lady.'

IF vegetables have all to be bought it is difficult to get enough to keep off ailments. They play such an important part in our lives that some fresh vegetables should be got every day, if possible, and when no garden ones are available always remember that there are many wild vegetables we can eat. For instance, very nice sandwiches can be made from young leaves of the dandelion chopped finely. Mustard and cress (from 1d. and 2d. packets) can be grown easily in boxes or dishes. Lettuces in the spring months can be grown in odd corners of a small garden, also from cheap packets. Then nettle tops, well washed and cooked like spinach, either with a little water or without water, are very valuable for health salts, especially iodine, and are quite delicious to eat. A few dandelion leaves can be cooked with them, or, if it is possible to get them, one or two small horseradish leaves. Chickweed is another of the wild vegetables that is good to eat, and is looked upon as a delicacy in some countries.

Always remember, also, that it is important to keep well, and we can only do so by seeing that none of the vegetable salts are wasted. Cook your vegetables with as little water as you can and save the water from all vegetables. Use the water as a drink, or for gravy, or as soup, thickening it with a little oatmeal or flour if used as a soup. Do not always cook the dried fruits when you have any. If you soak them well and then serve them, they are more valuable than when cooked.

Here is a recipe for a cake that would do for a pudding but is equally nice as a cake:—

Apple Cake.

$\frac{1}{2}$ lb. plain flour.	$\frac{1}{2}$ lb. raisins or dates.
$\frac{1}{2}$ lb. brown sugar.	$\frac{1}{2}$ lb. apples, stewed with-
$\frac{1}{2}$ lb. margarine.	out sugar.
1 teaspoonful bicarbonate of soda.	1 teaspoonful mixed spice or ginger.

Beat margarine and sugar to a cream (in cold weather slightly warm the margarine, but do not let it get oily). Stir the soda into the apples (when cold); then beat them into the margarine and sugar, alternately with the flour. Stir in the dried fruit and spices. Put into a greased cake tin (2-3 lb. size) or deep roasting tin. Bake one hour in a fairly hot oven. Do not open the oven door till the cake has been in at least half an hour.

Oatcakes.

$\frac{1}{2}$ lb. medium or fine oatmeal.	$\frac{1}{2}$ lb. flour (plain).
$\frac{1}{2}$ teaspoonful salt.	1 teaspoonful sugar.
1 teaspoonful baking powder.	Cold water.
	3 oz. margarine or lard.

Mix dry ingredients and rub in margarine. Add enough water to mix to a stiff dough. Knead lightly and roll out to $\frac{1}{4}$ in. thick. Cut in shapes, or divide the original lump into four and roll out each piece into a round, $\frac{1}{4}$ in. thick. Cut up into six or eight pieces. Bake 20 to 30 minutes in a moderate oven.

Here is another recipe for a pudding or cake:—

$\frac{1}{2}$ lb. brown flour (plain)	1 tablespoonful syrup or treacle.
3 oz. suet or margarine.	1 teaspoonful ground ginger.
1 oz. sugar.	
1 teacupful milk.	1 teaspoonful bicarb. soda.

Dissolve the soda in the milk. Stir it into the dry ingredients. (If margarine is used, rub it into the flour first.) Put the mixture in a greased basin. Cover with greased paper. Steam 1 to $1\frac{1}{2}$ hours. Or put in a greased cake tin (3 lb. size) and bake three-quarters of an hour. An ounce of currants may be put in, or 1 oz. candied lemon peel, chopped up.

'HOUSEHOLD TALKS'

makes an attractive

CHRISTMAS PRESENT

1/- from any bookstall, or 1/3 post free from the B.B.C., Savoy Hill.

Home-Dried Fruits and Vegetables.

ALTHOUGH at first sight it seems a little late in the season to be talking of drying fruits and vegetables as a method of storing or preservation, it is not really so. Up to the present most of the crops from the home garden and orchard will have kept well enough on the shelves and floor of storeroom and shed, but from now onwards quite a considerable amount of waste is likely to be occasioned by things going bad after they have been in store for some time, and a great deal of that waste is easily preventable.

When fruit begins to go wrong it does not go all over at once; the rot begins in one spot, one side, perhaps, and quickly spreads. So it is with roots. If you are watching your stores you can arrest the mischief by cutting away the affected part and then save the rest by drying.

Although apples will be the first concern with most people who have crops to consider, I do not think that at this time of the year they are any more important than are onions. As most housewives know, onions often fail to keep well even after they have appeared to be perfectly sound when put away, and as onions will dry so successfully, I should be as much concerned to dry them as anything else. If sliced thinly, then dried by gentle heat, and stored, they will keep indefinitely; and just a pinch of dried onion goes as far as a whole fresh one will in a soup or stew.

Celery is another thing that can be dried, and celery has but a short season as we all know. It does not readily take up water again to serve as a vegetable, but it will give its pleasant flavour to dishes for months if we dry the leaves and stalks for that purpose. Spinach, cabbage in shreds, shredded leeks, all dry excellently well and come back to their original appearance by soaking in cold water before cooking. And, of course, all kinds of beans and peas are dried—it is the only really suitable way of preserving them.

I have proved for myself that drying is a good method of storing considerable quantities in small compass, and being so it makes it possible for people who live in rooms and flats to keep a well-supplied cupboard, and prevents having to run out to buy fresh supplies of common things like onions, beans, herbs, and so on.

I have also proved that after soaking overnight these dried things return to their original colour and form, and are of infinitely better flavour than the same things bought as pickled, salted, bottled or otherwise preserved fruits or vegetables.

Some things, naturally, take much longer to re-absorb the water they have lost than others do, but green beans, green cabbage and spinach, carrots, even onions, quite quickly become ready for cooking. Most fruits, however, are better for twelve, even twenty-four hours' soaking.

It is the method of preservation that least alters the real value of the fruit or vegetables, for all that is dried-out is the water—all the other constituent elements remain unaltered. Returning the water restores the fruit or vegetable to its original condition.

Now you will want to know how home-drying can be done. For the ordinary household the ordinary oven is amply sufficient, and this can be either the oven of your gas cooker or the coal range, or any modern type of combustion stove. The kind of oven matters little so long as you remember that very little heat is required, and that the door must be left open. It is slow, gentle heat combined with air that is needed. A cool greenhouse exposed to the sun makes a very good drying-place. Another thing that helps the process of drying-out moisture is to spread the stuff to be dried on sheets of white blotting-paper as this is absorbent. I have made a drying tray with a simple framework of wood and stretched canvas over this, but it is not really necessary, only it has the advantage of being easily portable if you are drying in the sun out of doors. It takes several days to dry anything which contains much moisture, and the fact that you have to take your sheets in and out of the oven, leaving them standing overnight, or carry them in and out of doors many times, is no detriment. It gives opportunity for turning over and picking out unsound specimens.

(Continued on page 795.)

FLEET STREET SYMPHONY

The Hectic Orchestration of a Modern Newspaper Office will provide Monday's O.B.

By
H. N. Brailsford.



The Editor's Room, where words are collected from every corner of the world—

HAYDN based a movement of one of the happiest of his symphonies on the ticking of a grandfather clock. It is the simplest of all possible rhythms, and the most pedestrian. Not Pavlova herself could dance to a pendulum. Yet on this rhythm the master could build his springing arches of patterned sound. Upon this bridge he can move into a free world where time is despot no longer, until the ticking clutches him again, and he paces to the pulse of inexorable destiny, the prisoner of its rhythm.

If Haydn could so play with the ticking of a clock, what symphonies would he not have woven from the noises of a newspaper? The sounds from Fleet Street, which will be broadcast this week, might have inspired greater music than ever came out of Vienna. Fate trod a measure to the ticking of Haydn's clock, but here is all humanity in the clatter of an engine.

Lucian, in one of his sceptical dialogues, fancied that he sat beside a trap-door in the floor of heaven, and listened to the prayers of all mankind. It was the jumble of frailties and deceits, meannesses, and contradictions. Such a trap-door will be opened for us as we listen in, and through it will pour the tide of history. It is not to the jangling of metal that you will listen, nor to the rush of the electric current, when the presses begin to hum. Through the stridency of steel, you will catch, if your ears are alert, the conflicting purposes, the passionate struggles of nations. In this medley of noises the rebels are rushing the barricades; amid this welter, kings and priests, elders and magnates stand fast to defend traditions. That shuffling of feet, as the printers carry their heavy loads of significant metal, is more than the orderly hurry of Fleet Street; it is the tramp of legions advancing to their predestined objective in the divine tactic of history. These machines are not dealing with paper; they are looms that weave the thoughts of a people. As they whirl, so must we think, and to their pattern must we shape our lives. Amid the hammering of wooden mallets on passive types, the mirror is being fashioned in which we see the world. Compared with the tumult of these noises from a newspaper, the ticking of Haydn's clock was trivial prose. These rhythms are the song of destiny itself.

My memory goes back to the night when first I heard these noises. I had worked hitherto for a great newspaper as a contributor beyond its walls. I had begun by sending in reviews of books. Soon I was commissioned to serve

as a roving foreign correspondent. I was the guest of Cretan insurgents under the bombardment of our own guns; I was starved in the interior of the island by our own blockading fleet; I watched the Turkish Army in vanquished Greece; I was a prisoner of war under arrest at a Turkish headquarters; I saw the French Republic staggering under the explosive revelations of the Dreyfus case. But the adventure which still seems to me the most memorable in these years came when at last I joined this newspaper's staff, and worked through my first evening within its walls. I made at last the acquaintance of its great editor, to me a legendary name. You may see his handsome features in the fine bust which Epstein made of him, but no bust can convey the lightning of his glittering eyes. Someone conducted

me, an intimidated youngster, to the little room in which I was to write. On the way to it, through a maze of passages, the noises of the newspaper began to assail my ears. They made a rhythm to which one's feet learned to step; through an opening door they would rush in a cascade of sound, which pursued me even into the silence of my study. I had caught glimpses of rows of men seated at long tables, scanning and scoring, cutting and pasting thin sheets of waxy paper, the 'fimsies' on which telegraphic reports of speeches and debates are written, as they come over the wire. I had jostled in the narrow corridors against printers in their white overalls. Presently a young man, with a face that expressed endless toleration, made visits to my room, bringing the first incomplete sheets of the speech on which I was to write my comment. He was lame, and the dragging of his left foot along the passage made the rhythm to which my thoughts began to move.

But now from the windows of the floor above me came the clacking of the linotypes. It is a restless, unmusical sound, with a disturbing rhythm like no other on earth, breathless and staccato, hurried yet remorseless in its continuity. Down go the keys as the quick fingers of the operator sweep across them, and then comes a pause which tells you that a line is set in indelible metal. It is your tremulous thoughts, your halting sentences which the machine has cast for ever in imperishable lead. Horace rejoiced that he had reared a monument more lasting than brass, but I, a trembling novice, would have given the most precious of my goods to take back that first inadequate paragraph. But help there was none. One was bound to the wheels of the machine. To and fro limped the lame messenger, the link which bound me to the editor who scanned my scribblings with those piercing yet beautiful eyes, the shuttle which carried my manuscript to the linotype, which engulfed and embalmed it beyond recall. I had written in the calm of my own home, written in Turkish inns, and on the decks of Greek steamers in Aegean storms. Then I was an individual, and my pen was my own. This day it scratched to the linotype's rhythm,

and spluttered to the limp of my messenger. I had entered a regiment. I was one of a team. Amid the complex noises of the newspaper I had learned the use of the editorial 'we.'

A newspaper has its silences as well as its noises. Suddenly the linotypes will stop; there is a faint hum of a diminuendo, as the current is turned off. Down the stairs goes the trampling of many feet, and while the printers sup, you are alone with your thoughts, more solitary than any hermit, in a wilderness so still that a butterfly's wing would make an intolerable intrusion. Your work is done. Tired and relaxed, you light your pipe and reflect on what you have written. Your dull sentences reform and sharpen themselves into epigrams. You will re-write that article. Too late! From a far wing of the great building comes the most ominous of all a newspaper's noises. A quick tap of wood upon metal, and then a rain of remorseless blows upon some gentler substance. With his mallet the compositor is fixing the columns of lines that have come from the setting machines, into the steel framework of the formes. He locks them, and then beats upon the up-turned letters the soft matrix that receives their mould. It is the irrevocable finis.

With the last of these noises a great peace steals over the journalist. The presses are running in the basement. It is a leisurely movement of giant cylinders, decently veiled, so that their complexity do not tease the mind. Everything in the orderly calm of that room breathes accomplishment. The work of choice is over; an unerring machine will do the rest. To my fancy the first hum of the great rotary press seems like the purring of a gigantic cat. Somewhere in the cellars she must lie, half-dozing in ineffable content. Sleek and secure, she is telling the world that it is warm and comfortable, soft and safe, and that it is good to be alive and more than half-asleep.

With that rhythm in one's ears, the rhythm of rest, one mounts one's bicycle to journey homeward through the silent streets. The calm of the Seventh Day reigns in one's senses. One has created a world. One glances at the shutters and the blinds with the knowledge that one has stolen a march on mankind. Tomorrow, behind those curtains, you will read of the floods and the earthquakes, the battles and the revolutions. Tonight they are my lonely possession.



—and the Linotype Room, where they are given the brutal permanence of metal.

ICE AND ELECTRICITY

—or *Modern Architecture Gleaming in a Summer Twilight*

IVOR BROWN, the Dramatic Critic, contributes this article on Stockholm, the last of our series on 'Great Cities by Night.'

I AM told that there is no time in Stockholm like Christmas-time, for the lovely capital of rocky island and of fiord is then officially festive, and man fights the long nights which Nature ordains for the far north by limitless illumination of the scene. The whole town is incandescent with revelry, and Stockholm is a star-spangled banner flung across the waters of Mälaren Sound.

But very few English visitors ever see this town among the pine-woods when it is turned into a glittering Christmas-tree. The average tourist is a summer migrant, and what awaits him is the obverse side of the midwinter medallion that glitters with ice and electricity. He sees the luminous nights of midsummer when days are an unconscionable time a-dying, and do, in fact, scarce die at all, mocking the gathering night by their refusal to depart and by hurling their scarlet gestures of defiance to the dark. Stockholm's nights in summer are not nights at all. They are twilights that have broken bounds. You must go far farther north, it is true, as far as Lapland even, to find the sun that never sets, but in Stockholm you have the long nocturnal afterglow and an exquisite midsummer night's gleam. Whether it is worth another thirty-six hours in the train to salute the midnight sun, I do not know. If you happen to be a salmon-fisher as well as a sun-hunter, go to Lapland by all means. The Swede is most eager to show you his farthest north, and the hotels, I hear, offer all the comforts of less far-flung holidays. In any case in Sweden, as in Denmark, you are reassured on one point. You will never see a speck of dust and, if by some rare mischance in a million you do, there will be a telephone at your side wherewith to make complaint. The Swede has electricity and telephones everywhere. I imagine that, when you do get to the midsummer night's sun of Lapland, you will hear the natives calling the reindeer home by telephone.

Meanwhile we are staying in Stockholm. I can assure you that whatever the beauties of the Arctic Circle, we are not at all anxious to move on. For the sun is radiant and we spend our days with an hour of sightseeing and then a run down to Saltsjöbaden, where is the best bathing in the lovely Baltic fiords and every apparatus for basking on sun-scorched boards; after bathing there is *Schnapps* and *Smörgasbord* (bread-and-butter-board), which really means every kind of *hors-d'œuvre*

in the world with bread and biscuits to spread them on. And after that, whatever you have room for. A grilled trout, perhaps, and so back over the water or through the pinewoods to Stockholm.

REMEMBER first that Stockholm is a city of rocky islands and peninsular at the rapids which form the outflow of Lake Mälaren into an arm of the Baltic that is itself an archipelago. It has 'roads' in which large liners can lie at anchor, and smaller steamboats are plying to and fro everywhere, almost from street to street. Great arms of water stretch away into the woods, towards Lidinghø, for instance, where you may dine on a cliff hard by what I think must be the loveliest modern house in the world, that is the house of the great Swedish sculptor, Carl Milles, who has carved his home in the living rock, terrace after terrace, all vivid with the statues of his own creation and dancing with the fountains which he loves to design. But, if there is no time to go out to Lidinghø in order to look out over the water and see night come to the city, it is possible to have a similar effect of being perched in an eerie much closer home. In Stockholm it is always wise to climb (or to be carried upwards) for your dinner. There is much to look down upon.

ONE simple way to enjoy the Stockholm night is to go to Skansen, which is a pocket-size national park laid out on a hill well inside the city. In Skansen the curators have collected everything that is typical of Swedish life, art, culture, and entertainment. There is an open-air theatre, open-air museum, and open-air dancing. You may see the tented field of the Lapp or the peasant going to his

song and dance in the gay-tinted uniforms that still survive for rustic revels. All the beasts of the Swedish field and forest are there, elks, bears, and wolves, while the village musicians play under the trees on the 'key-harp' and other native implements. And very charming it is to sit with this little orchestra and eat 'waffles' fresh from the grill.

But if you dine more formally at Skansen, which you can do very cheaply and very well, you look out over the hill-side as the evening falls upon the town. Later, as you smoke and listen to the orchestra, the lights begin to twinkle on the large boats at their moorings and on the little ones puffing back from the bathing resorts. The waters darken and the new Town Hall, that most majestic of modern buildings, to make which a small democracy has behaved with the ambition and the lavishness of a Renaissance prince, stands out as the worthy symbol and sentinel of Stockholm's new pride in the civic splendour. What will strike you at once is the extraordinary clarity of the air, the firmness of the outlines, and the great range of visibility. The beauty of the English scene is normally a soft and hazy loveliness; our trees at twilight become Corot's trees, our skies wear the fleecy that Constable knew. The moisture of the air throws a blurred beauty on the line; only rarely do our coloured counties, our downs and our woods, stand out like graven images with a rigid line—and then it is a hint of bad weather. In the towns the smoke intervenes to make grey and dusky harmonies of tint. But Stockholm burns in the dry heat with a hard gem-like flame, and at nightfall every tower and tor is silhouetted in absolute definition against the horizon. So the scene turns theatrical; the great blue bowl of the sky is the cyclorama of a modern stage against which are massed the spires and pine-clad spurs of the city and its suburbs. As the sun at last goes down a flame of scarlet shoots across the steel sheet of darkling blue; the afterglow is here.

So back to the hotel, or on, if you are eager, to the cabarets and dance halls of the pleasure park which lies just below Skansen. But these are not particular to the city; so why not go to them in London or Paris? What is the special privilege of the traveller in Stockholm is a midnight walk along the quays with the moonlight playing on the palaces and the mansions of the old grandees or on the communal structures of the new architecture of which Sweden is so justly proud. Nature gave the city much, not least its summer nights; man has taken the gift in both hands, honoured, enlarged, and adorned it.

IVOR BROWN.



STOCKHOLM, THE HOME OF 'MODERNIST' CIVIC ARCHITECTURE. Pictures of the Town Hall have previously appeared in these columns. The picture above shows the magnificent new Concert-Hall, the musical centre of Sweden's capital.

Don't forget the
Christmas Number,
Friday next.

A NICE QUIET EVENING

A One Act Play for Listeners

By J. B. Harker

[N.B.—The author of *A Nice Quiet Evening* has given permission for its performance by amateur actor during December, 1929, and January, 1930.—Editor.]

Characters :

FATHER : About Fifty—with a walrus moustache.

MOTHER : A Placid Soul.

EMMA : The Maid—with adenoids.

KATE : The Eldest Daughter—homely and practical.

TED : A haberdasher's salesman with a brilliant club tie.

JEAN : The Second Daughter—a bright young thing.

HAROLD : The Only Son—short-sighted and studious.

THE SCENE : *The Parlour of the Old Home—oleographs on its walls, china dogs on the mantelpiece and bullrushes standing in the corner. There is a table with a plush cloth on it—a smaller table (bamboo) carrying a wireless set—one comfortable chair and several hard upright chairs.*

Father, who has just returned from work, is sitting in the comfortable chair, removing his boots, while Mother stands beside him with his carpet slippers.

FATHER (*dropping his boots and taking slippers*) : East or West, Mother, 'ome's best—and there's nothing like a nice quiet evening with the wireless! (*Looking round.*) Where's *The Radio Times* got to?

MOTHER : It was on the table. I daresay Emma moved it when she was dusting! I'll ask her. (*Going up to the door and opening it.*) Emma! Emma!

EMMA (*appearing in the doorway*) : Yes, bub?

MOTHER : The master wants *The Radio Times*.

EMMA : *The Radio Times*, bub?

FATHER : Are you deaf, girl?

EMMA : Do—but I shad be id a binnit, sir! (*Father snorts.*) I'm sorry, bub, but whed I was diding the fire this bordig I 'adn't got no baper ad so I—

FATHER : So you took my *Radio Times*! I see. I wonder you didn't choose the 'B.B.C. Year Book' while you were about it. It's bigger and cost more and 'ud burn better!

MOTHER : Never mind, dear. There's the evening paper. It gives all the programmes—and much more correctly. That will do, Emma.

EMMA (*departing*) : Yes, bub.

(*Mother hands the paper to father.*)

FATHER (*reading*) : 'London and Daventry. 8 p.m. Chamber Music.' Lor' love us! Tut tut! '9.15. National Lecture, "The Scientific Juxtaposition of Matter in Four Dimensional Magnetic Fields." Pip-pip! '10 o'clock: Travel Talk: "Across Tibet on a Tricycle." Well, I'm—! Let's 'ave a look at 5GB. Ah, that's better. "'Ave another!—a nalccoholic revue in four gulps." 5GB for me!

(*Father goes over to the wireless set and begins to tune. Mother sits down in his vacated chair and begins to turn over the newspaper. Father is listening intently. At each rustle of the paper he looks round with annoyance. At last she settles down to read a page. With a smile of relief Father resumes his twiddling.*)

MOTHER : Oh, father—! (*No reply.*) Listen to this, dear!

FATHER : Well—?

MOTHER (*reading*) : A motor-car at Watford this afternoon mounted the pavement and entered a butcher's shop.

FATHER (*sarcastically*) : Yes, and cut itself a fillet steak, I suppose! Can't you see I'm trying to tune in?

MOTHER : Sorry, dear. I didn't hear any tune! I thought—

(*Father gives vent to a gasp of annoyance. Mother subsides. They resume their reading and twiddling.*)

MOTHER : Oo! Father—!

FATHER : What the—?

MOTHER : Just this once, dear, and then you can go on with your game. You remember Mabel Banks?

FATHER (*swearily*) : Yes. What's she done—run into a butcher's shop, too? If she did someone might mistake 'er for a calf's 'cad!

MOTHER : Do you recollect her Bertram?

FATHER : Recollect 'im? 'E borrowed a quid of me to bury 'is father with—and that's the last I 'eard of 'im.

MOTHER : Well, they're married! Did you ever? (*Reading.*) REGISTRY OFFICE ROMANCE.

FATHER (*clapping his ear to the set*) : There! What was that?

MOTHER (*startled*) : What? Where?

FATHER : There! That was 5GB—and now you've gone and made me lose it!

MOTHER : Oh, was that all? I thought you'd seen a ghost. 'REGISTRY OFFICE ROM—'

FATHER : Can't you read to yourself? You oughter go to Savoy 'Ill, you did—you're so proud of the sound of your voice.

MOTHER : Oh, you are ill-natured!

(*Father, unmoved, twiddles on, gets a station, smiles and returns to the comfortable chair, finds Mother in it, shrugs his shoulders, takes a hard upright chair and draws it to the wireless set. He is just leaning back and beginning to enjoy himself when there comes a knock at the door.*)

FATHER (*impatently*) : Come in! (*Another knock.*) Come in! (*Another knock. He gets angrily up and opens the door, revealing his eldest daughter Kate carrying a sewing-machine in both hands.*)

FATHER : Ho! it's you, is it? Why couldn't you come in straight away—without waking the dead—?

KATE : Because both my hands was occupied, see! And so I knock with my foot.

FATHER (*sarcastically*) : Reely? I thought you took a sledge-'ammer to it!

(*Kate dumps the machine on the table while her Father returns to his chair.*)

FATHER : You ain't never going to work that thing in 'ere?

KATE : Of course I am! (*To her Mother*) : Mum!

MOTHER : Yes, dearie?

KATE : You remember that pattern they gave away with last week's *Saucy Tales*?

MOTHER : The Dinkie Three-Piece Boudoir Ensemble? Yes, dearie.

KATE : Well, I've started it—in sateen.

FATHER : And you'll finish it in the kitchen. What next! I suppose you'll be asking for a boudoir to wear it in. Tut-tut!

(*Father settles back in his chair and begins to listen to the wireless with an elaborate air of*



P.B.

Ted : 'It's the Argentine Tango.'
Father : 'Sounds like Primo Carnera dancing the Polka.'

martyrdom. Kate begins to operate the sewing-machine. Father moves very close to the set and puts his ear against the loud-speaker. A knock at the door.

FATHER (*furiously*) : Come in!

(*Enter Emma.*)

EMMA : It's odely be, sir.

FATHER : It sounded to me like an earthquake.

MOTHER : You are cross, dear. What is it, Emma?

EMMA : Miss Jead's yug bad 'as cord, bub.

MOTHER (*joyfully, to Father*) : Do you hear, dear? Ted Foster's called to see Jean. Oh, I wonder if he's going to ask you for her hand?

FATHER : If anyone comes asking anything more they'll get my 'and—and where they least expects it!

MOTHER : Show him in, Emma—oh, and tell Miss Jean.

EMMA : Yes, bub. (*Turning in doorway.*) 'E's brought 'is grabaphone! (*Exit.*)

FATHER : *What's 'e brought?*

MOTHER : His gramophone, dear.

FATHER : *And what next?* If 'e so much as starts to turn the 'andle I'll—I'll—

(*Enter Ted Foster, carrying a portable gramophone. Father breaks off short in his outburst and glares at him.*)

TED : What cheer, all?

FATHER (*gloomily*) : What cheer?

(*Ted shrugs his shoulders and looks significantly at Mother.*)

MOTHER : Good evening, Ted. Jeannie will be down in a minute. What's your news?

TED : It's a secret.

MOTHER (*coolly*) : Oh, of course, if it's a secret—You and Jean have a lot of secrets. I'll be bound!

TED : Well, I'll tell you. You see, it's like this. Jean's that crazy on dancing—and so I've been having lessons from Professor Brightwell in the High Street—you know, three for 'arf a guinea—and I've picked up the Tango a treat. Quite the Jigollo (if you'll pardon the expression). Now I've come round to show Jean and—

(*Enter Jean.*)

JEAN : Hello, Ted!

TED 'llo, duck! 'Arf a sec. while I put on the gramophone!

JEAN : Whatever are you going to do?

KATE : It's a secret.

FATHER : It's a pity 'e can't keep it a secret then!

TED (*starting the gramophone*) : Now you watch! Ted begins to demonstrate the Tango with much heavy stamping.)

JEAN : Oh, whatever is it?

FATHER : From over 'ere it sounds like Primo Carnera dancing the Polka!

(*Continued overleaf.*)

(Continued from previous page.)

TED: It's the Argentine Tango.

JEAN: Oo, you are a one! Do show me!

(Ted takes Jean in his arms and begins to demonstrate. Father clamps his head to the loud-speaker with an expression of frightful suffering.)

MOTHER: What grace!

FATHER (really roused at last): What a disgrace, you mean! 'Ere, clear out the lot of you!
(They stop dancing in dismay. Ted stops the gramophone and begins hurriedly to close it.)

JEAN: Oo, you are in a rotten mood!

FATHER: You go and make your noise somewhere else. It's my opinion that them phonographs ought to be put down by law!

TED (brightly): Look here! It's Friday night and I'm flush. I'll stand treat at the pictures.

JEAN: They've got Fifi Finch in Kissable Ankles at the Scayla.

TED: You, too, Mrs. B.—and Katie.

MOTHER: You are kind.

KATE (leaving her sewing): I'll run and get my things on. (Exit.)

JEAN: I'll wear my new hat. Come and watch me put it on, Ted!

TED: I should shay sho. I'm a connoisseur of ladies' millinery!

(Exeunt Jean and Ted, who carries his gramophone.)

MOTHER (at door): Now you can have a nice quiet evening for your listening, dear. There'll be no one in but Emma.

FATHER (suspiciously): Where's 'Arold, then?

MOTHER: At his night class. Good-bye, dear.

FATHER: Good-bye.

(A short interval while Father listens with a sigh of relief. Then enter Harold, carrying a bundle of books, a copper pot and a hammer.)

HAROLD: Hello—all gone out?

FATHER: To the Pictures. I thought you were at your classes?

HAROLD (sitting at table and arranging books, etc.): I've finished the lectures, so I thought I'd come in and get on with the practical work, like the lecturer said.

FATHER: Practical work! Ho! and what may that be?

HAROLD: I'm making a Christmas present for Ma.

FATHER (only half interested, one ear on the wireless): Ho!

HAROLD (holding up the copper pot): Yes—it's this. I'm beating it out of copper—like they showed us to at the Poly!

(Harold begins to hammer loudly at the pot. Father springs up in fury and creeps towards his unconscious son. Snatching the copper pot from Harold's hands, he crams it over the boy's head and, leaving him gasping and struggling, returns contentedly to listen to the programme.)

CURTAIN.

WHAT I LIKED BEST IN 1929.

Listeners themselves are contributing a specially interesting feature to next week's

CHRISTMAS NUMBER

in the form of extracts from letters giving their idea of the pick of the year's programmes.

Do not miss the Christmas Number!

Next Friday—price 6d.

THE VILLAGE PLAYERS OF ST. HILARY

The Rev. Bernard Walke, Vicar of the Cornish Church of St. Hilary, from which the yearly Nativity Play will be played for the third time on Monday, December 23, describes the daily life of the actors and its influence on their performance.

THREE years ago the B. B. C. made the experiment of broadcasting the Nativity play "Bethlehem" from the Church of St. Hilary. It was doubtful at the time whether the simple piety of the scenes could be conveyed through the wireless, or even whether the words spoken by those untrained voices would be intelligible to listeners.

The play has been broadcast each successive year, and by the thousands of letters that I have received and the crowds of people who continue each year to visit the church, it is evident that the play has certain qualities that make for a wide appeal. Apart from the supreme interest of the story of how God 'for us men and our salvation came down from Heaven,' its value lies in its simplicity and sincerity.

The play is acted in different parts of the church without any scenic effects beyond the gay decorations of Christmas, a bundle of straw strewn on the floor of the belfry, a place for a fire, and some few bits of furniture for the home in the chapel and the Christmas crib where people offer their devotions apart from the play.

The story is of Bethlehem, of angels, and shepherds, and wise men, but the life that is presented is that of today as it is lived in the country all over England.

The words of the shepherd, 'Man's time is set by God who rules the sun; God's time is any time, neither ended or begun,' may be taken as representing the outlook of those who live in the country, whether Shepherds of the Nativity or workers in the fields of today; for them life passes in an ordered procession; they move slowly since God moves slowly, and they know that they cannot hasten the seasons by their activity. In this sense the players are closely related to the life they would represent. The leading shepherd walks twelve to fifteen miles a day across fields, where the young wheat is already springing, delivering letters to farm places along the coast; the ravens, who have their home on Cudden Point, the gulls and the rooks in the fields have heard him as he goes by shouting his part: 'Come on, then, boys, let us go forth across the moor.' His voice and gestures have the fierce sincerity of those who spend their lives in the open.

To countrymen, moors and fields are not empty spaces: every field has a name which often goes back to unknown ages. In Cornwall where Menheirs, or unhewn pillar stones, stand out on the moors, stone circles and strange underground places are found in the fields, cross-roads and field paths are marked by ancient crosses, and where the names upon the gates leading to farm places are older than the Conquest, the people have a greater sense of continuity than those who live in a country where most of the records of the past have been obliterated.

The youth who speaks the Prologue works on a farm called Trevarthian, of which there are records of how in the twelfth century the Lord of the Manor of Trevarthian gave the Church



The Story that never grows stale.
A scene from 'Bethlehem,' a Nativity Play performed every year near the Cornish village of Goldsithney.

of St. Hilary to the Prior of St. Michael's Mount on the condition that the monks should entertain four of his retainers with their horses, greyhounds, and sparrows at Christmas, Easter, and Whitsun. His work differs very little from the work of those who lived on the farm at that time; he is possessed of that slowly-acquired knowledge of the nature and

treatment of the fields on the farm, the ways of cattle, of thatching and hedging, and the building of walls, which has been handed down from generation to generation. He is also possessed of that culture and charm, which is not of art or of learning, but comes from living in close and tender relationship with the fields in which he works, and the cattle he tends.

The deep-voiced shepherd is an underground man, who works in a mine beneath Godolphin Hill, an inheritor of a tradition almost as ancient as agriculture. The mother of the family sits at home and listens to the tales of the children and greets strangers who call at the cottage with that quiet dignity common to country people.

The shepherd's boy and the little girl who clutches the toy lamb and asks her mother 'Why God made this world so cold and cruel,' are well aware of that tenderness of young things, for they have looked into nests and seen the young birds without any feathers and brought up lambs by hand whose mothers have died.

All these people are part of a great tradition which, notwithstanding the invasion of the country by people from the towns and the changes that have taken place in the country itself, is still active and gives a sense of value and dignity to the lives of country people.

Such a life must seem very remote to those who live and work in towns, but in reality it is not so very far away; cities as we know them are modern inventions, and a few generations ago the ancestors of those who live and work in them were dwellers in the country and engaged in the same kind of life as the people of St. Hilary. Thus the play may quite possibly evoke some inherited memory in listeners whose lives and occupations are far removed from such scenes.

Another factor in the play is the little Home near the church for London children who, for some reason or other, have no homes of their own. These children are a great link with St. Hilary and listeners to the play; many of them have visited the Home and become friends of the children; a great many more have most kindly sent us donations, without which it would have been impossible to carry on the work.

But this is not all: on Christmas night the players will be at the midnight Mass, the bells will ring while the Gloria in Excelsis is sung, and when the Mass is ended they will all come tramping up and kneel round the crib and say their prayers just as they do in the play. This is the secret of the play. The players are actors playing a part, but their audience is the Holy Child and His Mother and all the company of Heaven.



WHAT THE OTHER LISTENER THINKS.

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

A WOBBLELESS EVENING.

THANK you so much for giving prominence by George Morrow's inimitable pencil to the excellent letter of Mr. John Percival, who suggests an evening once a week for vocalists guaranteed to sing without 'the ghastly, disturbing, unnerving vibrato habit affected by nine-tenths of the singers employed by the B.B.C.' Complaints about the programmes are mostly carping and quite unreasonable, and I have so much respect for the ideas of, and gratitude for the music from, the B.B.C. that I feel with Mr. Percival very loth to complain. It would be easier to leave it alone and be content like others to cut out all vocal items (apart from speech, of course), but it seems such a pity that this wide field of beautiful music, including concerted pieces, should be spoilt and therefore shunned because of the disease that is in it.—*Philip T. Gilchrist, Sunderland Point, near Lancaster.*

FORGOTTEN SO SOON.

YOUR correspondent, Mr. Vickery, writes in *The Radio Times* that *Journey's End* leaves in one's mind no animosity 'nothing but regrets of past action.' Regret for what?—for our country's response to the call of duty? for the unparalleled heroism and endurance of our men through those four ghastly years? for our standing by Belgium?—or, for fighting for our very existence? O ye gods! how soon, how very soon, we have forgotten (at the time the men all said we would have forgotten in ten years). For myself, both seeing and hearing *Journey's End* just brings it all back—what they were and what they did, and I am filled afresh with wonder and grief and pride.—*Scottish Listener.*

NEGLECTED COMPOSERS.

As a lover of music (medium brow) I have to thank the B.B.C. for the extent and variety of the music they dispense, but although composers of all periods are included in their programmes, there is still one period they seem to ignore, viz. the middle of the nineteenth century, and the composers embrace, roughly, Rossini, Donizetti, Meyerbeer, Auber, and our own Balfe and Wallace, etc. In particular, might I recommend Meyerbeer's 'Dinorah' and Herold's 'Zampa' as worth doing?—*H. E. Walker, 40, Grange Road, Chiswick.*

A LISTENER'S THANKS.

I am nearly eighty-two years of age, and very deaf, but I should like to say that I spent a very pleasant and profitable time on a recent Sunday evening, listening to the service from the London Studio when Dr. Sharp gave the address and the choir sang so well. I was able to follow the service better than I have done since we have had the wireless. Dr. Sharp should be a model for all engaged in the good work.—*Henry E. Cooper, 'Aona', Etmymore Road, Sedgley, Staffs.*

HINDEMITH.

THE Hindemith Concerto broadcast from the Queen's Hall was most realistic. One could almost see the blackbeetles scudding across the kitchen floor, with the cat after them.—*B. Crusher.*

FOREIGN LANGUAGES.

MAY I say how thoroughly I agree with the letter of 'R.G.G.' as to the meagreness of the foreign language lessons or readings? I should like to expand that a little. There are two subjects which are pre-eminently suitable to wireless in that they require the living sound for proper appreciation—music and foreign languages; music must be heard to be appreciated and a foreign language can only be properly learned from the living voice. We have an ample supply of excellent music, but, alas! this cannot be said of foreign languages. A perusal of *World-Radio* shows that many foreign stations have quite good courses in foreign languages. In one week I note, for example—Berlin, five lessons; Brussels, eight lessons; Milan or Turin, two; Stockholm, three; Copenhagen, two. But to outdo all come Hilversum or Huizen with nine between them; the Dutchman can have three English lessons, two of Esperanto and one each in French, German, Spanish, Italian in a week.—*Chas. F. Falkner, 173, Tulse Hill, S.W.2.*

THE TIRED WORKING MAN.

THE 'poor, tired, working man' wants kicking very hard until he wakes up. He can hardly expect us to have all the excesses of negroid pathology unloaded upon us on his account.—*A Working Man Who Is Not Tired.*

DO VEGETARIANS EAT SHRIMPS?

THIS morning at 10.45 listening to some recipes for vegetarian dishes being broadcast, I discovered that 'shrimps' were one of the ingredients! It is a pity this was not censored



in time, as such a discovery must have been a great shock to the thousands of non-flesh-eaters now living in England. If only the careless and indifferent would simply remember that vegetarians abjure the three F's, 'fish', 'flesh' and 'fowl' it would save a great deal of misunderstanding.—*F. R., Golders Green.*

THE MUSIC HALL CHAIRMAN.

YOUR correspondent, Mr. James Edge, of Herne Hill, is undoubtedly right in his assertion as to the Chairman of the Old South London Music Hall in London Road, Southwark, S.E. I well remember him presiding, and I believe he figured in the programme as 'Baron Courtenay,' but everybody called him 'Old Bob,' and, as Mr. Edge states, he duly announced every turn by rising and emphasizing his announcement by



several raps with his hammer on the table before him. Indeed, he was only one of many that I can recall in the early nineties. One genial Chairman that comes to my mind was Mr. Sam Sutton, at Deacon's Music Hall, Clerkenwell, then almost adjoining Sadler's Well Theatre, but swept away in the subsequent development of Rosebery Avenue and one of the most orderly halls of its kind.—*A. Anderson, 107, West Street, Harrow.*

THE OLD TIME ARTISTS.

I QUITE agree with Mr. Hal Vicke (in your issue of November 8) with reference to Mr. Ridgeway's conception of 'Old Time Vaudeville.' It was nothing less than a libel on such artists as Jenny Hill, Bessie Bonehill, Katie Lawrence, Bessie Bellwood, Polly Randall, Jolly John Nash, Arthur Lloyd, Fred Albert, Pat Feeny, Billy Randall, Fred Foster, Arthur Roberts, George Leybourne, Charles Godfrey, Tommy Barrett, Harry Randall, James Fawn, and all the old time performers. In your issue of November 22 Mr. James Edge states that Mr. Vicke should say the chairman was imaginary, that is not true, according to the way I read his letter he (the Chairman) would have been dismissed for being so illiterate; the remarks about the Old South London Music Hall and a man called 'Old Bob'—I presume he means Bob Courtney (better known as Baron Courtenay), who was an able and respected Chairman. It has been my pleasure to know nearly all the old-time Chairmen from the time of Gus Leach and John Reed, and I have always found them men of intellect, not the portrayal of Mr. Ridgeway.—*Dick Lewis, 106, Harcourt Ave., Manor Park, E.12.*

ODE TO GROUSERS.

WHAT'S the good of grouching when the programme doesn't suit?
Switch your set off!
You Grouchers bore us stiff with your letters for this page. The B.B.C. gives items to please folk with numerous tastes; So if you find one doleful or intolerable high-brow—
Switch it off!

This page should be a page
Of Praise—
Not Grouchers by the score.
For every Grouse there ought to be
A Fine—
Ten Pounds or more!

Now, my Expert Grouser, don't listen in tonight—
Switch your set off!
There's a talk by Walford Davies, and a play from 5GB, A topping Symphony Concert, and Vaudeville as well.
There's nothing to suit you so the best thing you can do is
Switch your set off!
A. Ron Smith.

BACH'S FRENCH SUITES.

I AM neither highbrow nor lowbrow, but Mr. Victor Hely Hutchinson deserves a well-earned vote of thanks for his splendid interpretation of Bach's French Suites.—*Kenneth Harper, 43, Courthill Ave., Cathcart, Glasgow.*

SWITCH OFF THE WINDBAGS.

IS it not time that someone possessing authority should be in the Studio to see that those privileged to broadcast do not abuse their opportunity by infringing on the time allotted for the next item? Last evening we had to listen to a boring rigmarole of a semi-preaching style from 9.30 to 9.44 (radio time) which we could not switch off because at 9.35 something really worth listening to was due to commence. The best contributors to talks on subjects of interest do keep time—something ~~should~~ be done to switch off the windbags who apparently once started cannot stop. I am sure I am voicing the feelings of thousands. The B.B.C. must insist upon time being kept.—*H. Maidment, The Crown Inn, Amersham*

'TO ALL, TO EACH, A FAIR GOOD-NIGHT'.

PROBABLY many listeners who were lucky enough to hear our beloved announcer 'ring down the curtain' on November 18 with the above quotation, would be interested in the entire couplet from Scott's 'Marmion' (L'envoi), which runs as follows:—

'To all, to each, a fair good-night
And pleasing dreams to slumbers light!

Our announcers are certainly to be congratulated upon the variety of ways they have discovered of bidding us good-night. Personally, I think it is a particularly happy idea on the part of our friends, to coin their own individual expression, and for their colleagues to recognize so conscientiously the law of copyright! Well, no matter whether it be 'To all, to each,' or the earnest 'Good Rest'; the merry 'Sleep Well'; or the dear old 'Goodnight Everybody, Goodnight,' it is always a perfect ending to our day. And so, Mr. Announcer, with Shakespeare, I would say: 'Goodnight, goodnight! parting is such sweet sorrow, That I shall say goodnight till it be morrow.'—*One Who Always Stays Awake.*

FROM THE ANNOUNCER ABOLISHER.

WITH reference to F. A. Seale's letter in today's issue of *The Radio Times*. She states:—

'The Announcers are part of the programme and sometimes the very best part. Since the war one seldom sees or hears a gentleman, so it is a great treat to hear them. Besides their tedious job keeps them occupied all day.'

You may remember my suggestion was that one of your staff could do what little announcing there was (in turns, of course.) Therefore, F. A. Seale's insinuation is that your staff are not gentlemen. If she wishes to hear one, the people who give the interminable talks are practically all gentlemen. Finally, on what grounds does she base her assertion that their jobs keep the Announcers occupied all day? For instance, what do they do when they have spoken their little piece at the commencement of a two-hours' concert?—*M. W., Winchester.*

THOUGHTS ON YORKSHIRE PUDDING AND HADDOCKS.

PERSONALLY, I could dispense with many of the household talks. It seems a pity you should follow the newspapers and encourage housekeeping tyros—at least, it seems so to many. What Southerner, let alone a Yorkshire woman, would put baking-powder into a real Yorkshire pudding? Even Mr. Priestley knows better, judging by that delightful book, 'The Good Companions!' What sort of glue-like substance would a pudding made of four tablespoonsful of arrowroot to a pint of milk be like? The use of milk in cakes, etc., instead of water, is to be deprecated. Our Christmas puddings were kept a year, but neither suet, milk, or eggs were cooked previous to incorporation with the other ingredients—nor were the puddings boiled on the following day again. Why boil smoked haddock? It makes it hard.—*A Convert to Wireless.*

WRIT SARCASTIC.

I AGREE with Mr. Free. We are unlikely to be educated by listening to other people's opinions, and certainly learn nothing from reading his.—*E. G. A. S. N., Newport, I. of W.*

THE LOUD GUFFAW AND THE QUIET CRY.

BRavo Major Grierson and your wavelenght for rubbish! But the B.B.C. has three powerful stations that can be heard throughout the land. Let the first give us the jazz and the loud guffaw, and the noise and the good time and cheerio and hurrah! Let the second give us the Old Familiar Tune, and the perfectly safe and Love's Young Dream and a Good Quiet Cry and the Light Orchestral Concert and the 'Songs Mother used to sing.' Let the third give us the architectural, the severe, the constructed music of the great classics and let us hear, too, the music that may become the classics of our grandsons. Then almost everyone would have something to suit them, except the very, very disgruntled.—*Still Hoping, Whitley, Surrey.*

A WAVE LENGTH FOR TRASH.

As a lover of light music, dance music, Johann Strauss, etc., which I presume come under Major Grierson's heading of 'trash,' I would like to protest against his selfish and intolerant attitude. His suggestion for another wavelenght is, of course, absurd. The fairest thing is to give us fifty-fifty programmes—half 'real music' so people like Major Grierson can enjoy their



great heritage' and half 'trash' for the human sector of listeners which the B.B.C. does, and I don't think we can ask for anything better. If Major Grierson wants more than this, he should buy a gramophone and then he could listen to the great masters all day, until somebody smashed the thing!—*G. E. Allen (Miss), 180, Holland Road, West Kensington.*

ALL THINGS CONSIDERED

Matthew Quinney looks
at American Radio

PROBABLY there are few of us who do not occasionally feel disposed to turn up our nose at the fare provided by Savoy Hill. In most cases the trouble is not serious. I have usually found that a little attention to diet, a brisk walk, or a change in the weather, will make the programmes first rate. If these simple remedies fail, I study a batch of New York Radio programmes.

I have just been looking through the radio section of a recent issue of a New York journal and trying to put myself in the place of the Ordinary Listener in the U.S.A.

First, I am struck by the example New York sets us in the matter of getting a move on betimes. Our English broadcasting doesn't begin until 10.15. Sluggards! Long before that well-aired hour, the rarer ether of the Land of Freedom is humming with activity. At 6.45 several of the New York stations send out physical exercises for fifteen minutes, following with a second dose from 7.20 to 7.45. This means that at an hour when most of us are barely awake. Mr. and Mrs. George F. Babbitt and all the little Babbitts have breathed deeply, touched their toes, contracted their abdominal muscles, rotated their dorsal fins, and done the rest of the daily dozens of contortions that ensure a Sense of Well-being and Poise.

Nor are the spiritual and psychological sides overlooked. At 7.45 the Babbitt family, having finished their second relay of exercises, are allowed fifteen minutes to dress (or recover). At 8.0 the young Babbitts are ready for 'Children's Program.' At 8.15 come 'Morning Devotions: Cheerio'; and thereafter until midnight there's something for everybody. (But not very much for me.)

The note of brightness so aggressively struck by these exercises and by the devotional Cheerio! is common to most of the stations. WMBA, for example, opens up at 8.0 with 'Musical Clock: Happiness Road'; WJZ and several others start regularly at 7.30 with 'Rise and Shine'; WABC begins at 8.0 with 'Reveille'; WBMS, at the same hour, turns on what it calls an 'Eye-Opener'; and (such is the determination that we shall be bright) WPCB at 9.0 releases 'Finkenberg Gloom-Chasers,' followed three-quarters of an hour later by the 'Finkenberg Entertainers.' Is there still a touch of depression left? To be on the safe side, and in case the Finkenbergian efforts have not been conclusive, at 10.10 we have 'Gloom-Chasers: Grocers' Program.' The connection is obscure. Is this feature (which lasts for sixty-five minutes) a bright show put up for advertising purposes by some firm of grocers? Or is it just a special attempt to chase the gloom from grocers in general? If the latter, it should have come earlier, for at 10.10 a grocer should be far too busy grocing to be gloomy.

'Gloom-chasing' seems to be one of the national industries. WABC, for example, in its Monday programme had a special brand from 10.0 to 10.30. 'Monday Gloom-Chasers.' (What a name for a cocktail of special potency!) WAAM is among the most sickeningly cheerful of stations. From 7.0 to 8.0 is 'Sunrise Hour'; at 8.0 comes 'Uncle Zeke' (whose very name is like a dig in

the ribs); 'Uncle' and a 'Shoppers' Guide' keeps things going until 10.0, at which juncture there starts a 'Happy Hour.'

Doesn't all this early morning blurb about 'happiness' mark one of the basic differences between England and America? I can imagine Savoy Hill sending out musical accompaniments to early morning exercises—indeed, I think it would be a popular and useful move; but we may be sure there would be no revolting talk about Eye-Opening, or Rising and Shining, and, least of all are we likely to find any reference to Gloom-Chasing. As stations stir folk up in the morning, so do some of them soothe their patrons later. Thus, it is natural that the afternoon should find Mrs. Babbitt

may be. This outbreak is the more regrettable from the fact that, as it occurs on a Saturday night, the godless patrons of this station were dancing, gloom-chasing, and testing coffee until 2.0 on the blessed Sawbath.

Health is not overlooked. Daily there are 'Health Talks,' sometimes vaguely announced, at other times referring frankly to skin, teeth, and hair. I thought I had even come across a special class for the higher development of the gums. I may be right, of course, but on second thoughts I am inclined to put it down to the printer. Probably the reference ought to be, not 'Gum Class,' but 'Gym Class,' especially as it takes place at 6.45 a.m.

The reader may wonder what happens on Sunday. Again New York shows London the way. Many of the stations make a start at 8.0 or 8.30, with or without some sort of religious service. On the whole, however, the programmes are pretty much like those of the rest of the week. WBBC and WCGU even open at 9.0 a.m. with an hour's Dancing School, followed by half an hour of the 'Radio Boys,' then switching over to a Baptist Temple. Many of the stations take no notice of Sunday; others take a little bit too much. Thus WQAO (New York) starts at midday with an hour and a half of services, then shuts down until 3.0, when occurs what is called 'Inspiration Hour.' There is then nothing doing again until 7.30 to 9.30, when there are more services. Another New York station, WPCB, makes the best of both worlds by starting at 9.0 with 'Finkenberg Gloom-Chasers'; 9.30, 'Woman's Program'; 9.45, 'Finkenberg Entertainers'; 10.0, 'Household Talks: Gloom-Chasers'; 11.0, Christian Science Services; and carries on with this kind of sandwich until it ends the day with Negro Spirituals.

It is pleasant to lay these medleys aside and turn to our own B.B.C. programmes, with their mixture, mainly of good stuff of all kinds. The nauseating mixture of 'uplift,' cheap sentiment, and even cheaper jocosity that marks the wireless fare of America reads like a kind of nightmare. Even my hasty survey of those columns of programmes has left me so obsessed with certain of their worst and most frequently recurring features that if during the next twenty-four hours you should

ask me if I will have one, I shall probably reply: 'Thanks, I don't mind if I do. Mine's a Gloom-Chaser!'

Matthew Quinney



B.B.C. OFFICIALS AS OUR ARTIST SEES THEM.
'The Director of Education.'

spent after her strenuous cheerfulness of the morning. So, at 4.30, certain stations send a half-hour of 'Restful Afternoon Music.' From 11.15 till midnight WJZ soothes the Babbitts with 'Slumber Music'; other stations prefer to call this part of the programme 'Moonbeams,' the natural sequel to the 'Sunrise' with which they began. WABC, however, full of 'uplift' to the bitter end, sends out at midnight the correct time, and then insists on 'Midnight Reveries.'

One lamentable exception to this easing up at the close of a perfect day is shown by WMRJ Here, it appears, folk are still full of beans, perhaps because this station sends out no call to Rise and Shine at 7.0 a.m. Anyway, at midnight a solid hour is given to 'Gloom-Chasers'; at 1.0 dance music begins; and at 2.0 there are 'Coffee-Testers'—whatever they

THREE 'BEST-SELLERS.'

J. B. Priestley wrote 'Good Companions,'
Richard Hughes wrote 'A High Wind in
Jamaica,' Compton Mackenzie wrote
'Gallipoli Memories.'

All these have written for our Christmas
Number.

CHRISTMAS-LAND

ROBIN HEY on Germany, the country of fairy-tales, carved houses, and singing wood-cutters in the forests.

WE speak of Germany as if it were a single country, in the sense that England is a single country, or Spain, or even France. Whereas, of course, it is many countries unified by a common spirit. In the north, the grey Baltic colours it; in the south, the blue-green slopes of the pines. West, the predominating colour is the smoky skies of the *Ruhgebiet*; east, the country merges into the silver-birch landscape of Poland.

One bond, however, serves to unite these diversities: a zealous adoration of *der Vaterland*. Few nations have as passionate a love for their country (by which I mean the landscape itself, as well as the history that is bound up with it) as the Germans. Homeland—*die Schöne Heimat*—is a word that springs to a German's lips on the slightest provocation. It reveals a deep consciousness of the beauty of the land wherein the German lot has fallen.

The Frenchman prefers the sophistication of his towns to all the beauty of his poplar-threaded countryside. The Englishman indulges his love of the country to the extent of a week-end cottage. And the Spaniard takes his countryside more or less for granted. But the German pours into the country on every possible occasion, admiring it, singing about it, learning every inch of it. I have stayed in towns where, to sleep in a room overlooking the road to the railway station, is to be awakened on a Sunday

back into days far removed from the hurry and glitter of to-day. The best time to see them, of course, is on the occasion of some festival—as when, on May morning, the villagers file out of the church, following the priest as he goes forth to bless the coming crops. Then, in this Freiburg of which I have written, early in the morning you may see the town flocking with folk in from the hills; women who have cycled for miles, bright streamers flying from their tiny straw hats, their gay stomachers shining in the sun, while they smooth down their embroidered aprons as they pedal along; and men swinging through the streets to the cathedral, their twinkling eyes hidden under the wide brim of their black hats, and their short coats flapping open to show the flower-sewn waistcoats beneath.

Or perhaps it is a wedding. By Ripoldsau, in the mid-forest, I have followed a wedding procession five kilometres through the hills to the church. The band; the bride and the bridesmaids, with headgear of shining beads (like nothing so much as fantastic wedding-cakes); the soberly clad bridegroom and his

'Germany'—the next National Programme—will be broadcast on Thursday next at 9.35 p.m.

morning (even before the dawn) by the ceaseless tramp of an army of feet beneath the window—men and women all making for the country.

Now for me there is one part of Germany where, above all others, this fine spirit most easily shows itself. I mean the Black Forest. There, in the people and in the place, I somehow find it more possible to grasp what Germany means and what the German stands for in this intensely variegated world.

That Germany is dotted all over with castles and cathedrals of rare architectural dignity is one of the few facts that every Englishman knows of that country. Well, there are grander cathedrals than that of Freiburg, whose laced, red-stone spire pricks the green hills of the Black Forest; and I know of far finer castles than the sad ruin which looks down upon the gay *Münsterplatz* there; but I know of no city—not even old Nürnberg itself—that enshrines so completely its rich German ancestry nor any that shows the visitor so splendidly how the bright heritage of the past, in Germany, has never been trampled on and scorned.

For Germany is constantly reminding one, particularly in the country, of its past—and especially of its mediæval past. The remotest farms, perched on the highest ledges of the hills, are fitted with electric light, and connected with the towns by telephone; and twentieth-century amenities abound in the most unlikely places; but for all that, wherever you turn, something will serve to remind you that the present is only a link in a long chain stretching back into the past. See how it is, for instance, in the matter of clothes. A day and half's journey from London will take you into the heart of the *Schwarzwald*, but the costumes you will find worn there—worn, too, with a quite unselfconscious ease—will carry you

relatives, all in their shiningest best—shawls and streamers and waistcoats that have often been handed down through generations; and, in front of all, two tiny pine-tree-tops, decorated with the spun-white of eggs and prinked with red berries and borne by two boys.

See how it is, too, with the houses. The *Schwarzwaldhaus*, with its glinting roofs of grey pine-tiles, its carved verandahs, its gardens, its bunches of golden maize hung under the eaves to dry, and its bright red eiderdowns hung from the windows to air—like the petals of some giant geranium—has been made familiar to us all in our illustrated nursery editions of Grimm's fairy-tales. In them we see how the mediæval German farmer (craftsman as well as farmer) built with a nice eye on the beauty of true utility.

And out in the woods and fields it is the same tale of continuing centuries, the same tale of a rich past living vividly on into the present. On the hill-slopes the herds sit within sound of the protecting tinkle of the cow-bells. The ripe ears of the corn are still laid under the ancient sickle. The fields themselves, more often than not, are still worked in the old three-field system. And out in the forests where, between the tall boles of the pine trees, the sunlight falls in warm yellow shafts, still the wood-cutter plies his craft in the same immemorial fashion, barking the logs with the old cunning, sliding the trimmed trunks down the steep clearings as in days far back.

Perhaps it is the season of Christmas, however, that reveals most gloriously how tenacious

Germany is of her storied past. Here, in England, much as we may try to cheat ourselves about it, the spirit of Christmas lives more in our books than in our lives; but in Germany where, despite all the inroads of sophistication, the people are still not afraid of being sentimental, there is no need to turn to literature to recapture the spirit of this best festival of all the year.

The ritual of Christmas, in Germany, begins on Christmas Eve. Then you will see the market, clustering under the church, busier even than usual, its booths filled with dainties, its stalls heaped with great piles of Christmas trees—the tops of *Tannenbäume* cut in the forest beyond the town—and leisurely hordes of chattering people everywhere. Darkness comes and the throng disperses; but many, before they go home, will enter the church to pray or to sit awhile under the shadowy nave—the spirit of the festival already alight in their simple hearts.

Then let us look into one of the homes. In a room where no one may enter until permission is given, stands the *Christbaum*. The master of the house is busy lighting it; the candles reveal the tinsel and the gauds; and on the very



SOUTHERN GERMANY AT CHRISTMAS-TIME.

A gaily-carved farm-house under the shadow of the snow-covered Alps.

tip stands a silver-dusted angel, the Star of Peace in her hands. The signal is given and the family enters. *Vater* reads from the Bible the story that never stales. There are carols; and afterwards, the giving of presents from the heap under the lighted tree. And then, as the candles burn low, comes the most dramatic moment of all. One by one the flames have guttered out, singeing the scented pine-needles as they die. In the hush everyone watches. Now there are only a few candles burning; now there is only one; and deeper the shadows grow and lovelier, from the pine-branches below, the wavering spears thrust fantastically out far over the walls. In that moment, a Pagan and a Christian adoration mingle in those German hearts.

Yes, Germany is the most sentimental of all countries that I know. Perhaps it is because, at heart, its people are the simplest. For true sentiment is a proper obedience to our most native feelings. Such an abandonment is rarely met with today, because, more and more, men grow afraid to trust their emotions. Yet it is just this trust that makes Germany what she is, a country still mightily true to its ancient heritage, a country where poetry still lives in everyday life.

SAMUEL PEPYS, LISTENER

By R. M. Freeman

Nov. 19.—This night at the Club a great argument concerning Wireless, whether it have been, in good truth, a friend and not rather an enemy to the advancement of musick among us. Brought on by Mr. Wix, who, while he allows it some merits for fetching to our eares much good musick that sh^d otherwise never reach them, do maintain these to be overballanced by the demerits—to wit its having changed us all into mere listeners of musick, instead of practisers of it; in particular, the rising generatioun that have, for the most part, now given up learning musick altogether, and placing sole dependence on gramophones and wireless, unable themselves to spell out even the simplest pieces on the piano. Whereby, says he, do miss that inner understanding of the art, which comes of practice onelic. Hereupon Col^l Mapperley to make us all laugh by most vehemently praising God for this—meaning piano-practising's being snuffed out; he having 4 daughters that, upp to a few years since, were all most persistent piano-practisers and (using his own words) neare drove him dotty by their eternall practisings of exercises, scales, arpeggios and other maddening tiddlety-tumtety devilties; but now, thanks to gramophones and broadcasting, hath a most blessed peace from these, by comparison with which even 'Sonnie Boy' or 'Ole Man River' be very balm in Gilead to his tortured eares.

Herein, from sad recollectiouns of Pall when she learnt musick, did confess full sympathy with the Col^l. Went on, moreover, to answer Wix that the mass of old-time piano-practisers, especially she-practisers, were mere slaves to the piano, with noe musick in them, and did but practise it because they were made to. So if wireless have choaked them off it, this is the greatest possible kindness both to them and to us. Whereas, in respect of the true musickal practisers, Wireless, so far from choaking them off practising, do but inspire and aid them to practise yet more knowledgeably. Hence may be likened to lawn-sand, that do kill the dandyliions and the plaintains, but encourages the grass. Which, for all myself having made it, methinks a good image.

Nov. 20.—A fair sunny day after the late rains. Foaming Squillinger, he bids me golping to Selsdon, having, says he, Hannah with them, and she and Madam w^d fain join us in mixt 4some. Whereto I agreeing, presently we away in the Bentley, Hannah in front with Squillinger, Madam behind with me. A most narrow squeke we had, just this side Sanderstedd Hill, by a little fool of a Sealyham that runs out of a gate; whereby Squillinger, swerving to clear it, has our neare wheels on to the footway and onelic to miss the wall, a most forbidding flint wall, by about 1 inch. As it is, all but oversets us, throwing Madam upon me, and in her suddein panick

clings round my neck for a moment most desperately. Which I bore contentably enough, being still personable for her yeares and the feel of her beating heart against me not ill-pleasing. But Lord! How I wisht it had been Hannah! Playing round, Squillinger do still keep Hannah, leaving Madam to me; which is, I suppose, the modish thing, not to partner husbands with wives. Nevertheless, cannot but think his marked mashings of Hannah be very base dealing in a married man, and pray from my heart that no mischief come of it.

Nov. 21.—My wife a-bed this day of a snuffley rheum. So carried the portable sett up to her that she may divert herself therewith. This shall, I believe, make her better diversioun than my company; moreover cannot give the portable sett her snuffles as she might do me.

Nov. 22.—Comes M^{rs}. Pyc the gray lady to tapp me for mine annual donatioun (5s.) to Sunday-school prize-giving. Lacking silver, I handed her ros., meaning to ask change, but is quick to jump in first with grateful thanks for mine encreased generosity. So, albeit seeing clearly enough through her purposefull mistake, sooner than the unpleasantness of withstanding madam herein, I did let her goe. But to resolve I will have a warier eye in future to gray ladies and all other such notoriously unconscionable tapsters.

CHRISTMAS PROGRAMMES AND CHRISTMAS READING

The following Authors and Broadcasters contribute to the Christmas Number of 'The Radio Times,' on Sale next Friday, December 20, price 6d.

J. B. PRIESTLEY

The author of 'The Good Companions,' 'best seller' of 1929, tells the story of a Yorkshire Christmas in the neighbourhood of Bruddersford, the town made famous in his novel.

REBECCA WEST

Rebecca West enjoys one of the most remarkable literary reputations of the day. Her Christmas article is as witty and provocative as are all her too occasional writings.

HAROLD NICOLSON

We know Mr. Nicolson as novelist, biographer and author of 'Some People.' His essay in the Christmas Number is one of the best things he has yet given us.

PETER WARLOCK

A Christmas Number would not be complete without a Carol. Our Carol has been composed by Peter Warlock, one of the most brilliant of our younger musicians.

L. C. CROCOMBE

We venerate Mr. Crocombe as the very first editor of *The Radio Times*. He contributes characteristic reminiscences of the 'Orange Box Age' of broadcasting.

A. J. ALAN

It is almost literally easier to draw blood from a stone than to persuade 'A. J. A.' to write down a story. But we have done it! His story is entitled 'The Tale of Four Cocktails.'

G. G. COULTON

One of the year's most popular series of talks was given by Dr. Coulton. He knows all about the Middle Ages—and here writes delightfully about Christmas in merrie England.

R. M. FREEMAN

Those who follow the adventures of the now famous 'Samuel Pepys, Listener,' will rejoice to learn that a page-length Christmas excerpt from the Diary appears in next week's issue.

HUMBERT WOLFE

Last Christmas we had the pleasure of publishing 'Christmas Trees,' a poem by Humbert Wolfe. Mr. Wolfe has again contributed to our Christmas Number.

FRANK KENDON

Frank Kendon has contributed in 1929 several outstanding articles to our columns. The Christmas Number sees him in another capacity as a poet of distinction.

DENIS MACKAIL

In 'Not Once a Year,' Denis Mackail gives us a story of humorous charm, such as we expect from the author of 'Hugo the Sleuth' and 'The Flower Show.'

COMPTON MACKENZIE

Compton Mackenzie, in his studies of London, has been compared with Charles Dickens. His Christmas Story, 'The Fairy God-daughter,' has the true 'Dickensian' touch.

HARRY GRAHAM

Listeners tell us how much they enjoy Captain Graham's light verses in *The Radio Times*. This time he has written an authoritative article on 'How to Pick Mistletoe.'

RICHARD HUGHES

With 'A High Wind in Jamaica,' Richard Hughes rivals J. B. Priestley as the year's most successful writer. His fairy tale in the Christmas Number will enchant young and old.

TOMMY HANDLEY

Author as well as comedian, Tommy Handley writes all the material which he broadcasts. He also writes for *The Radio Times*. (See his amusing article in next week's issue.)

EIGHT - PAGE SUPPLEMENT OF PICTURES OF BROADCASTING

A special feature of the Christmas Number is an eight-page photogravure supplement of Etchings of Broadcasting Subjects by artists of the younger school, including Randolph Schwabe, Ian Strang, Bayliss Allen, Michael Ross, Sybil Andrews, Rosa Hope and J. B. Saoter.

The Christmas Number (on sale Friday, December 20, price 6d.) is illustrated throughout by Hagedorn, Arthur Watts, Eric Fraser, Rex Whistler, John Austen, Patrick Bellew, Fouet, F. W. Purvis, Illingworth, George Morrow, Bert Thomas, Oldham, Althea Willoughby, etc., etc.

TWO EVENINGS ON ENCHANTED GROUND

W. R. Anderson tells the story of the Fairy Opera *Konigskinder* (Royal Children) by Humperdinck, which is to be broadcast on Monday (5GB) and Wednesday evenings.

IF Humperdinck could come back to us he would, without doubt, be a beloved Children's Hour Uncle, one who would tell the youngsters glorious fairy tales about witches and lovely enchanted princesses, and who could, on occasion, play uncle to the grown-ups, too, yarning of the grand days at Bayreuth, half a century ago now, when he was Wagner's adjutant, and helped the great man to stage *Parsifal*; tales, too, of his travels in Italy, France, and Spain, as prizeman of the German academies. We should find him a genial, ever-young uncle, and a clever fellow, too, for did he not achieve the fine feat of learning all that Wagner had to teach, and yet writing music of his own that was not Wagner-and-water?—a feat that very few men of his time could equal. We all know and hold in affection *Hansel and Gretel*, and, like the children after a good story, have wanted more. Now we have the chance to spend another evening in Humperdinck's friendly company—a chance too good to miss.

and, like the children after a good story, have wanted more. Now we have the chance to spend another evening in Humperdinck's friendly company—a chance too good to miss.

ACT I.

We find at once how much better it is sometimes to listen by wireless and use our imagination, for Humperdinck asks not only for the easily-provided woodland glade and witch's hut, but for a live tom-cat, a raven, twelve wild geese, and a turtle-dove to fly cooing out of its nest. This is worse than Wagner's beasts. Pity the poor stage-manager! Another benefit of fireside opera-going lies here: the goose-girl on the stage, being a *prima donna*, would probably look like one. Tonight we can picture her for ourselves, from the singer's vocal suggestions.

The prelude to the first act is entitled *The King's Son*, so we get a good idea of the hero straight away. Note the opening phrase: we shall hear it the moment the youth appears.

We are to know that the witch (*contralto*) has cast a spell upon a maiden (*soprano*), whom she has made to work for her, tending her geese. The poor girl is often beaten, and lives in unhappy loneliness in the witch's darksome hut in the woods. We hear the witch finding fault with her, and grumbling because she prefers the sun and air to the dank depths of the forest and the stark peaks where evil is plotted. Yet the goose-girl must seek a little happiness among her flowers, if she cannot go into the world. She asks the witch about herself (she one day saw her face in the well, and knew it was beautiful). The witch only scolds, and sets her to kneading bread, into which a spell is to be worked. She won't get away, the old harridan tells her.

The maiden opens her heart to the lime-tree in wistfulness ['O lovely linden'—note the sad little chromatic droop, which recurs at 'Ah, now I'm loane']. She admires herself in the water. You can almost guess what happens now—the king's son (*tenor*) appears, the music giving us a hint beforehand of his adventurous horn-theme. He has 'big, burning eyes.' In the notes of the introduction, he bids her 'Goodday,' and they have a talk together. He muses on her beauty ['Are you as lovely as you seem?'—this and 'A boy like me,' with 'Wilt thou go Maying?'] contain some of his most characteristic music. Note the theme at her 'The wind! It has blown my wreath away.' We

shall hear the strain more than once again]. She asks what is a king, and if he is one. They like each other, and she starts to run off with him, but to her dismay the witch's spell holds her fast. The lad thinks her heart has failed her; he rushes away, leaving her weeping for her lost chance of happiness.

The witch comes back and hears that her captive has seen a man. She is in the midst of storming with rage when a new voice is heard—that of a fiddler (*baritone*) playing and singing a gay nonsense-song ['Three fools went out']. He is leading a wood-cutter (*bass*) and a broom-maker (*tenor*) in search of a king for the people of Hellabrunn. Of these ambassadors, two are inclined to fear and kow-tow to the witch, but the fiddler is a better fellow, and faces her boldly, with the demand that she tell them where they shall find a king. She answers cryptically that they will know tomorrow, at the feast-day, for whoever is the first to enter the town, whatever he may look like, will be the king. The timid pair clear off, but the fiddler stays. He has determined to set free the goose-girl. He calls to her to help him find the king's son. But the witch tries to put a spoke in his wheel ['The king's own son']. The fiddler sticks to it: he assures the maiden that her father and mother were royal—he knew them well. She is breathless with delight at the news ['My shame now is over']. Her faith frees her from the evil power, and she flees followed by the witch's curses.

ACT II.

The prelude, in youthful freshness, suggests the feast-day at Hellabrunn, and the dancing joy of the children. We are in the public square. A stable-maid (*contralto*) and an innkeeper's daughter (*mezzo-soprano*) are chattering and quarrelling. The king's son appears, and tells the innkeeper's daughter that he is sad. She knows no cure better than good food—or else a little love, a little kiss. He dreams only of his lovely mountain maid. The town puss shows her claws, before leaving him in disgust. He muses alone ['O it is hard to beg'], and his courage flags, to be roused again as he finds the torn fragments of the wreath the goose-girl wore—fragments which he had treasured but almost forgotten. (Here are the drooping and rising thirds—compare, by the way, Wagner's love-thirds—which we heard in Act I, when the wreath of flowers, their love-token, was mentioned.)

The lad cheers up, and determines to work for his living.

Now a crowd gathers. Two gate-keepers (*baritones*) marshal the crowd, lads and maidens sing, bagpipes strike up a dance. As it is going on the inn-keeper (*bass*) is accosted by the king's son, who asks for a job, and is offered that of swine-herd. Lowly as it is, he accepts, musing on this odd turn in his fortunes ['It is hard, but I'll hold to my word. Swine I'll herd!']

There is an interlude by the thirteen children of the broom-maker, one of whom (*soprano*) teaches the king's son to play 'Ring-a-ring-a-roses.'

The crowd hails the city councillors, in all their glory. The senior councillor (*baritone*) starts to tell about sending the deputation to consult the witch, but the people soon tire of his prosiness, and call on the wood-cutter, who gives them her prediction—that when the noonday bells ring, the king shall appear. The king's son wonders if this is his hour. Shall he declare himself royal? But will they believe him, ragged as he is? No, they show that they expect an obedient puppet, and he shows them that he scorns their petty ideas. Excitement works up, the whole crowd going at it with jibes and laughter when—the first bell of noon rings, and all are still, awaiting the promised coming of their ruler. The king's son has a vision of what may be about to happen, and as the twelfth stroke rings out his vision is realized, for the lovely maiden enters the city, attended by her flock of geese and by the fiddler ['My own dear youth,' she sings]. The king's son hails her as his queen, but the folk find in her only a tattered goose-girl—all but two of them, the fiddler, who sees further than other people, and the child who played with the king's son, and who trusts him. The councillors

are insulted, and drive the presumptuous upstarts away. Only the child is left weeping, because she knows, with the second-sight of childhood, that the people have indeed thrust out their king and queen.

ACT III.

The prelude gives us 'The Fiddler's Last Song,' preceded by some impassioned, sad music in which we may picture the wintry scene about the forest hut, where the fiddler has established himself. It seems that the townspeople, in their spite, tortured him and burnt the witch. In wintry solitude he awaits the outcast kingly children; but they do not come, and he grows old.

We hear him playing his fiddle. The broom-maker arrives, with his daughter, and the woodcutter, with some of his children. The fiddler warmly welcomes the little girl who trusted the king ['Only thou wilt be welcome']. The visitors have come to tell him that he is forgiven, and the children plead with him to return to the town ['O dearest fiddler!']. But he is bitter against his native place and is not affected by the broom-maker's appeal ['Think well, fiddler!']; but the little child's pleading ['We're certain'] moves him and he promises that if they will wait until May he will go with them to seek the outcast king and queen ['O thou dear innocent!']

The king's son enters, amid the falling snow, carrying the goose-girl, who is ill (plaintive wood-wind music heralds them). They recognize the hut and her dear linden-tree, now bare and lonely. He asks at the hut for food, but the wood-cutter, poking his head out for an instant, refuses it. They go and sit on the hillside, and the king's son recalls their hopes and disappointments ['The frost had bitten']. The goose-girl reminds him of their happy meeting, and their love, still warm, animates them again. She sings to cheer him ['Far from his kingdom'], and falls exhausted. To get aid for her he takes the crown from his bundle, to pay for food; she begs him not to barter it, but he breaks it in pieces and runs to the hut with the fragments.

The two in the hut have found a loaf, which they barter for part of the kingly crown. The wanderers share the food. Alas, it is the poisoned loaf that the witch had prepared, and hidden away!

Now they muse on the happy days when they first met, and the hopes they once had, and still hold. They fall asleep. The snow descends and covers them.

The fiddler and the child enter, and the pair in the hut show their gold. The fiddler horrified, sees that it is a piece of the crown. He calls: 'Kingly children! Kingly children!' but there is only a faint echo from the hill. The dove leads them towards the linden-tree, and a sad sight is revealed: the lovers' sleep has passed into death. The fiddler laments the outcasts' fate while the children, awed, creep around, and we hear the music which the prelude first sounded. The bodies are laid on a bier of pine branches and the fiddler covers them with the king's cloak, placing the broken crown upon it. He sings their elegy—'A kingly grave,' and tells them that when he has sung their last song, on the rock whereon they shall rest, he will cast away his fiddle, that it may lie with them for ever; and all shall spread the story of their death, so that they will live in the hearts of loving children.

W. R. ANDERSON.



5GB Calling!**HANDEL'S 'MESSIAH' FROM BIRMINGHAM.**

Festival Choral Society Performance at Town Hall—Studio Concerts for Christmas Day—Come to the Cabaret—Carols at the Central Hall—An Appeal for the Wounded—A Neapolitan Hour.

The Christmas Oratorio.

THE safest prediction regarding the season's programme of any of the leading English choral societies, in any year, is that they will perform Handel's oratorio *Messiah* during Christmastide. Indeed it is probable that more than one of the older-established among the societies were founded expressly for that purpose. It is remarkable that the musical work which has continued to draw crowded audiences in this country for something like a hundred and seventy-five years—which must easily be a record—should have taken, I believe, less than a month to compose. Even then Handel seems to have turned his attention to composing oratorios only after the reception accorded to his operatic works had proved disappointing. *Messiah* will be given by the Birmingham Festival Choral Society on the evening of Thursday, December 26, and the performance will be relayed from the Town Hall, beginning at 7 o'clock. Dr. Adrian Boult is conducting, and the soloists are Stiles-Allen (soprano), Daisy Neal (contralto), Charles Hedges (tenor), and Keith Falkner (baritone). During the interval Fred Durnill will give a short recital on the organ of St. Phillip's Cathedral at Birmingham.

On Christmas Day.

A CONCERT of Light Music will be broadcast by the Birmingham Studio Orchestra, under Joseph Lewis, in the early evening of Christmas Day. The programme contains such favourites as a selection from *Lilac Time*, the greatest of Viennese waltzes—*Beautiful Blue Danube*, and some of W. H. Squire's well-known songs. In addition to the orchestral music, there will be songs by Parry Jones (tenor), and Henry Bentley will play the violoncello. Later the same evening the Studio Orchestra, augmented, will give another concert, in which Parry Jones again appears.

Au Lapin Qui Saute.

WHEN all is said and done, the chief amusement for English and American visitors to Continental cities usually takes the form of a visit to a music-hall or cabaret, one of those exotic haunts where the performing talent is a veritable League of Nations. It is only in such a spot that one can get the real Bohemian atmosphere (in both senses!) and that reckless abandon in which normally staid Britons make a point of revelling—an abandon the evidence of which they glory in flaunting before their fellow-villagers when they return home, their wallets empty, wearing things like *berets*. That such *risqué* atmosphere should be attempted in the austere purlieus of Broad Street may shock some of our more genteel listeners, but this is nevertheless to be so, for on Christmas Eve Birmingham is taking its audience to *Le Cabaret au Lapin Qui Saute*, where a varied bill of artistic fare will be presented, the menu being prepared by John Watt.

The Sunday Before Christmas.

A SERVICE framed to accord with the spirit of the Sunday next before Christmas will be heard from the Central Hall, Birmingham, on the evening of December 22. The service, which includes carols and other music proper to the season, will be conducted by the Rev. E. Benson Perkins, Superintendent of the Wesleyan Methodist's Birmingham Mission, one of the best-known Free Church ministers in the Midlands. The music will be under the direction of Mr. M. L. Wolstenholm, Organist and Choir Master at the Central Hall.



'SEE NAPLES AND DIE!'

The old proverb seems hardly an exaggeration when one sees the Bay of Naples in all its beauty, with Vesuvius beyond. Listeners to 5GB will be able (if they have imagination enough) to spend an hour in Naples on Christmas Eve.

Wounded Soldiers.

IN the days, not so many years since, when almost every district in Britain contained at least one large school or country house doing temporary duty as a military hospital, the daily sight of bright blue uniforms with red ties afforded a constant reminder, if any were needed, to the friendly public of the obligation, which was often a pleasure, of cheering up and entertaining these lads who had suffered in 'doing their bit.' Artists gave their services freely, dramatic and concert parties were formed everywhere, and of gifts in cash and in kind there was no lack. How long ago all that seems now! Something like a shock, therefore, is induced by the reminder that there are still, as 1929 closes, wounded soldiers needing the comfort, cheer, and entertainment which their fellow-citizens so readily gave them eleven years and more ago. Indeed, though their number is less, the need of those who remain 'wounded soldiers' is even greater today than it was when their heroism was fresh in the public mind. How real the requirement still is will be brought home to listeners on Sunday evening, December 22, by the Right Honourable the Lord Leigh, J.P., Lord-Lieutenant of Warwickshire.

'Napoli, Napoli!'

ON such an evening as has occurred more than once recently, with a south-west gale rattling your roof-tiles and flinging pailfuls of rain at your window-panes, you may particularly appreciate an opportunity of ensconcing your physical body snugly in the chimney corner and allowing the more mobile rest of you to project itself, *via ether*, to the sun-bathed shores of the Mediterranean. There, by the Bay of Naples, you may spend an hour, basking and dreaming within sight of Capri, of Sorrento, or of Vesuvius; or indeed, if your taste so incline you, taming the elusive spaghetti to the rhythm of a tarantella in a cabaret. This pleasure trip starts at 8 p.m. on Christmas Eve, and will be personally conducted by Signor Giuseppe Luigi, with Signor Francesco Cantelli as leader. At least, that is the form in which they will appear to your Southward-soaring spirit. The programme page of *The Radio Times*, on the other hand, will call them respectively Joseph Lewis and Frank Cantelli, and will offer you the somewhat bald announcement that the Birmingham Studio Augmented Orchestra—no, I'm not giving you the Italian for that—is broadcasting 'A Neapolitan Hour,' with Herbert Thorpe (tenor) and Foster Richardson (bass) as singers.

With the Almonds and Raisins.

CCHEERFUL music, discouraged by a good band, should accord excellently with the sense of comfortable repletion and universal good-will proper to the afternoon of Christmas Day. Think of listening to your favourite tunes from *The Mikado*, for example, while you ply the nut-crackers and make

your fingers sticky with yet another crystallized greengage, while the aroma of pine-logs and tangerines fills the cozy room. Then, too, the mood of *Simon the Cellarer*, sung in a rolling bass, will surely harmonize with your own mood, whether you are watching the firelight, making rubies in a decanter of port, or whether 'yours' is a ginger-wine, guaranteed non-excisable. The band which will play to you is one which is well-known to listeners, the Metropolitan Works Band from Saltley. The bass singer is George Guy, also of Birmingham. Add the music and humour inseparable from Ronald Gourley and, I think, you will look forward to Christmas afternoon with confidence.

Other Concerts.

A CONCERT by the Birmingham Police Band appears among the arrangements for Monday evening, December 23. In the course of this programme listeners will be entertained by Ben Laves.

On Saturday evening, December 28, listeners will hear a Symphony Concert from the Birmingham Studio. The artists are the Birmingham Studio Augmented Orchestra and L. Shepherd Munn (pianist). Joseph Lewis will conduct the performance.

'MERCIAN.'

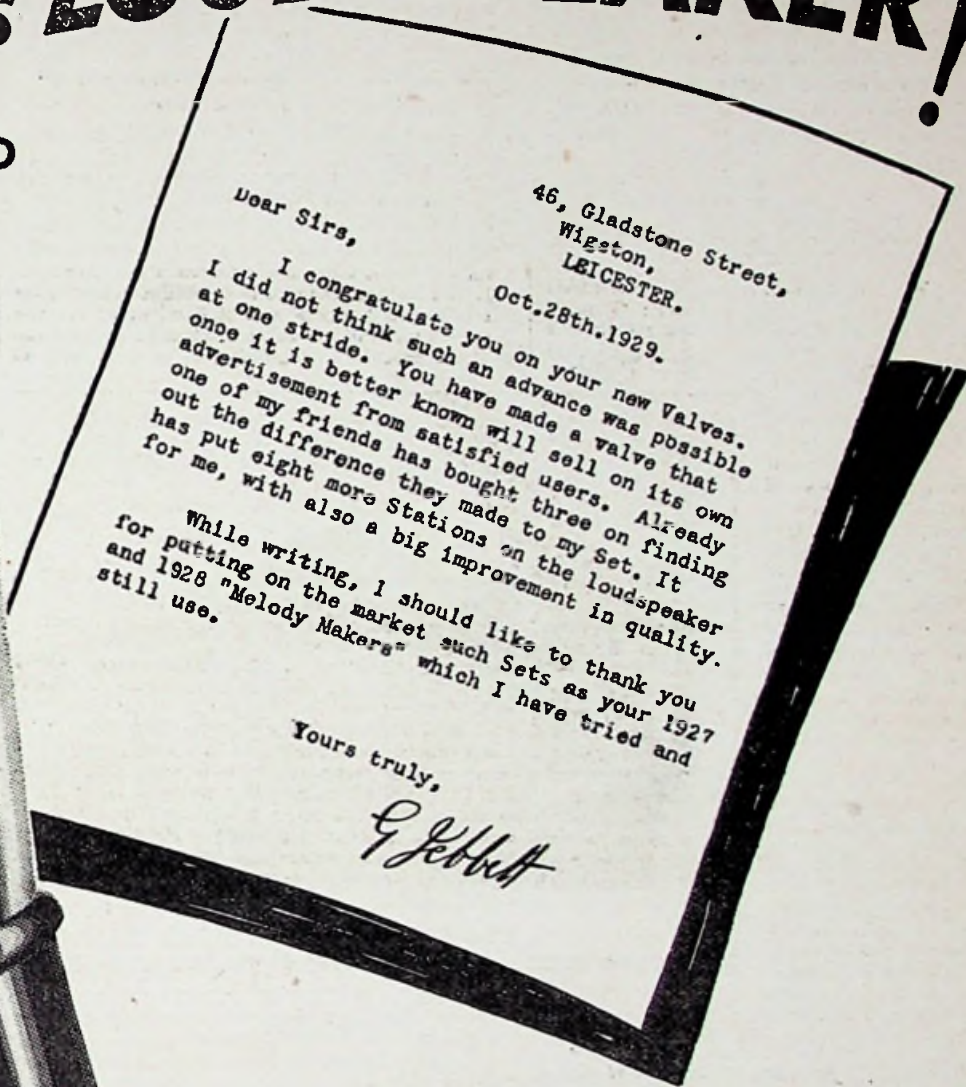
8 MORE STATIONS on his LOUD SPEAKER!

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Dear Sirs,
46, Gladstone Street,
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Oct. 28th. 1929.

I congratulate you on your new Valves. I did not think such an advance was possible at one stride. You have made a valve that once it is better known will sell on its own advertisement from satisfied users. Already one of my friends has bought three on finding out the difference they made to my Set. It has put eight more Stations on the loudspeaker for me, with also a big improvement in quality.

While writing, I should like to thank you for putting on the market such Sets as your 1927 and 1928 "Melody Makers" which I have tried and still use.

Yours truly,
G. Jebbett

Get more stations on your Set—get sweeter tone and greater volume—fit the **NEW** Cossor. If your Receiver is old the **NEW** Cossor will modernise its performance. And even if it is up-to-date the **NEW** Cossor will improve it. Use the **NEW** Cossor throughout your Set and get a new thrill from the Wireless.

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3-45
THE WIRELESS
MILITARY
BAND

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

3-45-5.15 A MILITARY BAND CONCERT

OLIVE KAVANN (*Contralto*)

HUBERT EISEDELL (*Tenor*)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Festival March, 'Tannhäuser' *Wagner*

OLIVE KAVANN

Morning Hymn *Henschel*

The Star *Rogers*

I hear a Thrush at Eve *Cadman*

BAND

Fairy Suite, 'The Pixies' *Dunhill*

The Procession; Moonbeam Fairy; Gnomes' Dance; In the Heart of the Forest; Galopade

DUNHILL, a distinguished former pupil of the Royal

College of Music in London, where he held a Composition Scholarship, earned the gratitude of many of his fellow countrymen by a series of chamber music concerts which he ran for several years. Their special object was to bring forward music of young native composers which, although already performed, was in danger of being forgotten. His own most important works, apart from some distinguished chamber music and many beautiful songs, are a set of variations on an original theme, dedicated to the memory of Sir Hubert Parry, and a Symphony. The former was played in 1922 at the Gloucester Festival, and the latter a year later at Bournemouth. It has also been heard abroad.

Dunhill gained a Carnegie Award in 1925 for his one-act Opera, *The Enchanted Garden*, although the opera has not so far been adequately presented.

He has done notable work in teaching at Eton and elsewhere; he has been an examiner at the Royal College of Music and is enthusiastic in the Music Competition Festival movement. Many of his Cantatas, operettas, and smaller pieces for young people are valuable from the educational point of view, and he is the author of an important book on chamber music.

This Fairy Suite is not the kind of music which needs any explanation for its enjoyment; the names of the several movements are all the guidance which listeners need.

HUBERT EISEDELL

Ces airs joyeux (These joyous airs) ('L'Enfant

Prodigue') ('The Prodigal Son') *Debussy*

Nell *Fauré*

BAND

Scherzo (Symphony, 'From the New World')

Dvorak

OLIVE KAVANN

Big Lady Moon *Coleridge-Taylor*

Ships of Arcady *Head*

When Love is kind *arr. A. L.*

BAND

Suite from the Ballet, 'Les Erinnyes' ('The

Furies') *Massenet*

Danse Grecque (Greek Dance); La Troyenne

regrettant sa Patrie (The Trojan Woman

mourning for her Country); Finale

SUNDAY, DECEMBER 15
2LO LONDON & 5XX DAVENTRY

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

HUBERT EISEDELL

Cradle Song *Bax*

Go, lovely Rose *Quilter*

Fill a glass with golden wine *Quilter*

BAND

Barcarolle, 'A Night in Lisbon' *Saint-Saëns*

Czardas (Hungarian Dance) from 'Ritter Pasman'

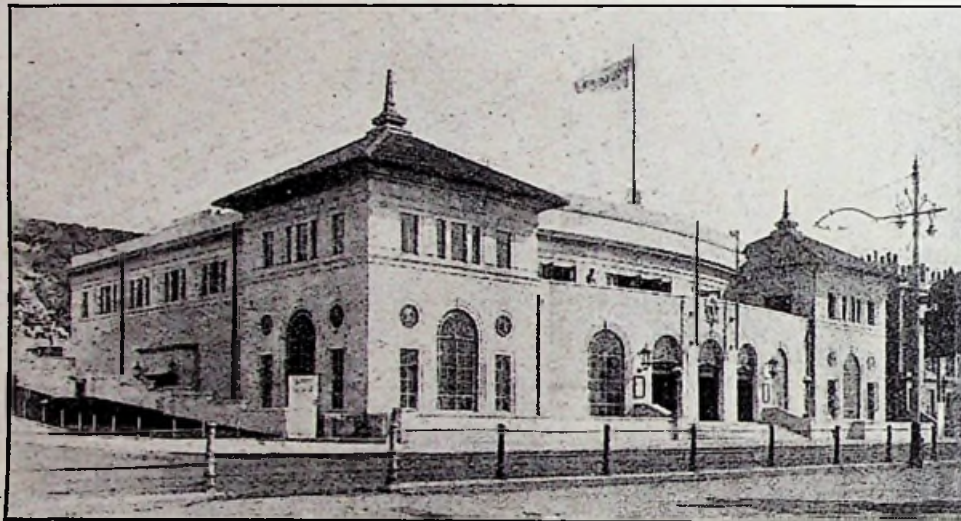
Johann Strauss

(For 5.15 to 8.45 Programmes see opposite page)

8.45 The Week's Good Cause

Appeal on behalf of THE NATIONAL HOSPITAL FOR NERVOUS DISEASES, QUEEN SQUARE (for the Relief and Cure of Diseases of the Nervous System, including Paralysis and Epilepsy), by Sir JOHNSTON FORBES-ROBERTSON

BESIDES the main Hospital in Queen Square, with its 195 beds, there are a Convalescent Home at East Finchley, with 36 beds, and a Hospital for Discharged Soldiers and Sailors, of about the same size, at Clapham Park. The Hospital is the oldest and largest hospital of its kind and re-



H. Seymour Couzens.

THE WHITE ROCK PAVILION, HASTINGS,

from which a concert will be relayed by London and Daventry tonight at 9.5.

quires £100 per day for maintenance. The diseases treated include brain and spinal tumours, neuralgia, neurasthenia, neuritis, sciatica, and St. Vitus's Dance. Ninety pensions are awarded to incurable sufferers.

Donations, etc., should be sent to the Treasurer, National Hospital for Nervous Diseases, Queen Square, London, W.C.

8.50 'The News'

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

9.5 A CONCERT

By the HASTINGS MUNICIPAL ORCHESTRA

Conducted by BASIL CAMERON

Relayed from White Rock Pavilion, Hastings

ORCHESTRAL music in quite a number of the English holiday resorts is steadily assuming a greater importance. Not only are the performances improving out of all recognition, but the programmes show a rapidly rising standard of quality, and big works are constantly given, as well as new music which has not yet had a chance of becoming popular, with a regularity which augurs well for English music as a whole. This state of matters is very largely due to the enthusiasm and ability of the conductors, among whom Basil Cameron is one of the most enterprising. And whenever opportunity offers, he makes it clear to the much wider audience which broadcasting affords, that he has a real command of his job, and is one of those under whose guidance an orchestra gives of its very best. With every

appearance in London he adds to his already enviable reputation.

Overture, 'Morning, Noon and Night in Vienna' *Suppe*

Four Pieces for Strings from the Suite in D *Bach*
Gavotte; Bourree; Air; Giguo

GEORGE BAKER (*Baritone*)

Scene, 'Hiawatha's Vision' ('Hiawatha's Departure') *Coleridge-Taylor*

COLERIDGE-TAYLOR's trilogy *The Song of Hiawatha* comes to an end on a note of sadness which has yet something of bright hope mingled with it. The third part is called 'Hiawatha's Departure,' and before he goes, he tells his people that one day the Paleface will take their country from them. The prophecy is first made by Eigoo. Listeners will remember that he is the great boaster; at the Wedding Feast, the first part of the story, he entertains the guests by 'his immeasurable falsehoods.' Now, when he tells his people that in his wanderings he has seen a great canoe with a

hundred warriors, all with white faces, they listen as though it were only one more of his wild imaginings, and laugh at his story. But Hiawatha warns them not to scoff. He knows that all Eigoo tells them is true; he himself has seen it in a vision.

ORCHESTRA

Suite, 'Neapolitan Scenes' *Massenet*

The Dance; the Pro-

cession; the Extemporizer;

the Fête

Andante cantabile (String Quartet in D)

Tchaikovsky

Jutish Medley (based on Danish Folk Songs)

Percy Grainger

MASSENET, more than one of whose operas have already been broadcast, was particularly successful in catching and embodying in his music something of the character of the scenes which inspired it. He

was one of the illustrious French musicians who won the Prix de Rome, the highest award which the Paris Conservatoire gives its students, and one which entails a period of study in Italy. It was no doubt some recollection of his stay there which gave him the idea for this bright and sparkling Suite. The names of its four movements can very well speak for themselves, but as listeners can hear, the music does indeed bring with it something of the gay and sunny South.

ENTHUSIAST though he is for the folk music of the Mother Country, Percy Grainger is anything but narrow-minded in his choice of subjects. He has often shown how wide his interests are and how readily he can adapt his methods to the idiom and tradition of other lands. This orchestral piece, based on Danish folk tunes, should have as much chance of becoming popular as his settings of English folk music have already proved themselves to be.

Denmark is a country of whose native music we know but little in Britain, rich though it is in folk tunes of a simple and melodious order.

GEORGE BAKER

Song, 'The Devout Lover' .. *Maud Valerio White*

ORCHESTRA

Praeludium *Järnefelt*

Tone Poem, 'Finlandia' *Sibelius*

10.30

Epilogue

'LORD, WHAT IS MAN?'

'CHIVALRY'

3.0
THIS WEEK'S
BACH
CANTATA

3.0-3.30 CHURCH CANTATA (No. No. 125)—BACH

'MIT FRIED' UND FREUD' ICH FAHR' DAHIN'

('In Peace and Joy shall I depart')

Relayed from THE GUILDHALL SCHOOL OF MUSIC

DORIS OWENS (Contralto)

TOM PURVIS (Tenor)

STANLEY RILEY (Bass)

THE WIRELESS CHORUS

FRANK ALMGILL (Flute)

JOHN FIELD (Oboe d'Amore)

LESLIE WOODGATE (Organ)

THE WIRELESS ORCHESTRA

(Flute, Oboe d'Amore, Trumpet and Strings)

Conducted by STANFORD ROBINSON

THIS is one of a cycle of Cantatas for the Feasts of the Virgin Mary, all of which have come down to us. It is based on a simple old chorale whose melody is given, as so often, to the soprano voices in the opening chorus, while the others and the orchestra illustrate the image which the text suggested to Bach. The motive he uses is one of hesitation, almost of stumbling, depicting the weary steps of the pilgrim who makes his way heavenward. Along with that there is woven a triplet figure eloquent of the joy with which the spirit leaves the world, a motive whose gladness is unmistakable. The end of the chorus, to the words 'My death is nought but sleeping,' is a specially beautiful and tender moment.

In the long and fine alto aria, 'Mine eyes, altho' by sorrow darkened,' there is still a suggestion of stepping forward, although now more joyously; the music recalls that of the duet from Cantata No. 111, which was sung on November 17.

The bass recitative which comes next is one of the most splendid in all the Cantatas, and in it Bach combines the chorale with the recitative in a very splendid way. It comes to an end with a finely melodious passage. After that, tenor and bass have a duet in more animated style, Bach's music describing the idea of the wondrous light in a most expressive way, and the concluding chorale is simply, but nobly, harmonized.

I.—Chorus.

In peace and joy shall I depart,
For God hath will'd it;
No doubting fears assail my heart,
Peace hath ill'd it;
So my God vouchsafed hath,
My death is nought but sleeping.

II.—Aria (Alto).

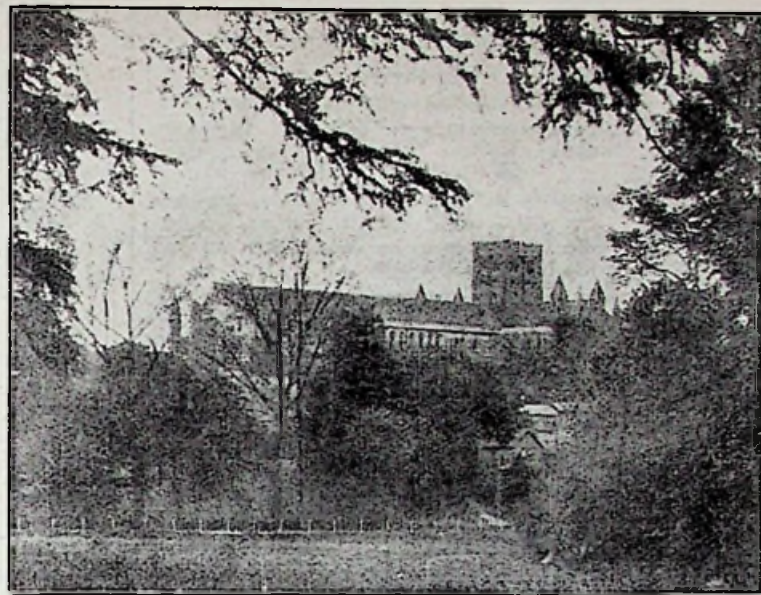
Mine eyes, altho' by sorrow darken'd,
To Thee, beloved Saviour, look;
Yea, though my frame asunder break,
Yet hope my heart shall not forsake.
He looketh down upon my passing,
Who ne'er in death His own forsook.

III.—Recitative (Bass):

O wondrous loving heart that ev'n the graves of man abhor'd—
Death's cruel sting and smart—hath not affrighted!
Thou Lord Jesus, God's only Son.
Thou art our Saviour, who all mankind to Thee hast won:
With heav'nly bliss our dark'ning eyes hast lighted.
Be near me, Lord, in that last hour,
And with the eyes of Faith let me behold
Thy coming, long awaited:
So intercede for me before my God
Who all things hath created,
That I may be giv'n in His grace a blest abiding place,
Thou conqueror of sin and death o'er the grave victorious.

THE DAY OF REST
Sunday's Special Programmes

From 2LO London and 5XX Daventry.



W. F. Taylor

Broadcast Churches—XXXIX.

ST. ALBANS ABBEY,

from which a service will be relayed early in the New Year.

By the Very Rev. E. L. HENDERSON, Dean of St. Albans.

THE Cathedral and Abbey Church of St. Albans stands upon the piece of ground on which the blood of the first British martyr was shed in 303. Alban was a soldier stationed at Verulamium and gave his life in saving his friend Amphibalus, who had baptized him during the Diocletian persecution. A small British church in memory of this martyr and a Saxon Abbey founded by Offa, King of Mercia, in 791, stood successively upon this sacred ground, but on the coming of the Normans, Paul de Caen built his magnificent church in the Romanesque style. He began in 1077 and completed it in 1088, though it was not consecrated till 1115. The material used was the old Roman bricks from Verulamium, which had been collected by his predecessors, the Anglo-Saxon abbots. It is the work of this great builder which gives this church its distinctive character. The tower and transepts, the choir and part of the nave all belong to him, and their massive grandeur and rugged strength make an impression of real greatness, which even the later beautiful work of succeeding builders failed to surpass. In the thirteenth century it was planned to rebuild the Abbey in the Early English style. The Norman west front was pulled down and the work of rebuilding the nave, working from west to east, was begun. Funds, however, were not forthcoming and only the west front and the western part of the nave were completed in the new style and the plan of vaulting the nave had to be abandoned.

In the fourteenth century a disaster overtook the Abbey. The Norman work of Paul de Caen on the south side of the nave collapsed and had to be rebuilt. This disaster, which cost the Abbey dear, has enriched it with four most beautiful piers in the Decorated style, the work of Hugh de Eversden, who also completed the Lady Chapel.

One of the most beautiful features in the whole church is the wonderful Wallingford screen at the back of the High Altar, perhaps the finest screen of its kind in the country—it dates from 1484. The Saints' Chapel contains a most beautiful loft of oak and a fourteenth-century iron grille beneath the tomb of Humphrey, Duke of Gloucester.

At the Reformation it became the Parish Church and the Lady Chapel was used as the Grammar School. Owing to its vastness, the townspeople found it extremely hard to keep it in repair, but St. Albans' love for its Abbey has never failed, and the work of maintenance and repair never ceased till it culminated in the extensive work carried out by the late Lord Grimthorpe, at the end of last century. People are apt to remember only the harm he did, which was very real, and to forget how much we owe him for the good he did, which was also very real.

The Abbey was raised to the dignity of a Cathedral in 1877, and is the mother church for the diocese which comprises the counties of Hertford and Bedford, with their 310 parishes. The great church is not only a monument of wonderful art and standing record of English history, but it is still today a living centre of spiritual life and gathers within its ancient walls for worship not only the people of St. Albans, whose chief pride it is, but representatives of every kind of church work from all over the diocese. It stands, as it has always stood, for a living belief in the power and love of God for the souls of men.

5.15
A SERVICE
FOR
CHILDREN

IV.—Duet (Tenor, Bass):

An everlasting light the Lord unto the world hath given.
And, heark'ning, mankind all hath heard
On earth below His blessed Word—
'Ye faithful shall see Heaven.'

V.—Recitative (Alto):

A boundless store of grace receiveth
That man who trusteth Him alone;
His way shall be, where cruel thorns of spite
abounded,
By love surrounded, and crown'd with peaceful
victory;
Yea, ev'ry sinner that believeth,
Into His grace the Lord receiveth.

VI.—Chorale.

O'er all mankind He sheds His light,
None may flee Him:
Ev'n those that walk'd in darkest night,
They shall see Him.
He is Lord of Israel,
And all the earth shall praise Him.

(English Text by D. Millar Craik. Copyright B.B.C., 1920.)

The Cantata for next Sunday is:—

No. 1—Wie schön leuchtet der Morgenster
(How brightly shines the morning star).

(For 3.45 to 5.15 Programme see opposite page)

5.15 CHILDREN'S SERVICE

Conducted by The Rev. Canon C. S. WOODWARD

Relayed from St. John's, Smith Square, Westminster

Hymn, 'Hark, the glad sound'
(Ancient and Modern, 53; English Hymnal, 6)

Prayers

The Magnificat

Lesson—Isaiah xl, 1-5, 9-11

The Creed

Prayers

Hymn, 'Blest are the pure in heart'
(Ancient and Modern, 261; English Hymnal, 370)

Address by Canon WOODWARD

Hymn, 'Once in Royal David's City'
(Ancient and Modern, 329; English Hymnal, 604)
The Blessing

5.45-6.0 BIBLE READING

PAUL'S LETTERS

'Paul's Letters'—I. Romans i, 1-25 and 28-32 and Romans ii, 1-16

8.0 A RELIGIOUS SERVICE

(From the Studio)

Invocation and Preparation

Psalm 150 (from the Douai Version)

Gospel, Mathew vi, 5-13

Hymn, 'Soul of my Saviour'
(Westminster Hymnal, 74)

Address by the Reverend Father JOHN BAPTIST REEVES, O.P., of St. Dominic's Priory, Haverstock Hill: 'When thou prayest'

Hymn, 'My God, how wonderful thou art'
(Westminster Hymnal, 212; Ancient and Modern, 169)

Prayers

Blessing

Hymn, 'Sweet Saviour, bless us
oro we go'
(Westminster Hymnal, 215; Ancient and Modern, 21)

(For 8.45 to 10.30 Programmes see opposite page)

10.30 Epilogue

'LORD, WHAT IS MAN'
'CHIVALRY'

(For details of this week's Epilogue see page 797.)

CHRISTMAS CANDLES

'All ye who Christians be,
Oh, light my tiny candle here for me,
It has gone out, I am not very old,
And as I travelled in the cold
A bitter wind with all his might
Blew, and put out my little light.

'All ye who Christians be,
Will ye not list to me,
Who have so often prayed
I might not be afraid?
I am a little frightened—can't you see?
Oh, light my little candle here for me.'

EDNA NORMAN (By permission).

THE BITTER WINDS OF ADVERSITY HAVE LEFT MANY LITTLE ONES IN DARKNESS. DURING THE YEAR 762 SUCH CHILDREN HAVE BEEN RECEIVED INTO THE CHILDREN'S HOME AND THERE IS STILL A

WAITING LIST OF 120 MORE

FOR WHOM WE MEAN TO FIND A HOME BEFORE CHRISTMAS

WILL YOU LIGHT A CANDLE BY SENDING FIVE GUINEAS TO SECURE IMMEDIATE ADMISSION FOR ONE OF THESE LITTLE ONES?

To the Rev. W. HODSON SMITH, Principal,
NATIONAL CHILDREN'S HOME AND ORPHANAGE
(Founded by Dr. Stephenson).
30 BRANCHES, 4,000 CHILDREN.
Chief Offices:
Highbury Park, London, N.5.
Please LIGHT A CANDLE for me by taking a child into the Home from the Waiting List. I enclose Five Guineas, and should be glad to have some particulars of the child received.

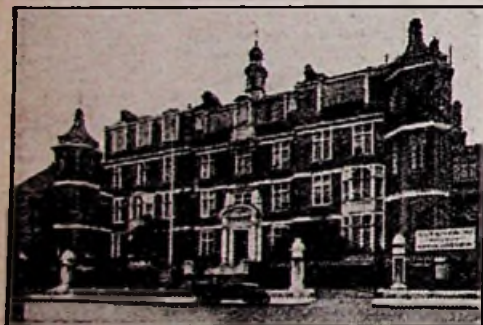


Name

Address

General Treasurers:
Sir Charles C. Wakefield, Bart., C.B.E.; Sir Thomas Barrow, Bart., M.D., F.R.S.

R.T.



THE FIRST SPECIAL HOSPITAL IN LONDON FOR CANCER.

NO LETTERS. NO PAYMENTS.

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An Urgent Appeal is made for
£150,000

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AND ALSO FOR RADIUM.

Please send cheques crossed "Courtis & Co." to the Secretary.

THE

CANCER HOSPITAL

(FREE)

Fulham Road, London.

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SUNDAY, DECEMBER 15 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.45-5.15 Chamber Music

YVES TINAYRE (Tenor)

THE CATTERALL STRING QUARTET:

ARTHUR CATTERALL (Violin); LAWRENCE TURNER (Violin); BERNARD SHORE (Viola); JOHANN HOCK (Violoncello)

Quartet in B Flat (Op. 18, No. 6) .. Beethoven
Allegro con brio; Adagio ma non troppo;
Scherzo: Allegro; La Malinconia: Adagio;
Allegretto quasi allegro

THIS is one of the famous early set of Quartets, six in number, in which Beethoven at the age of thirty gave such emphatic and unmistakable assurance to the musical world of his day, that he was destined to surpass all that had previously been accomplished in chamber music. For though they are all, naturally, in the style of his first period, reflecting the influence of his models, Haydn and Mozart, it is possible to point in each one to passages, not to say whole movements, which neither of those great masters could conceivably have written, and which proclaim the opening of a new chapter in the history of the String Quartet.

YVES TINAYRE

Amarilli *Giulio Caccini*
Nina *Pergolesi*
Bist du hei mir... *Bach*
Feldeinsamkeit
Brahms

QUARTET

Allegro, 'Les Vendredis'
('Fridays')
Rimsky-Korsakov

YVES TINAYRE

Recueillement
Debussy
La lune blanche luit
dan les bois... *Fauré*
Panis Angelicus *César Franck*
Symbole des Apôtres *Caplet*

QUARTET and Viola

Quintet in F (Op. 88)..... *Brahms*
Allegro non troppo, ma con brio; Grave ed appassionato; Finale: Allegro con ergico

RICH and sonorous throughout, this Quintet for strings is terse and compact as compared with some of Brahms' earlier chamber music. The shapeliness and simplicity of the opening melody in the first movement is one of the easiest of all Brahms' themes to follow in its subsequent appearances.

The next movement is quite unusual, combining a somewhat tragic slow section with what might have been the Scherzo. The two are interchanged in a most interesting way. The first solemn theme occurred to Brahms originally many years before as a pianoforte piece which he called Sarabande.

In contrast to the smooth mood of much of the second movement, the third is in the highest spirits throughout; it, too, is terse and concise, like the first.

8.0 A RELIGIOUS SERVICE

From the Birmingham Studio

Under the auspices of THE BIRMINGHAM ROYAL INSTITUTION FOR THE BLIND

Conducted by the Rev. F. C. SPURR (of Hamstead Road Baptist Church)



'SHALL I EVER WALK AGAIN?'

A little patient at the National Hospital for Nervous Diseases, for which an appeal is to be broadcast by Sir Johnston Forbes-Robertson tonight at 8.45.

OSMOND DAVIS (Tenor)

Stars all dotted over the Sky *Evelyn Sharpe*
Bonnie George Campbell *Keel*
Nocturne *Vincent Thomas*
Sea Fever *Ireland*

BAND

Sursum Corda *Elgar*
Ballot Music, 'Robert the Devil' .. *Meyerbeer*

9.35 MINNIE HAMBLETT (Pianoforte)

Bourrée and Gigue *Richard Jones—1680*
Study *Chopin*

BAND

Suite, 'At the King's Court' *Sousa*

OSMOND DAVIS

The English Rose *German*
The Gentle Maiden *arr. Somervell*
A Sea Burthen *Haigh*

10.5 BAND

Invitation to the Dance *Weber*

MINNIE HAMBLETT

Consolations (2 and 3) *Liszt*
Dance of the Geisha ('Japan' Cycle)
Walter Niemann

BAND

Slav March *Tchaikovsky*

10.30

Epilogue

8.0

A SERVICE FROM THE STUDIO

Order of Service:

Hymn, 'All people that on earth do dwell'
(English Hymnal, No. 365)

Magnificat

Reading

Anthem, 'A new Heaven and a new Earth'
(A. R. Gaul)

Prayers

Hymn, 'Hark the glad sound, the Saviour comes'
(English Hymnal, No. 6)

Address

Hymn, 'Jesu, my Lord, my God, my All'
(English Hymnal, No. 117)

Prayer

Benediction

The Music by THE CHOIR OF THE BIRMINGHAM ROYAL INSTITUTION FOR THE BLIND Directed by Mr. R. PLATT (Music Director of the Institute)

8.45 The Week's Good Cause
(See London)

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND PROGRAMME
(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, 'The Flying Dutchman' *Wagner*

Sunday's Programmes continued (December 15)

5WA CARDIFF. 988 kc/s. (309.9 m.)

3.0-3.30 S.B. from London
 3.45-6.0 S.B. from London
 6.30 SERVICE FOR THE PEOPLE
 (42nd Season)
 Relayed from
 THE COLSTON HALL, BRISTOL
 THE 'VOCALIANS' QUARTET
 MAY MIDDLETON, MARION ELLES, STANLEY
 BUDD, J. E. PASSMORE
 Organist, FRANK A. TAYLER, F.R.C.O.
 Chairman, Mr. F. A. WILSHIRE
 Organ, Choral Song and Fugue Wesley
 Hymn, 'Jesus shall reign'
 MAY MIDDLETON
 Posthumous Song by F. E. Weatherly. 'In-
 vocation' M. G. Crispin
 Organ, 'Evening Song' Bairstow
 Hymn, 'Ring the bells of Heaven'
 Quartet, 'God is a Spirit' Bennett
 Prayers and Apostles' Creed
 Hymn, 'When I Survey'
 Reading
 Organ, 'Toccata' Dubois
 Quartet, 'O come, everyone that thirsteth'
 ('Elijah') Mendelssohn
 Address by the Very Reverend the DEAN OF
 BRISTOL
 MARION ELLES
 Air, 'O Rest in the Lord' }
 Quartet, 'He that shall endure' } Mendelssohn
 Hymn, 'Sun of my Soul'
 Benediction
 Closing Voluntary, Fantasy and Fugue in C Minor
 Bach

8.0 S.B. from London
 9.0 West Regional News

9.5 A CONCERT
 Relayed from THE PARK HALL, CARDIFF
 NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genodlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRAITHWAITE
 STRINGS
 Moto Perpetuo Rics
 ORCHESTRA
 Andante and Rondo ('Haffnor' Serenade) Mozart
 (Solo Violin, LOUIS LEVITUS)

Two daughters of the house of Haffnor in Salzburg were privileged to have music by Mozart as part of their wedding festivities. In 1776, Mozart's twentieth year, Fraulein Elise was married to the good citizen Herr F. X. Späth, and the autograph score of this Serenade sets forth in Italian that it was composed for the wedding. It is one of the comparatively few works on which Mozart uses his title of Cavalieri, bestowed on him by the Pope when he was the merest child. The Serenade is scored for quite a small band, and was probably performed in the open air; the wedding was in the last days of July, a time of the year when, in that kindly part of the world, open-air music has a reasonable chance of being appropriate.

The Andante is a somewhat long movement elaborately worked out, whose chief melody is played at the outset in octaves by two violins. But the whole Suite is full of Mozart's inimitable grace and, as befits the happy occasion which inspired it, full of the brightest good spirits.

ENID CRUICKSHANK (Contralto) and Orchestra
 'O love, from thy power' ('Samson and Delilah')
 Saint Saëns
 'Far greater in his lowly state' ('Irene') Gounod
 Grey Spring Anthony Collins
 Sleeping Thiman
 Molly O Alex. Rowley
 ORCHESTRA
 Capriccio Espagnole (Spanish Capriccio)
 Rimsky-Korsakov

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 London
 3.45-6.0 S.B. from London
 6.30 S.B. from Cardiff
 8.0 S.B. from London
 9.0 West Regional News. S.B. from Cardiff
 9.5 S.B. from London
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship



THE DEAN OF BRISTOL,
 the Very Rev. H. L. C. V. De Candole,
 gives the address at this evening's ser-
 vice at the Colston Hall which is being
 relayed and broadcast from Cardiff.

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

3.0-3.30 S.B. from London
 3.45-6.0 app. S.B. from London
 8.0 S.B. from London (9.0 Local News)
 10.30 Epilogue

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

3.0-3.30 S.B. from London
 3.45-6.0 app. S.B. from London
 8.0 S.B. from London (9.0 Local News)
 10.30 Epilogue

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

3.0-3.30 S.B. from London
 3.45 A Light Orchestral Concert
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 Overture, 'Oberon' Weber
 First Suite, 'Poer Gynt' Grieg

ELSIE BOARDMAN (Contralto)
 My Heart is weary Goring Thomas
 Homeward to you Eric Coates
 The Asra Rubinstein
 ORCHESTRA
 Præcludium Järnefelt
 Barcarolle ('Tales of Hoffmann') Offenbach
 Valse Triste Sibelius
 Introduction, Act III, 'Lohengrin' Wagner
 ELSIE BOARDMAN
 The dreary Steppe Grechaninov
 Pearls Herbert Oliver
 A Woman's Last Word Bantock
 ORCHESTRA
 Overture, Nocturne, Scherzo and Wedding
 March ('A Midsummer Night's Dream')
 Mendelssohn

5.15-6.0 S.B. from London
 7.50 A RELIGIOUS SERVICE
 From the Studio
 THE NORTHERN WIRELESS QUARTET
 THE NORTHERN WIRELESS CHOIR
 Soloist, HERBERT RUDDOCK (Baritone)
 Sacred music by
 THE NORTHERN WIRELESS QUARTET

8.45 S.B. from London
 9.0 North Regional News
 9.5 A Chamber Music Programme
 THE ETHEL MIDGLEY TRIO
 LOUIS COHEN (Violin)
 WALTER HATTON (Violoncello)
 ETHEL MIDGLEY (Pianoforte)
 Trio in B Flat, Op. 99 Schubert
 Allegro moderato; Andante un poco mosso;
 Scherzo—Allegro; Rondo—Allegro vivace
 ARCHIE CAMDEN (Bassoon)
 Gavotte in D Bach
 Tempo di Minuetto Mozart
 Trio
 Trio in E Mozart
 Allegro; Andante grazioso; Allegro
 ARCHIE CAMDEN
 Danse Rustique (Rustic Dance) W. H. Squire
 Chanson Villageoise (Village Song) Popper
 Tarantello Stratton
 Trio
 Trio in D Minor, Op. 32 Arensky
 Scherzo; Elegia; Allegro non troppo

10.30 Epilogue

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)
 3.0-3.30:—S.B. from London. 3.45:—S.B. from London.
 6.0-6.30:—'David of Israel.' Robert Donat. The Station
 Singers. The Octet. 9.0:—A Religious Service from the Studio.
 S.B. from Aberdeen. 8.45:—S.B. from London. 9.0:—Scottish
 News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
 3.0-3.30:—S.B. from London. 3.45:—S.B. from London.
 6.0-6.30:—'David of Israel.' S.B. from Glasgow. 8.0:—
 A Religious Service from the Studio. Conducted by the Rev. J.
 S. Stewart, of Beechgrove Church, Aberdeen, assisted by
 the Church Choir. 8.45:—The Week's Good Cause. An Appeal
 on behalf of the Association for the Improvement of the Local
 Poor, by Mr. W. H. Graham (Chairman of the Association).
 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. 1,238 kc/s. (242.3 m.)
 3.0-3.30:—S.B. from London. 3.45-6.0:—S.B. from London.
 6.30:—An Organ Recital. Relayed from the Fishwick Pres-
 byterian Church, Belfast. Organist, Thomas H. Crowe.
 March Cortège ('Irene') (Gounod); Nocturne in D Flat (Haff-
 stow); Pastoral Symphony and Aria, 'Come unto Him' ('Mes-
 siah') (Handel). Soloist, Kathleen Daunt (Soprano); Allerego
 ('Lobgesang Symphony') (Mendelssohn). 7.0-8.0:—A Religious
 Service. Relayed from the Fishwick Presbyterian Church.
 Order of Service: Scripture Sentences. Doxology. 'Glory be to
 God the Father' (No. 7, R.C.H., Verses 1 and 2). Invocation.
 Praise, 'Sing a new song to Jehovah' (Met. Ps. 98, 2nd Version).
 Reading. Prayer. Praise, 'Praise the Lord' (No. 16, R.C.H.).
 Offering. Anthem, 'Lo! God, our God, has come' (B. Haynes).
 Prayer and Lord's Prayer. Praise, 'Approach my Soul' (No. 451,
 R.C.H., 2nd Tune). Address by the Rt. Rev. J. L. Morrow,
 D.D., Moderator of the General Assembly. Prayer. Praise, 'All
 Praise to Thee' (No. 291, R.C.H., 1st Tune). Benediction.
 8.45:—S.B. from London. 10.30:—Epilogue.

MONDAY, DECEMBER 16

2LO LONDON & 5XX DAVENTRY

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



9.20
IAN HAY
ON
'THE LAST
THOUSAND'



9.35
JELLY D'ARANYI
(herewith)
AND
MYRA HESS

10.0-10.25 a.m. COMMEMORATION SERVICE
Relayed from King's College
London

Hymn, 'All people that on earth do dwell,'
English Hymnal, 365
Lesson: The Book of Ecclesiasticus, Chapter
xlv. Verses 1-15
The Lord's Prayer
Prayers
Hymn, 'Now thank we all our God,' English
Hymnal, 533

10.30 TIME SIGNAL, GREENWICH; WEATHER
FORECAST

10.45 Miss BARBARA CARTLAND: 'Making the
Best of Oneself—V, How to Relax'

It was the late Edward Carpenter, author of
'Towards Democracy,' who said that until a
man could achieve rest in himself in the middle



THE NEWS ROOM
of a newspaper office at night.

of, let us say, Trafalgar Square, he did not know
what rest was. And how few people today do
know what rest is! Futile speed and purpos-
less 'busyness' are responsible for no small
measure of our modern mental and spiritual
unrest: we do not know how to be still. Miss
Cartland, in her talk this morning, will tell how
important it is in everyone to secure for them-
selves at least a few minutes' complete relaxation
and quiet during the day.

11.0 (Daventry only) Gramophone Records

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

12.0 A Ballad Concert
ETHEL LEWIS (Soprano)
HARRY COSTIGAN (Baritone)

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 ORCHESTRA
FROM THE PICCADILLY HOTEL

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

3.0 A Concert
KATHLEEN HARTLEY (Soprano)
WILLIAM BUSCH (Pianoforte)

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
'Spanish Gold' and other Songs sung by
ARTHUR WYNN
The Story of 'The Girl who kissed the Peach-Tree'
(Eleanor Farjeon)
Piano Solos, played by BEATRICE SNELL
Further Hints on Association Football by
GEORGE F. ALLISON

6.0 Mrs. MARION CRAN: 'Painting the Earth
with Flowers'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL SUITES
Played by
JAMES CHING (Pianoforte)

7.0 Mr. DESMOND MACCARTHY: Literary Criti-
cism

7.15 Musical Interlude

7.25 A Reading from English Letters

7.45 Light Music
OLIVE STURGESS (Soprano)
ROBERT EASTON (Bass)
THE GERSHOM PARKINGTON QUINTET
Suite of Serbian Miniatures Miloyevich
OLIVE STURGESS
Connais tu le pays? ('Knowest thou the land?')
('Mignon') Ambroise Thomas
Song of the Little Folk Eric Coates

ROBERT EASTON
Money, O! Michael Head
A Stave of Roving Tim Martin Shaw

QUINTET
Selection of Rubinstein's Songs
OLIVE STURGESS
Nightingales of Lincoln's Inn..... } Herbert Oliver
Down Vauxhall Way

ROBERT EASTON
The Gay Highway..... Drummond
The Old Bold Mate Esmond Bristol

QUINTET
Reverie d'Amour (Dream of Love) York Bowen
Allogretto Wolstenholme
Minuet Mozart
Waltz Chopin

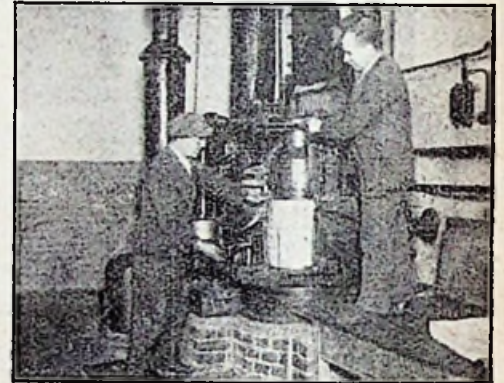
9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN: Local News; (Daventry only) Ship-
ping Forecast and Fat Stock Prices



FOLDING AND CUTTING
a newspaper last thing at night.

9.20 IAN HAY: 'The Last Thousand'
FUTURE generations will remember Ian Hay as
one who, with his 'The First Hundred Thousand,'
helped to save England in 1915 from sinking
into the slough of despond. With Bruce Bairns-
father he discovered the humorous traits in the
British soldier of the earlier days of the War, and
set them down in happy print. He has now
just returned from a special visit to the German
occupied territory to describe 'The Last
Thousand'—those remaining British soldiers who
are returning home at last—the final 'carry-
over' from the War?

9.35 A RECITAL
JELLY D'ARANYI (Violin)
MYRA HESS (Pianoforte)
Sonata (K 304) Mozart
Sonata in D Minor Brahms



IN THE FOUNDRY
of a newspaper office at night.

10.15 'A NEWSPAPER OFFICE
AT NIGHT'
relayed from
'THE DAILY EXPRESS' OFFICES

THE CREED ROOM
Simultaneous production in provincial towns is
ensured by means of apparatus which is capable
of sending out 160 words a minute per machine

THE NEWS ROOM
One wall is lined with telephone booths, where
messages from outside reporters are received
and subsequently discussed with the News
Editor. Sub-editors check the stories and get
them into their allotted spaces on the various
pages

THE EDITOR-IN-CHIEF'S OFFICE
THE LINOTYPE MACHINES
By operating a keyboard like that of a typewriter,
molten metal is forced into dies, to form a 'line
of type'

THE FOUNDRY
Semi-cylindrical metal plates are cast from papier-
mache moulds of the type-set page, cooled, and
trimmed to an exact length

STARTING UP THE PRESS
The plates from the foundry are placed on the
printing cylinders of the presses, which by a
series of push-button controls are slowly started
up till they attain full speed, when the night's
work begins in earnest

ENVOI
(From the Studio)
(See special article by H. N. Brailsford on
page 775.)

10.45-12.0 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND,
FROM THE CAFE DE PARIS

MONDAY, DECEMBER 16
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
SMALL HEATH, BIRMINGHAM

Overture to a Comedy *Lincke*
Selection, 'Rose Marie' *Friml*
Divertissement, 'A Day in Naples' *Byng*
Waltz, 'The Joys of Summer' *Lincke*
Pot-Pourri, 'Martial Moments' *Winter*
Suite, 'Decameron Nights' *Finck*
Waltz, 'Underneath the Russian Moon' *Kendish*

4.0 A Ballad Concert
(From Birmingham)

WILLIAM FRITH (Baritone)
The Lute Player *Allitsen*
Oh! didn't it rain (Negro Spiritual) arr. *Burleigh*
Down here *Brahe*
The Bo'sun's Lamont
Squire

GEOFFREY WAMSLEY
(Pianoforte)

Two Preludes (1 and 2)
Delius
Second Rhapsody in G
Minor, Op. 79 *Brahms*

WINIFRED MORLAND
(Mezzo-Soprano)
Love Eternal.. *Brahms*
Noonday Hays
Hubert Brown
I heard you singing
Eric Coates

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

5.30 The Children's
Hour
(From Birmingham)
'A Story for Tears,' by
Mildred Forster
Songs by HORACE
PRIESTLEY (Tenor)
JOHN HAY (Xylophone)
'What is your Name?'
by Margaret M.
Kennedy

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, 'The Force of Destiny' *Verdi*
Three English Dances *Quilter*

COMPOSED for the Imperial Theatre at St. Peters-
burg, *La Forza del Destino* (The Force of
Destiny) was produced there in 1862. It quickly
made its way to popularity in other countries
and, although it has disappeared except for its
stirring Overture and one or two separate num-
bers, it enjoyed a real success in its own day.
The story is one of such complete and sanguinary
tragedy that, by the end, only the chorus remains
alive. One after the other, all the chief person-
ages meet violent and untimely deaths.

One of the best-known airs, as it was one of the
most popular when the opera appeared, is the
heroine's song, 'O holy Virgin.' On the stage
she sings it at night, kneeling outside the convent
to which she has fled, while the chanting of
priests is heard near by. The same melody is a
prominent feature of the Overture, and will
easily be recognized by its solemn tone, even by
those who have not heard it sung.

BOOTH UNWIN (Bass) and Orchestra
Aria, 'Largo al factotum' ('Make way for the
Factotum') ('The Barber of Seville'). *Rossini*

7.0 ORCHESTRA
Selection, 'The Brandenburgs in Bohemia'
Smetana

WINIFRED FLAVELL (Violin)
Hojro, Kati (Hello, Katic) *Hubay*
Serenade *Drdla*
Elfin Dance *Haydn Wood*

More literally than is often the case, Hubay has
followed in his father's footsteps. He was from
his father, Professor at the Conservatoire in
Pesth, that he had his first lessons, and after a
brilliant career, as virtuoso, and after holding
for a time the post of
Professor of the Brus-
sels Conservatoire, he
returned to his native
town to fill the post
made vacant by his
father's death. He has
won a fine reputation
as a chamber music
player as well as soloist,
and has added a good
deal of picturesque and
effective music to the
repertoire of his own
instrument.

ORCHESTRA
Waltz Idyl
Razigade, arr. Schmid
A Summer Morn *Haines*

7.35 BOOTH UNWIN
The Great Adventure
Fletcher
Time to go... *Sanderson*
On the March
Herbert Oliver

ORCHESTRA
Selection, 'A Waltz
Dream'
Straus, arr. Golfrey

WINIFRED FLAVELL
Berceuse (Cradle-Song)
'Jocelyn'... *Godard*
Liebesfreud (Love's
Joy)..... *Kreisler*
Saint-Saens

The Swan
8.5 ORCHESTRA
Suite, 'The Pagoda of Flowers'
Woodford-Finden

8.15 'Königskinder'
(Royal Children)
(See centre of page)

9.15 INTERVAL
9.25 'Königskinder'
Act II

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

10.15-11.10 'Königskinder'
Act III
(Monday's Programme continued on page 792.)

HUMPERDINCK'S OPERA
'KÖNIGSKINDER'

will be broadcast from 5GB

TONIGHT, STARTING AT 8.15,

and from London and Daventry on
Wednesday night.

The full programme will be found
on page 800, and an article on the
opera, by W. R. Anderson, on
page 783.

Act II will start tonight at 9.25, and
Act III at 10.15.

The Swan
8.5 ORCHESTRA
Suite, 'The Pagoda of Flowers'
Woodford-Finden

8.15 'Königskinder'
(Royal Children)
(See centre of page)

9.15 INTERVAL
9.25 'Königskinder'
Act II

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

10.15-11.10 'Königskinder'
Act III
(Monday's Programme continued on page 792.)

Rates of Subscription to 'The Radio
Times' (including postage): Twelve
months (Foreign), 17s.; twelve months
(British), 15s. Subscriptions should be
sent to the Publisher of 'The Radio
Times,' 8-11, Southampton Street, Strand,
W.C.2.

6.30
BIRMINGHAM
STUDIO
ORCHESTRA

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THIS CHRISTMAS!**



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Monday's Programmes continued (December 16)

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

1.15-2.0 AN ORCHESTRAL CONCERT
Relayed from
THE NATIONAL MUSEUM OF WALES
(Relayed to Daventry 5XX)
NATIONAL ORCHESTRA OF WALES
(Corddorfa Gonedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHEWAITE

Overture, 'The Master-singers' Wagner
Evening in the Mountains
Grieg
Dream Pantomime; Witches' Ride ('Hänsel and Gretel') Humperdinck
Suite, 'The Three-cornered Hat' de Falla

3.0 London Programme relayed from Daventry

4.45 The Rev. GORDON HAMLIN: 'Old Churches of the West—Clevedon Old Church'

5.0 Light Music
JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from THE CARLTON RESTAURANT

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 A Programme of Compositions and Arrangements

By W. S. GWYNN-WILLIAMS

Artists

MEGAN THOMAS (Soprano)

BESSIE DAVIES (Contralto)

WALTER GLYNN (Tenor)

MEIRION MORRIS (Baritone)

NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
Conducted by WARWICK BRAITHEWAITE
and THE COMPOSER at the Piano

VOCAL QUARTET

Old Welsh Carol, 'Hen Don Llyfr Ficer'

MEIRION MORRIS

Two Martial Songs:

Can y Gwladgerwr

Arthur yn Cyfodi

MEGAN THOMAS

Two Welsh Lyrics:

Tylwyth Teg

Hwiangerdd Sul y

Blodau

W. S. GWYNN-WILLIAMS

Welsh Dances:

Two Little Welsh

Dances

The Dance of the Two

Fairies; Welsh Folk

Dance.

Welsh Jig

WALTER GLYNN

Songs in English:

Three Celtic Love Songs

Morning Light;

Flower Maiden; Night

Song

BESSIE DAVIES

Two Modern Welsh

Songs:

Clychau Cantre'r Gwa-

lod

Llond y Nefoedd

VOCAL QUARTET and Orchestra

Welsh Airs:

Cwew Fach

Ar Hy dy Nôs

MEGAN THOMAS

Popular Welsh Songs:

Two Songs of the Welsh Mountains

My Little Welsh Hero; I hear a Shepherd's

Pibgorn

BESSIE DAVIES

School Song, 'Y Sipsi'

WALTER GLYNN and Orchestra
Modern Welsh Song,
'Telyn Fud'

MEIRION MORRIS

Two Folk-Songs:

Hiroth

Can y Melinydd

MEGAN THOMAS and
BESSIE DAVIES

Two Part Songs:

Nant Y Mynydd

Can y Crud

THE ORCHESTRA

Orchestral Miniatures

Three Cymric Cameos

The Singing Bard; The

Villago Dancers; The

Exile's Lament.

Welsh Shepherd's Danco

9.0 S.B. from London

9.15 West Regional News

9.20-10.45 S.B. from London

10.45-11.30 S.B. from London

11.30-12.15 S.B. from London

SWANSEA.

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 West Regional News. S.B. from Cardiff

9.20-10.45 S.B. from London

(Monday's Programmes continued on page 705)



W. S. Gwynn Williams

W. S. GWYNN WILLIAMS,

a Programme of whose music is being given from Cardiff tonight at 7.45.



CLEVEDON OLD CHURCH

is the old church of the West which the Rev. GORDON HAMLIN will describe in his talk from Cardiff this afternoon.

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You'll find just that "added brilliance" in **PARLOPHONE** ELECTRICAL RECORDS
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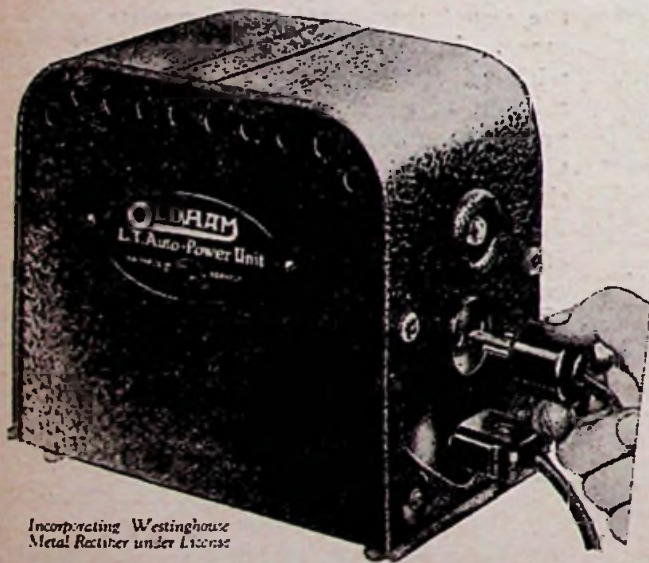
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Monday's Programmes continued (December 16)

(Continued from page 792.)

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

- 3.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 9.15 Local News
- 9.20-10.45 *S.B. from London*

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

- 3.0 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
THE STUDIO ZOO
Full description of all animals will be given, including 'The Griffin who was Green' (*Margaret Gibbs*); Musical Interludes will be given by **THE PLYMOUTH LADIES' TRIO**

- 6.0 London Programme relayed from Daventry
- 6.15-10.45 *S.B. from London* (9.15 Local News)

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

- 3.0 **An Afternoon Concert**
THE NORTHERN WIRELESS ORCHESTRA
WILLIAM SUMNER (Baritone)
- 4.0 London Programme relayed from Daventry
- 5.15 **The Children's Hour**
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.45 **Scenes from the Life of Ludwig van Beethoven**

(Born this day 1770)

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Overture, 'Leonora,' No. 3

Camco I
By W. E. RICE

Characters
Ludwig van Beethoven (Composer)
Carl (his Brother)
Steffan von Breuning
Count Guicciardi
Countess Giulia (his Daughter)
Dr. Vering
André (a Publisher)

ORCHESTRA
Symphony, No. 5, in C Minor, Op. 67

Camco II
By W. E. RICE

Characters as in Camco I.

STEPHEN WEARING (Pianoforte)
'Moonlight' Sonata, Op. 27, No. 2

ORCHESTRA
Overture, 'Egmont'

- 9.0 *S.B. from London*
- 9.15 North Regional News
- 9.20-10.45 *S.B. from London*

Other Stations.

5SC GLASGOW. 752 kc/s. (398.9 m.)

2.40:—For the Schools. *S.B. from Edinburgh.* 3.0:—A Concert. The Octet. Isobel Fraser (Soprano). Ella Voysey (Reclter). 4.0:—'Milestones of Musical Comedy—IV. The Viennese Comedies.' Reginald Talbot (Baritone). The Octet. 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:—London Programme relayed from Daventry. 6.15:—*S.B. from London.* 6.30:—Talk for Young People: Dr. W. Douglas Simpson. 'Christmas in Other Lands.' *S.B. from Aberdeen.* 6.40:—Bulletin of Juvenile Organizations. 6.45:—*S.B. from London.* 7.45:—Heloise Russell-Fergusson, Songs with Celtic Harp.

8.0:—'A Border Programme.' The Octet. William Elliot (Baritone). Jean Proven (Reclter). Clydebank Male Voice Choir, conducted by A. M. Allen. 9.0:—*S.B. from London.* 9.15:—Scottish News Bulletin. 9.20-10.45:—London.

2BD ABERDEEN. 495 kc/s. (301.5 m.)

2.40:—For the Schools. *S.B. from Edinburgh.* 3.0:—*S.B. from Glasgow.* 6.9:—London Programme relayed from Daventry. 6.15:—*S.B. from London.* 6.30:—Talk for Young People—Dr. W. Douglas Simpson, 'Christmas in Other Lands.' 6.40:—Bulletin of Juvenile Organizations. 6.45:—*S.B. from London.* 7.45:—Heloise Russell-Fergusson (Songs with Celtic Harp). *S.B. from Glasgow.* 8.0:—'A Border Programme.' Jean Proven (Reclter). William Elliot (Baritone). The Clydebank Male Voice Choir. The Octet. *S.B. from Glasgow.* 9.0:—London. 9.15:—Glasgow. 9.20-10.45:—London.

2BE BELFAST. 1,238 kc/s. (242.5 m.)

12.0-1.0:—Light Music. The Radio Quartet. Alex W. Rogers (Baritone). 3.30:—Dance Music: Jan Ralfini's Regal Band relayed from The Plaza, Belfast. 4.30:—Light Music. The Radio Quartet. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London.* 7.45:—A Light Operatic Programme. Hugo Thompson (Baritone). The Orchestra. 9.0:—*S.B. from London.* 9.35-10.45:—'The Brass Bottle,' a Farcelet Play by F. Anstey. Adapted for broadcasting by John Watt.

(Continued from page 774.)

All roots require paring, and some fruits require peeling, before they can be dried, therefore remove the rind or skin, cut out cores and defective portions then slice thinly and neatly whatever is good, and after drying these portions you will be surprised to find how much stock you have added to your store.

You will want to know how you can tell when anything is sufficiently dried. The answer to that is that it should feel like a bit of tough but soft leather; it should never be crisp or brittle, as then it would not re-absorb water. And as to methods of storing, I advise brown paper or muslin bags lightly filled and tied round with string, then hung up on a nail where air can reach them. Do not enclose dried fruits or vegetables in tins, or they will soon smell fusty. Wooden boxes lined with paper are good receptacles, similar to those used by wholesale producers. Keep dried herbs in packets, rather than in airtight bottles, if you want them to retain their flavour.—From a talk by Miss Lucy H. Yates.

The Christmas Number of
THE LISTENER
will contain a supplement
on
The Supernatural
in Life
and Literature

to which Miss Margaret Murray,
Mr. E. F. Benson & Dr. C. D.
Broad will contribute.

Please note the date: Dec. 18

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This Family Gift Box of world-famous chocolates is free to all regular users of Fry's Cocoa. All you have to do is to collect 24 of the coupons which you will find in the top of every tin—ONE in every ½lb., TWO in every ¼lb., and FOUR in every 1lb. tin, and then write on a piece of paper the words "GIFT BOX," sign your name and address, fasten the coupons to the paper and post to "Fry's Gift Department, Bristol." Be careful to write clearly, so that the "Gift" Staff can send off your gift without difficulty or delay. Post your coupons early to ensure receiving your gift before Christmas. Fry's Cocoa is highly concentrated, extremely soluble and therefore quickly prepared. Its full smooth chocolate flavour makes it a favourite with old and young.

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7.0
EXCAVATING
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TUESDAY, DECEMBER 17
2LO LONDON & 5XX DAVENTRY

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

9.20
SIR WALFORD
DAVIES
SAYS 'AU REVOIR'

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. E. M. STEPHENSON: 'More about Folding Table Linen'

A RECENT facetious comment by the 'Broadcasters' on the folding of table napkins to look like water-lilies brought those embarrassed gentlemen scores of letters explaining how the thing was done—and even some water-lily napkins themselves neatly folded in cardboard boxes. The interest in this piece of old table etiquette is therefore obvious. This week, Mrs. Stephenson will explain the diamond fold and the fan fold.

11.0 (Daventry only) Gramophone Records

11.0-11.30 (London only)
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12.0 ORGAN MUSIC

Played by EDGAR T. COOK
Relayed from SOUTHWARK
CATHEDRAL

Prelude and Fugue in C Minor *Bach*
Miss RICARD (Contralto)
Slumber, Beloved ('Christmas' Oratorio)..... *Bach*

EDGAR T. COOK
Sonata No. 3 in D Minor.... } *Bach*
Fugue in G Minor (the 'Short')..... }

Miss RICARD
The Praise of God.... *Beethoven*
EDGAR T. COOK
Fantasia and Fugue in G.. *Parry*

1.0-2.0 LIGHT MUSIC

ALPHONSE DU CLOS and his
ORCHESTRA
From THE HOTEL CECIL

3.0 A Ballad Concert

BEATRICE ALEXANDER (Soprano)
HERBERT DE LEON (Baritone)
SPENCE MALCOLM (Violin)

4.0 LIGHT MUSIC

FRED KITCHEN and THE BRIXTON
ASTORIA ORCHESTRA

With PATTMAN at the Organ
Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR
'PIG AND PEPPER'

—more from 'ALICE IN WONDERLAND' (*Lewis Carroll*), arranged as a Dialogue Story with music to suit the occasion by THE GERSHOM PARKINGTON QUINTET

6.0 Poems by F. L. LUCAS, read by RONALD WATKINS

6.15 'The First News'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL SUITES
Played by
JAMES CHING (Pianoforte)

7.0 LADY PETRIE: 'The Lords of the Philistines: Recent Discoveries by Sir Flinders Petrie in Palestine'

INTEREST in excavations increases every year. Few events of scholarly import have assumed the degree of topical interest accorded by the general Press to, for instance, the unearthing of the tomb of King Tutankhamen. By the aid of these excavations, not only has our view of history been enlarged, but it has been rendered immensely more real, and we have learned that 'progress' after all is a relative term. In Egypt, most profitable field of research for the excavator, the long extension of our view, before written history, has largely been the work of the British School of Archaeology in Egypt under the direction of Sir Flinders Petrie. Recently, however, Sir Flinders and his party have moved their centre

JOSEPHINE WRAY, ARTHUR FEAR, and Orchestra
Duet, Act II, 'The Flying Dutchman'

BEFORE the mysterious Dutchman came on the scene, the Norwegian lass, Senta, had had a youthful sweetheart, Erik the huntsman. But in her heart she has always cherished visions of the mysterious seafarer whose portrait hung in her father's house, and his dread story has always appealed to her. When he actually appears, all thoughts of the boyish Erik are overshadowed by his striking personality; it is as though she had suddenly grown up from her own girlhood.

In this finely melodious duet, with its moments of real dramatic fervour, she promises her hand to the Dutchman, so redeeming him from his dread destiny.

ORCHESTRA

Siegfried's Journey to the Rhino
(The Dusk of the Gods')

JOSEPHINE WRAY, WALTER WIDDOP
and Orchestra
Duet, Act I, 'The Valkyrie'

SIEGMUND and Sieglinde, alone in the great hall where they first saw each other, while her lord Hundingsleeps, and while the moonlight streams through the open door, tell each other in words of rapture how they knew that they were destined for one another, when they first looked on each other's faces. As Siegmund sings of his joy, something in his voice recalls her father to Sieglinde, and she asks him if the name he gave Hundings is really his own. He tells her that whatever name she gives him he will bear, and she calls him Siegmund, as indeed he is. The whole duet is one of those ecstatic pieces of passionate music which cannot possibly be reduced to terms of cold prose; nor does it need any such translation.

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'

(See special article on page 771)

Vaudeville

CHARLES HAYES
(The New Comedian)

NORMAN LONG
(A Joke, a Song and a Story)

JEAN MELVILLE
(Songs and Piano Solos)

CADOLBAN'S TZIGANE ORCHESTRA
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA

and
AN ITEM
from
THE ALHAMBRA

10.45-12.0 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, relayed
from GROSVENOR HOUSE, PARK LANE

9.40 — VAUDEVILLE — 10.45

CHARLES HAYES NORMAN LONG
HAYES LONG

THE NEW COMEDIAN A JOKE,
A SONG,
A STORY

A VARIETY ITEM
relayed from

THE ALHAMBRA
the famous music-hall
in Leicester Square

SONGS AND PIANO SOLOS

JEAN MELVILLE CADOLBAN'S
MELVILLE TZIGANE
ORCHESTRA

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

of activities across the Sinai Desert to the southern border of Palestine, where an Old Testament city, called Beth-Pelesh, has been unearched with most interesting results. It is of this ancient city that Lady Flinders Petrie, wife of the excavator, will speak this evening. Lady Petrie has hitherto accompanied her husband, but this year she is remaining behind to interest the public in this important work.

7.15 Musical Interlude

7.25 Sir BARRY JACKSON: 'Impressions of my Canadian Tour'

7.45 A Wagner Programme

JOSEPHINE WRAY (Soprano)
WALTER WIDDOP (Tenor)
ARTHUR FEAR (Bass-Baritone)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by CHARLES WEBBER
'Faust' Overture

9.40

TUESDAY, DECEMBER 17

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 4.0 From the Light Classics
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by FRANK CANTELL
- Overture, 'Benvenuto Cellini' *Belios*
BARRINGTON HOOPER (Tenor) and Orchestra
Adelaide *Beethoven*
BEATRICE EVELINE (Violoncello)
Melody *Gluck, arr. W. H. Squire*
Pastoral *Couperin, arr. Casado*
ORCHESTRA
Eight Russian Folk songs *Liadov*

4.15 BARRINGTON HOOPER

- Who is Sylvia? *Schubert*
Hark, hark, the Lark
The Erl King
ORCHESTRA
Chanson Triste (Song of Sadness); Humoresque
Tchaikovsky

5.5 BEATRICE EVELINE

- Air, 'Christmas' Oratorio
Bach, arr. W. H. Squire
Air and Variations
Haydn, arr. W. H. Squire
ORCHESTRA
The Cave of Venus ('Tannhäuser')
Wagner, arr. Schmid
Overture, 'Figaro'
Mozart

5.30 The Children's Hour
(From Birmingham)
'The Waltz'—a Musical Sketch by Norman Timanis

Songs by HAROLD CASEY (Baritone)
HAROLD MILLS (Violin)

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

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

7.0 Light Music
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from THE CAFÉ RESTAURANT, CORPORATION STREET, BIRMINGHAM

- Overture, 'The Barber of Seville' *Rossini*
Suite, 'Children's Games' .. *Bizet, arr. Mouton*
NORRIS STANLEY (Violin)
On Wings of Song *Mendelssohn, arr. Achron*
Ronde des Lutins (The Imps Round Dance)
Bazzini

- ORCHESTRA
Fantasy, 'Lohengrin' *Wagner, arr. Alder*
An Irish Fantasy *arr. Mulder*

8.0 A PIANOFORTE RECITAL
By EMIL BAUM

Prelude, Op. 32, No. 5 *Rachmaninov*
Capriccio, Op. 23 *Dohnanyi*
Mazurka, Op. 30, No. 4
Two Studies, Op. 25 (Nos. 9 and 11) .. *Chopin*

10.15 THE MUSIC OF MONTAGUE PHILLIPS

8.20 'The Prisoner of Zenda'
Being the Story of Three Months in the Life of an English Gentleman
By ANTHONY HOPE
Retold for Broadcasting by HOLT MARVELL
(See centre of page)

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

10.15-11.15 Montague Phillips Programme
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by THE COMPOSER
ERIC BROUGH
(Pianoforte)

ORCHESTRA
Heroic Overture
ERIC BROUGH and Orchestra
Pianoforte Concerto, No. 2, in E

ORCHESTRA
Adagio sostenuto;
Allegro Scherzoso;
(Symphony in C Minor)

BEST known, no doubt, to the average listener by his music in a lighthearted mood, specially by many of his eminently singable songs, Montague Phillips has a distinguished position in the serious realms of music, too. A brilliant former pupil of the Royal Academy of Music, he is now a

fellow of his old school, and has held the posts of Professor of Composition and of Examiner there. In 1912 a concert of his own music was given in London, at which the 'Symphony in C Minor' made a notable impression—the work from which two movements are to be played this evening. Other important works, such as a Pianoforte Concerto in F Sharp Minor and a Symphonic Poem, 'Bondieca,' have been heard at Patrons' Fund Concerts at the Royal College of Music. And in 1915 the London Symphony Orchestra played the 'Heroic Overture,' which, in a new and revised form begins this evening's programme.

Listeners who know his romantic light opera *The Rebel Maid*, as full of pleasing melody as any similar work which the English stage has known in our generation, will recognize in this evening's concert much of the same fresh, natural tunefulness which made that work so popular. Nor will any attentive hearer fail to discern the masterly way in which the orchestra and the solo pianoforte are used.

(Tuesday's Programmes continued on page 798.)

This Week's Epilogue:
'LORD, WHAT IS MAN?'
'CHIVALRY'
Hymn, 'He who would valiant be'
II Samuel xxiii, 13-17
Hymn, 'Around the throne of God a band'
I Samuel xvii, 45

Art Treasures Presented Free

It is pleasing to think in these days—when the windmill is rapidly disappearing from the English countryside—that Rembrandt should have left a lasting picture of such great beauty as "The Mill." With the deft and definite touch of the superlative genius, this picture carries with it the romance of the old and perfect method of wheat milling. In 1911 this art treasure was sold to an American millionaire for the enormous sum of £100,000.



Messrs. Allinson Ltd.—the stone millers of 100 per cent. Wholemeal Flour, who carry on the tradition of perfect wheat milling into the present day, have made arrangements for the distribution of presentation copies of the £100,000 Rembrandt Mill picture—free of all advertising

matter. For those who already possess a copy of Rembrandt's Mill, Messrs. Allinson Ltd. offer a companion picture by Linnell, which is also entitled "The Mill," and two other pairs—Gainsborough's "Market Cart" and Constable's "Cornfield," also, Linnell's "Last Load" and "The Hay Wain" by Constable. Linnell's two pictures are displayed in the Tate Gallery, whilst the other famous examples of English art may be seen in the National Gallery. These handsome pictures are an ornament to any home and each is obtainable from Messrs. Allinson Ltd., 210 Cambridge Road, E.2, in exchange for twelve of the bands which are to be found around Allinson Bread, supplied by bakers everywhere.

It is particularly fitting that these faithful reproductions should be obtainable from the firm which to-day grinds the identical flour to that which was the backbone of the sturdy manhood of our forebears.

Just as in the good old days, wholemeal flour was stone-ground, so to-day Allinson 100 per cent. Wholemeal Flour is ground to the ideal degree of fineness in the same way between upper and nether millstones of historic fame. In one particular, Messrs. Allinson have improved on the produce of our forefathers, for whereas in those days only local wheats were used in the flour milling, Allinson now mill the finest Empire wheats—the scope of their selection has thus been increased from a limited radius to that which covers the British Empire.

Only wheats which are ground in the old-world way can give the beneficial results enjoyed by our ancestors, for it is only by their well-proved method that the milled flour can maintain in nature's correct proportions all the natural ingredients necessary to the nourishment of the body. Allinson Wholemeal Bread and Flour prevent and correct constipation. Allinson Wholemeal Bread is obtainable from bakers everywhere—see that you get the Allinson band around the loaf; this is your guarantee of genuine wholemeal.

Buy Allinson's Wholemeal Flour from your Baker or Grocer in 3½, 7 and 14lb. sealed cotton bags. Every bag contains a recipe book for Home Cooking, a coupon and particulars of a generous free gift scheme. The pictures referred to above are also available to users of Allinson Flour. In case of difficulty in obtaining Allinson Bread or Flour, write: Allinson Ltd., 210 Cambridge Road, London, E.2.

Why you should take



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It Gives Superabundant Vitality!

Prepared under the direction of E. BUERGER, M.D. (Professor of Medicine at Bern University, Switzerland). For the treatment of PREMATURE OLD AGE, HARDENED ARTERIES, HEART WEAKNESS, HIGH BLOOD PRESSURE, LOWERED VITALITY, DEBILITY, ANEMIA, NEURASTHENIA, MALNUTRITION, etc. It is NOT a Drug.

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Revitalizes and Rejuvenates

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NAME..... DATE.....

ADDRESS.....

Note.—Please fill in postal order payable to Naunton's National Music System. To Colonial and Foreign readers: British Money and Postal Orders only accepted.

Tuesday's Programmes continued (December 17)

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

- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. F. O. MILES: 'Y Mabinogion as Modern Film Producers might see it—The Story of Taliesin as seen by you'
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London

7.45 An All British Programme

Relayed from THE PATTI PAVILION, SWANSEA NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) Leader, LOUIS LEVITUS Conducted by WARWICK BRAITHWAITE Overture, 'Di Ballo ('The Ball')..... Sullivan Irish Tune from County Derry..... Molly on the Shore..... } Grainger

THE Dominions and Colonies are fond of telling us that their patriotism is of a more fervent order than ours at home, that only in the far corners of the Empire is love of the Mother Country fully understood. An Australian who was proposing the toast of 'the Immortal Memory' at a Burns dinner once affirmed as an instance of overseas sentiment that until he had heard the haggis played in by the pipes, and shared in the ceremonies that surround it, on Australian soil, no one could claim to be a really fervid Scot. Percy Grainger is a striking instance of that interest in the homeland. Born in Australia, and for some years a citizen of the United States, he has many times turned for inspiration to the folk-tunes of the Old Country, and this setting of a fine old Irish air is among the best known and the most successful of his slighter pieces for orchestra.

'MOLLY ON THE SHORE' is the name of an old Irish reel, and along with another reel called 'Temple Hill,' Percy Grainger has used it to build up this jolly and thoroughly popular piece. He delights not only in making use of folk-music, but in speaking of it in the most unconventional terms, no doubt by way of making it clear to the least musical how thoroughly popular his music is intended to be. And he takes the public into his confidence in other happy ways; this piece is called 'Birthday Gift to Mother, 1907.' It is one of a number of what he calls 'British Folk Music Settings,' which are collectively dedicated to the memory of Grieg.

MIRIAM LICETTE (Soprano) and Strings Four Old English Songs transcribed and arranged by Antony Bernard On the Brow of Richmond Hill

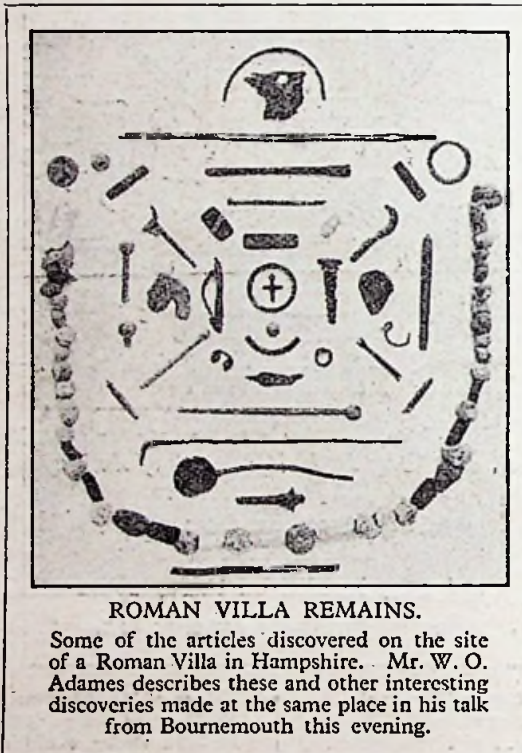
Ah! How Sweet..... William Croft A Song in the 'She Gallant'..... John Eccles A Song from 'Rinaldo and Armida' }

ORCHESTRA Enigma Variations..... Elgar

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

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

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Egwyl Gymraeg 'Pynciau'r Dydd Yng Nghymru' Gan Yr Athro E. ERNEST HUGHES A WELSH INTERLUDE 'Current Topics in Wales' A Review, in Welsh by Professor E. ERNEST HUGHES
- 7.25 S.B. from London
- 9.15 West Regional News. S.B. from Cardiff
- 9.20-12.0 S.B. from London



ROMAN VILLA REMAINS.

Some of the articles discovered on the site of a Roman Villa in Hampshire. Mr. W. O. Adames describes these and other interesting discoveries made at the same place in his talk from Bournemouth this evening.

- 'Pig and Popper,' arranged as a Dialogue Story
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. CHARLES HENDERSON, : 'Cornwall and Devon a Hundred Years Ago'—I
- 7.15-12.0 S.B. from London (9.15 Local News)

22Y 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 PIANOFORTE RECITAL by LUOY PIERCE
- 3.0 An Afternoon Concert THE NORTHERN WIRELESS ORCHESTRA

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. W. O. ADAMES: 'Roman Villa Remains in a Hampshire Garden'
- 7.15 S.B. from London
- 9.15 Local News
- 9.20-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour Another Adventure from 'Alice in Wonderland' (Lewis Carroll)

Programmes for Tuesday.

(Manchester Programme continued from page 798.)

FREDERICK M. STEVENSON (Baritone) (From Newcastle)

MAURICE JONES (Character Sketches)

5.15 The Children's Hour

6.0 Miss DOROTHY MORTON: The Approach of Christmas—V, Some Characteristic Christmas Dishes

6.15 S.B. from London

7.0 Professor ABERCROMBIE: 'Architecture and Town Planning in the Industrial North—V, Town Planning Developments—II.' S.B. from Liverpool

7.15 S.B. from London

7.45 An Orchestral Concert
and
A Play

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Si j'étais Roi' ('If I were king')

Egyptian Ballet..... *Luigini*

'The Cure'

A Lancashire Comedy in One Act

by

W. ARMITAGE OWEN

Characters

John Smithies (a middle-aged mill worker)

Mary Smithies (his wife)

The Doctor

It is evening in John Smithies' cottage. John has just finished tea, and Mary is clearing the tea-table

ORCHESTRA

Selection, 'Gypsy Lovo'..... *Lehar*

March, 'Entry of the Boyards'..... *Halvorsen*

9.0 S.B. from London

9.15 North Regional News

9.20 S.B. from London

10.45-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from THE EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL

Other Stations.

5SC GLASGOW. 752 kc/s. (598.2 m.)

10.45:—Mrs. Stuart Sanderson: 'Preparations for Christmas III. 11.0-12.0:—A Recital of Gramophone Records. 2.40:—For the Schools. M. Jean-Jacques Oberlin, assisted by Madame Oberlin: 'Elementary French—XII, Children's Games.' 3.5:—Musical Interlude. 3.10:—Mr. P. H. B. Lyon: 'The Discovery of Poetry—XII, The End and the Beginning.' S.B. from Edinburgh. 3.30:—A Ballad Concert. British Composers. The Octet. Eveline Stevenson (Soprano). 4.30:—An Entertainment presented by The Arts League of Service. Interludes by the Octet. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Thomas Henderson: 'Some Gaps in Scottish History.' 6.15:—S.B. from London. 7.0:—Sheriff MacMaster Campbell: 'The Highlands and the Revival of Gaelic.' 7.15:—S.B. from London. 7.45:—Songs by Kennedy McKenna (Tenor). 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. 8.35 app.:—Jean Taylor Smith (Reciter). 8.45 app.:—Concert relayed from the St. Andrew's Hall (Continued). 10.0:—Second General News Bulletin. 10.15:—Scottish News Bulletin. 10.20-12.0:—S.B. from London.

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

11.0-12.0:—Relayed from Darenty. 2.40:—S.B. from Glasgow. 3.10:—Mr. P. H. B. Lyon: 'The Discovery of Poetry—XII, The End and the Beginning.' S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 6.15:—S.B. from London. 7.0:—Sheriff MacMaster Campbell: 'The Highlands and the Revival of Gaelic.' S.B. from Glasgow. 7.15:—S.B. from London. 7.45:—Songs by Kennedy McKenna (Tenor). S.B. from Glasgow. 8.0:—The Choral and Orchestral Union of Glasgow. Concert relayed from the St. Andrew's Hall. S.B. from Glasgow. 8.35 app.:—Jean Taylor Smith (Reciter). S.B. from Glasgow. 8.45 app.:—Concert relayed from the St. Andrew's Hall (Continued). S.B. from Glasgow. 10.0:—Second General News Bulletin. 10.15:—Scottish News Bulletin. S.B. from Glasgow. 10.20-12.0:—S.B. from London.

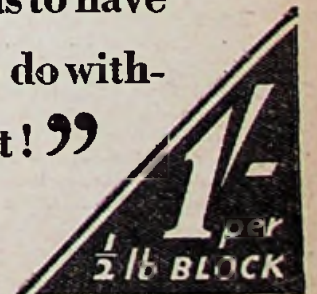
2BE BELFAST. 1,238 kc/s. (242.3 m.)

3.30:—Concert Music. The Orchestra. Beatrice McComb (Contralto). Frederick R. Amor (Viola). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Darenty. 6.15:—S.B. from London. 7.45:—A Light Orchestral Concert The Orchestra. Doris Bates (Violin). Frederick Taylor (Baritone). Carrodus Taylor (Violoncello). Clifton Helliwell (Pianoforte). 9.0-12.0:—S.B. from London.



“You've only one packet—one packet? My good woman, what on earth shall I do? This is for my niece, you see. She has to have a lot of milk. And what am I to do without my Nestlé's? Tell me that!”

Have you ever tasted Nestlé's "Fruit Queen"—it's chocolate, almonds and rich ripe fruit—packed in sixpenny cartons.





9.20
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WEDNESDAY, DECEMBER 18
2LO LONDON & 5XX DAVENTRY

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

9.20
—BIOGRAPHY OF
LADY
CAROLINE LAMB



- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'
- 11.0 (Daventry only) Gramophone Records

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

- 12.0 A Ballad Concert
ADELAIDE TURNBULL (*Contralto*)
FREDERICK STEGER (*Tenor*)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECHE
From THE RESTAURANT FRASCATI
- 3.0 Miss MARGORIE BARBER:
'Stories and Story-telling in
Prose and Verse—XII. Ballads'
- 3.25 JACK PAYNE
and his B.B.C DANCE
ORCHESTRA
- 3.45 A Light Classical Concert
MILDRED WATSON (*Soprano*)
THE STRATTON STRING QUARTET
'Quartet in D, Op. 76, No. 5'
Haydn
Allegretto, allegro; Largo can-
tabile e maestoso; Minuet
Allegro; Finale Presto



To be broadcast

Tonight at 8.0

'KÖNIGSKINDER'

('Royal Children')

A Fairy Opera in Three Acts from the story by Ernst Rosmer
MUSIC BY HUMPERDINCK

[English translation by C. H. MELTZER]

THE WIRELESS CHORUS—CHORUS MASTER, STANFORD ROBINSON
THE WIRELESS SYMPHONY ORCHESTRA (Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT

(Relayed from the Parlophone Studio by the courtesy of the Parlophone Company)

CAST

- The King's Son PARRY JONES
- The Goose Girl NORAH SABINI
- The Fiddler DENNIS NOBLE
- The Witch ENID CRUICKSHANK
- The Stablemaid ENID CRUICKSHANK
- The Woodcutter FOSTER RICHARDSON
- The Broombinder SYDNEY RUSSELL
- The Child ELSIE OTLEY
- A Burgess ASHMOOR BURCH
- The Innkeeper FRANK PHILLIPS
- The Innkeeper's Daughter HELEN ALSTON
- The Tailor TOM PURVIS
- Two Guards STANLEY RILEY
SAMUEL DYSON

Villagers, Magistrates, their Wives, Citizens, Citizenesses, Craftsmen,
Musicians, Girls, Lads, and Children

NARRATOR—FILSON YOUNG

- 4.10 MILDRED WATSON
Extase *Henri Duparc*
Au Bord de l'Eau (At the Water's
Brink) *Fauré*
La Pavane *Brunau*
Beau Soir (Fair Evening)
Debussy
Air de l'Enfant (Child's Song)
Ravel
Le Bachelier de Salamanca
(The Graduate of Salamanca)
Roussel
- 4.25 QUARTET
Quartet *Germaine Tailleferre*
Quartet Satz (Movement) *Schubert*
- 4.45 Organ Music
Played by ALEX TAYLOR
Relayed from DAVIS' THEATRE,
CROYDON
- 5.15 THE CHILDREN'S HOUR
'Rolling Stones'—another
Carey Grey story.
Songs at the piano, composed and
sung by
HELEN ALSTON
'Mumps and the Magic'—a
perfectly impossible School Story,
written and told by RALPH DE
ROHAN
- 6.0 A Short Programme of Carols
Sung by THE MASKED CAROL
SINGERS
In aid of the Paddington Tubercu-
losis Dispensary, 20, Talbot
Road, W.2

- 6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
HANDEL SUITES
Played by
JAMES CULING (*Pianoforte*)
- 7.0 Major WALTER ELLIOT, M.P.:
'Central Africa—the Newest
Export Market' (under the aus-
pices of the Department of
Overseas Trade)
- 7.15 Musical Interlude
- 7.25 Mr. J. S. BAINBRIDGE:
'Waste Products'
- 7.45 Vaudeville Turn
- 8.0 'Königskinder'
(Royal Children)
A Fairy Opera in Three Acts from
the story by ERNST ROSMER
Music by HUMPERDINCK
English translation by C. H. MELTZER
ACT I
(See centre of page and special
article on page 783.)
- 9.0 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
Local News: (Daventry only)
Shipping Forecast and Fat Stock
Prices

9.20 Miniature Biographies—V
M. ANDRE MAUROIS: 'Lady
Caroline Lamb'
M. ANDRE MAUROIS, the famous
author of 'Ariel' and 'Disraeli',
etc., and one of the most in-
dividual biographers of today,
has chosen a particularly lively
figure for his brief sketch-port-
rait. Lady Caroline Lamb, in
her time a notorious figure in
social circles, and a woman of
considerable eccentricity, is
chiefly remembered by us for her
association with Byron. She
called him a 'mad, bad man,
dangerous to know'; she caricat-
ured him in her novel, 'Glen-
arvon'; and, finally, in a
passion of rage against something
he had said of her, burnt in a
sort of funeral pile manuscripts
of all the letters she had received
from him, and his miniature,
'Several girls from the neigh-
bourhood, whom she had dressed
in white garments, dancing about
the pile.' She was a clever
woman, whatever her vagaries,
vain and impulsive, and one well
worth the skill in portraiture that
M. Maurois will most certainly
bestow upon her.

- 9.40 'Königskinder'
(Royal Children).
Acts II and III
- 11.0-12.0 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB
BAND, directed by RAY STARITA,
from THE AMBASSADOR CLUB
(Wednesday's Programmes
continued on page 803.)

Give them
CRAVEN "A"
again this Christmas

THE QUALITY
Cigarettes that
NEVER VARY



HANDSOME RICH RED METAL BOXES FOR CHRISTMAS
150 for 7/6 100 for 5/6 50 for 2/6

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WEDNESDAY, DECEMBER 18

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0 TWO SHORT MUSICAL SKETCHES

- 3.0 A Military Band Programme**
(From Birmingham)
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL
- March, 'Lorraine'Ganne
Overture, 'The Four Ages of Man'
Lachner, arr. Ratford
- HERBERT SIMMONDS (Baritone)
I love theeGrieg
SecrecyWolf
Christ is risenRachmaninov
- 3.25 BAND**
Cornet Solo, 'Solveig's Song'Grieg
(P.C. COOK)
Spring Morning (English Pastoral Impressions)
Farrar, arr. Godfrey
Song of the BlacksmithHolst
WILL GARDNER will Entertain
- BAND**
Spanish Suite, 'La Feria'Lacome
- 3.55 HERBERT SIMMONDS**
To DaisiesQuilter
The Skipper of the 'Mary Jane'
Richards
In LovoLohr
WILL GARDNER in further Entertainment
- BAND**
Waltz, 'Près de Toi' (Near Thee)
Waldteufel, arr. Winterbottom
Tone Poem, 'Norwegian Carnival'
Svendson, arr. Godfrey
- 4.30 DANCE MUSIC**
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 5.30 The Children's Hour**
(From Birmingham)
'Husky'—a Puppy Dog Tale, by
Margaret Madeley
Songs by WYNNE AJELLO (Soprano)
GERALD and PHYLLIS SCOTT in Old
Time Favourites
'The Biter Bit'—a School Yarn, by
T. Davy Roberts
- 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, 'A Comedy of Errors' Neville Flux
EVA TOLLWORTHY (Contralto)
Morning HymnHenschel
ElogyMassenet
Love's PhilosophyQuilter
- ORCHESTRA**
Suite, 'Russot and Gold'Sanderson
- 7.0 LUCY VINCENT (Oboe)**
Sonata in C MinorHandel
- ORCHESTRA**
Fantasy on the Music of Mussorgsky
arr. Langcy
- EVA TOLLWORTHY
After a DreamFaure
The Enchanted ForestPhillips
- 7.30 ORCHESTRA**
Overture, 'The Caliph of Baghdad' ..Boicldieu
LUCY VINCENT
OrientaleHarty
ChansonettoHarty
A la Campagno (In the Country)Harty
- ORCHESTRA**
Suite from Incidental Music, 'Monsieur Beaucaire'
Rossco

- 8.0 Two Musical Sketches**
'The Man, the Maid, and the Muddlehead'
(From Birmingham)
A Musical Cameo by GORDON MCCONNELL
- The ManHERBERT SIMMONDS
The MaidWYNNE AJELLO
The MuddleheadJOHN DERWENT
- The Scene takes place in the only quiet room
in a country house while a house-party is in
progress.
- Followed by
'Now and Then'
A Musical Argument by
JEAN HARLEY and
GEORGE BARKER
with
PHYLLIS SCOTT and GEORGE BARKER
(at the Pianos)
- 9.0 A MILITARY BAND CONCERT**
SUMNER AUSTIN (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL



PHYLLIS SCOTT and HERBERT SIMMONDS take part in the two musical sketches to be broadcast between 8.0 and 9.0 tonight.

- Overture, 'Don Giovanni'Mozart
Schorzo, First Pianoforte Sonata
Schubert, arr. Gerrard Williams
- SUMNER AUSTIN
A Bird's CrySinding
LilacRachmaninov
Paysage (Landscape)Hahn
- BAND**
First Movement, Symphony No. 5
Tchaikovsky, arr. Gerrard Williams
- SUMNER AUSTIN
Autumn MelodyKoreschenko
Japanese Rain SongMarx
Exile (Wanderschaft)Gounod
The Droll LoverPeter Warlock
- BAND**
Lyric SuiteGrieg
The Shephord Boy; Norwegian Rustic March;
Nocturne; March of the Dwarf
- 10.0 'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.15 DANCE MUSIC**
THE PICCADILLY PLAYERS, directed by
AL STARITA, and THE PICCADILLY GRILL BAND,
directed by JERRY HOEY, from THE PICCADILLY
HOTEL
- 11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB
BAND, directed by RAY STARITA, from THE
AMBASSADOR CLUB**
(Wednesday's Programmes continued on page S04.)



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

- QUARTET IN B FLAT—(Op. 18 No. 6) (Beethoven)**
Virtuoso String Quartet D1206 to D1209, 6/6 each. Album
Series No. 37 London and Daventry, Sunday, 3.45
- FLYING DUTCHMAN OVERTURE (Wagner)** State
Orchestra, Berlin, conducted by Dr. Leo Blech. D1230, 6/6
London and Daventry, Sunday, 9.0
- SEA FEVER—Stuart Robertson—B2594, 3/-. London and
Daventry, Sunday, 9.20**
- INVITATION TO THE WALTZ—Philadelphia Sympho-
ny Orchestra, conducted by Leopold Stokowski—D1235,
6/6. London and Daventry, Sunday, 10.5**
- SLAY MARCH (Tchaikovsky)—Philadelphia Sympho-
ny Orchestra, conducted by Leopold Stokowski—D1045,
6/6. London and Daventry, Sunday, 10.20**
- GAY HIGHWAY—Peter Dawson—B2297, 3/-. London
and Daventry, Monday, 8.20**
- LARGO AL FACTOTUM—"BARBER OF SEVILLE"
—Inebilleri—D1695, 6/6. Daventry Ex. Monday, 6.50**
- HEJRE KATI—Isolde Menges—D1223, 6/6. Daventry
Ex., Monday, 7.5**
- SERENADE (Ordnal)—Marjorie Hayward—B2140, 3/-.
Daventry Ex., Monday, 7.10**
- BERCEUSE DE JOCELYN—Pablo Casals—DB1039, 6/6
Daventry Ex., Monday, 7.50**
- LOHENGRIN—PRELUDE—(Wagner)—Philadelphia
Symphony Orchestra, conducted by Leopold Stokowski—
D1463, 6/6. London and Daventry, Tuesday, 8.0**
- DUET ACT 1—"THE YALKYRIES"—Ljungberg, and
Widdop—D1322, 6/6. London and Daventry, Tuesday, 8.10**
- SIEGFRIED'S JOURNEY TO THE RHINE—
"Gottterdammerung"—Berlin State Opera Orchestra,
conducted by Karl Muck—D1575, 6/6. London and Daventry,
Tuesday, 8.20**
- ADELAIDE—(Beethoven)—Tudor Davies—D1273, 6/6
Daventry Ex., Tuesday, 4.5**
- WHO IS SYLVIA?—Master E. Lough—B2381, 3/-.
Daventry Ex., Tuesday, 4.5**
- ERL KING—Peter Dawson—C1327, 4/6. Daventry Ex.,
Tuesday 4.52**
- MARRIAGE OF FIGARO OVERTURE—State Opera
Orchestra, Berlin, conducted by Dr. Leo Blech—D1233,
6/6 Daventry Ex., Tuesday, 5.20**
- "BARBER OF SEVILLE"—OVERTURE—State
Opera Orchestra, Berlin, conducted by Dr. Leo Blech—
D1234, 6/6 Daventry Ex., Tuesday, 7.0**
- RONDE DES LUTINS—Alfredo Rodc—B2436, 3/-.
Daventry Ex., Tuesday, 7.15**
- TWELVE STUDIES (Chopin)—Bachhaus—DB1122 to
DB1131, 8/6 each. Album Series No. 62. Daventry Ex.,
Tuesday, 8.15**
- QUARTET SATZ (Schubert)—Budapest String Quartet
—D1421, 6/6. London and Daventry, Wednesday, 4.30**
- ELEGIE (Massenet)—Rosa Ponselle—DB1652, 6/3.
Daventry Ex., Wednesday, 6.40**
- DON GIOVANNI—OVERTURE—State Orchestra,
Berlin, conducted by Dr. Leo Blech—E163, 4/3, Daventry
Ex., Wednesday, 9.0**
- SYMPHONY NO. 5—(Tchaikovsky)—New Symphony
Orchestra—D1511 to D1516, 6/6 each. Daventry Ex.,
Wednesday, 9.20**
- O LOVELY NIGHT—Essie Ackland—C1631, 4/6. Dav-
entry Ex., Thursday, 5.10**
- NONE BUT THE WEARY HEART—Olszewski—
E-34, 4/6. London and Daventry, Thursday, 8.30**
- SYMPHONY NO. 3—"EROICA"—(Beethoven)—
Symphony Orchestra, conducted by Albert Coates—D1158
to D1163, 6/6 each. Album Series No. 30. Daventry Ex.,
Thursday, 3.5**
- DANCING DOLL—Renée Chemet—DAS11, 6/-. Daventry
Ex., Thursday, 4.35**
- LULLABY—Cedric Sharpe—B2729, 3/-. Daventry Ex.,
Thursday, 4.50**
- SERENADE (Toselli)—Gloria Swanson—B3138, 3/-.
Daventry Ex., Thursday, 5.20**
- DANCE OF THE HOURS—"LA GIOCONDA"—
New Light Symphony Orchestra—C14.3, 4/6. Daventry
Ex., Thursday, 8.25**
- S NATA IN A "AJOR—"KREUTZER"—(Beath-
oven) Cortot and Thibaud—DB1224 to DB1331, 8/6 each.
Album Series No. 28. Daventry Ex., Thursday, 9.0**
- ALLELUIA (Mozart)—Schumann—DAS45, 6/-. London
and Daventry, Friday, 3.0**
- SPEAK (Parla)—Galli-Curci—DAS23, 6/-. London and
Daventry, Friday, 6.35**
- DON JUAN'S SERENADE—Peter Dawson—C1327,
4/6 London and Daventry, Saturday, 3.45**
- LIEBESLEID—Fritz Kreisler—DB955, 8/6. London
and Daventry, Saturday, 7.55**
- SLAVONIC DANCE IN E MINOR—Erica Morini—
D1197, 6/6. Daventry Ex., Saturday, 10.45**

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Wednesday's Programmes continued (December 18)

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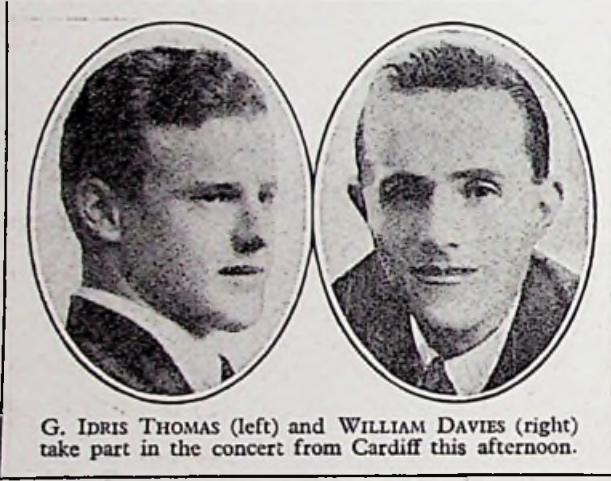
Glow-Worm Open Fires fit almost any existing Fireplace. They provide the cheeriest, healthiest and cleanest of Open Fires and can be left for several hours without attention. They are ideal for Living Room, Sick Room, Nursery, Smoke Room, and Study.

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5WA	CARDIFF.	968 kc/s. (309.9 m.)
1.15-2.0	A Symphony Concert Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES Cerddorfa Gonedlaethol Cymru Overture, 'The Two Friends of Salamanca'	Schubert
	Symphony No. 37 in G	Mozart
	Suite, 'Le Cid'	Massenet
3.0	London Programme relayed from Daventry	
3.45	Mozart Trios, No. VI THE STATION TRIO FRANK THOMAS (Violin) RONALD HARDING (Violoncello) HUBERT PENGELLY (Pianoforte)	
	Trio in B Flat Allegro assai; Adagio; Rondo	
4.5	WILLIAM DAVIES (Bass) Cymru	R. S. Hughes
	Maire, my Girl	Aiken
	Glorious Devon	German
	TRIO Pieces Nos. 3 and 4	Bruch

6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
3.0	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.)
3.0	London Programme relayed from Daventry	
5.15	The Children's Hour You are invited to hear THE TOY SYMPHONY of HAYDN, played by Miss E. M. HOOPER'S TOY SYMPHONY ORCHESTRA	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (9.15 Mid-week Sports Bulletin; Local News)	
2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
3.0	London Programme relayed from Daventry	



G. IDRIS THOMAS (left) and WILLIAM DAVIES (right) take part in the concert from Cardiff this afternoon.

G. IDRIS THOMAS (Pianoforte)	
Waltz in G Flat, Op. 70, No. 1	} Chopin
Nocturne in F Sharp, Op. 15, No. 2	
Prelude in C Minor, Op. 28, No. 20	
Waltz in A Flat, Op. 34, No. 1	
WILLIAM DAVIES (Bass)	
Wonders of the Deep	Jude
When a Maiden you have chosen	Mozart
Y Marchog	Parry
TRIO	
Menuet	} Alec Rowley
Rigadon	
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
9.15	West Regional News
9.20-11.10	S.B. from London

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
1.15-2.0	S.B. from Cardiff	
3.0	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
9.15	West Regional News. S.B. from Cardiff	
9.20-11.0	S.B. from London	

3.25	An Afternoon Concert THE NORTHERN WIRELESS ORCHESTRA MARGARET REES (Soprano) WINIFRED ASTLEY (Pianoforte)
5.15	The Children's Hour THE RAG BAG in which we find the UNCLÉS and AUNTS looking for scraps
6.0	London Programme relayed from Daventry
6.15	S.B. from London
9.15	North Regional News
9.20-11.0	S.B. from London

Other Stations.

5SC	GLASGOW.	752 kc/s. (398.9 m.)
2.40	—For the Schools. Mr. R. L. Mackie: 'The Men of Old—Figures from Scotland's Past—XII, The Beginning of the War of Independence; William Wallace.' S.B. from Dundee.	
3.0	—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 3.45:—A Scottish Concert. Barrie Watt (Soprano) and John McDavid (Tenor). S.B. from Aberdeen. The Octet. S.B. from Glasgow. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Planning a Garden' and Topical Gardening Notes. 6.45:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-11.0:—S.B. from London.	
2BD	ABERDEEN.	995 kc/s. (301.5 m.)
2.40	—For the Schools. S.B. from Dundee. 3.0:—S.B. from Glasgow. John McDavid (Tenor). Barrie Watt (Soprano). 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: 'Horticulture.' 6.45:—S.B. from London. 9.15:—Scottish News Bulletin. S.B. from Glasgow. 9.20-11.0:—S.B. from London.	
2BE	BELFAST.	1,238 kc/s. (242.5 m.)
12.0-1.0	—Gramophone Records. 3.0-3.25:—London Programme relayed from Daventry. 3.30:—An Afternoon Concert. Mendelssohn. The Orchestra: Overture, 'Son and Stranger'; Third and Fourth Movements from the 'Italian' Symphony. 3.55:—Interludes. Fred Mackey (Tenor): The Meeting of the Waters (arr. Moffatt); The Bard of Armagh (arr. H. Hughes); Fain would I change that note (N. Gatty); Under thy window (Goring Thomas). 4.7:—Ilyda Hemlogway (Violin); Scherzando ('Spanish Symphony') (Jalo); Indian Lament (Dvorak, arr. Kreisler); Valse Caprice (Tod Boyd). 4.20:—Operatic Orchestra: Selection, 'La Bohème' (Puccini); Prelude, Act III, Dance of the Apprentices, and Entrance of the Masters ('The Mastersingers') (Wagner). 4.47:—Concert Favourites. Orchestra: Intermezzo ('Cavalleria Rusticana') (Mascagni); Capriccio Espagnol, Op. 34 (Rimsky-Korsakov); Waltz in G from the Ballet 'Sleeping Beauty', Op. 66, No. 6 (Tchaikovsky). 5.0:—Mr. Leonard T. Scott: 'North African Native Customs.' 5.15:—The Children's Hour. 6.0:—Musical Interlude. 6.15-11.0:—S.B. from London.	

WIRELESS FOR THE BLIND.

CHRISTMAS is the Generous Season—and brings with it many demands upon our generosity. There is one cause abroad this Christmas which, by reason of its particular connection with the broadcast programmes in which we all have a share, demands special recognition in these columns. It is the British 'Wireless for the Blind' Fund.

There are 60,000 blind persons in Great Britain and Northern Ireland; from 50,000 of these are over the age of sixteen. Parliament, as we know, grants free wireless licences to blind listeners; 15,000 of these licences have now been taken out. Among these 15,000 are those who have been supplied with free sets by the National Institute and the Country Associations for the Blind, St. Dunstan's, and some local Wireless for the Blind funds, such as exist in Manchester and district, blind people who have been given sets by semi-public and private donation, and those who have bought sets for themselves. After making various allowances, a rough estimate indicates that there are still at least 20,000 blind people in the country without facilities for listening.

We, who are fortunate in possessing sight, know what a blessing the wireless can be, to entertain us when we are alone, to cheer us up when we feel depressed, to introduce us to a new world of ideas and entertainment. If Broadcasting means so much to us, how much more does it mean to those who cannot see? The answer is too obvious to require emphasis.

We have our daily newspapers, books, pictures, and cinemas to amuse us and keep us in touch with current affairs. The blind have necessarily less contact with life, less opportunity for amusement. The Braille System has, of course, done much to enable them to enjoy books, but not every blind person is able to read with his fingers, nor is it possible to adapt more than a limited number of books to the Braille type. The broadcast programmes, therefore, are both book and newspaper to the majority of blind people. It is unthinkable that any effort should be spared to provide each one of them with a set.

This is the object of the British 'Wireless for the Blind' Fund, the committee of which represents all British Societies working for the welfare of the blind population. H.R.H. the Prince of Wales has honoured this cause by becoming its President; the Hon. Treasurer is the Rt. Hon. Reginald McKenna. The Chairman of the Committee, whose offices are at 226, Great Portland Street, W.1, is Captain Sir Beachcroft Townse, V.C., with Captain Ian Fraser as Vice-Chairman and Mr. W. McG. Eager as Secretary. The Fund has the whole-hearted support of the B.B.C. and will be finally launched at 9.15 p.m. on Christmas Day, when an appeal will be broadcast from all stations by the Rt. Hon. Winston Churchill.

The special type of set which will be supplied by the fund has been designed by the Chief Engineer of the B.B.C. and members of his staff with a view to its simple operation by the blind listener. The standard which will be adopted is that of reception from one station (i.e., two programmes) at good headphone strength. Already hundreds of these sets have been ordered and will be available for distribution by the time Brookman's Park begins to broadcast its alternative programme early in the New Year. No more eloquent champion could be found than Mr. Churchill. His appeal on Christmas Day will no doubt arouse the response which the cause merits. In the meantime, let us anticipate Mr. Churchill by asking those of our readers whose sympathy is awakened by the crying need of the blind for a fresh contact with the life which is largely denied them, to send a donation to the Rt. Hon. Reginald McKenna, the Hon. Treasurer, British 'Wireless for the Blind' Fund, 226, Great Portland Street, London. W 1

Ireland says—

Top o'the Morning



"Now, who'd be worrying about a little thing like this? Like what says you. Why, cleaning a grate to be sure... It's easy as winking when you do it right. And that means Zebo. Zebo in the special sprinkler tin. Zebo that gives grates and ranges and stoves a clean, black, happy-looking shine. Zebo that is so quick and clean and easy to use. A few drops and a little light rubbing—that's all you need. And when you stand back arms akimbo and look at that grate—why, it's winking back at you."

Zebo

LIQUID GRATE POLISH



The Sign of a good Grate Polish.

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BAND
CONCERT

THURSDAY, DECEMBER 19
2LO LONDON & 5XX DAVENTRY

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

9-35
GERMANY
TODAY AND
YESTERDAY

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'Parents and Children'—XVI. The Hon. Mrs. ST. AUBYN—'Questions and Answers'
- 11.0 (Daventry only) Gramophone Records

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

- 12.0 A CONCERT
ESSIE SIMPSON (Soprano)
GEOFFREY HEATHER (Bass-Baritone)
OLIVE CLOKE (Pianoforte)

- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from THE REGENT
CINEMA, BOURNEMOUTH
S.B. from Bournemouth

- 3.0 EVENSONG
From WESTMINSTER ABBEY

- 3.45 Mr. J. W. ROBERTSON
SCOTT: 'Our Great Grandfathers'
Countryside—VI, How the
Women Lived'

- 4.0 A Concert
WINFRED RANSON (Soprano)
EDWARD NICHOL (Tenor)
THE BERNARD RUSSELL HART
QUINTET

- 5.15 THE CHILDREN'S HOUR
'SIR FRANKLIN AND THE LITTLE
MOTHERS'
From 'Anne's Terrible Good
Nature' (E. F. Lucas)
Arranged as a Dialogue Story,
with appropriate music by
THE OLOF SEXTET

- 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
HANDEL SUITES
Played by
JAMES CHING (Pianoforte)

- 7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'

- 7.15 Musical Interlude

- 7.25 Dr. J. W. BREADIE: 'Lord Shaftesbury'

- 7.45 A MILITARY BAND CONCERT
NELLIE WALKER (Contralto)
TREFOR JONES (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

BAND
Overture, 'The Lily of Killarney' *Benedict*

SIR JULIUS BENEDICT, though counted as among our English composers, was really a German who made his home with us. He occupied a leading place in the Victorian world of music; for about forty years he was looked up to as one of its leaders. Remembered now almost wholly by his opera, *The Lily of Killarney*, he won several successes, not only in that direction, but with sacred oratorios and cantatas. He left

besides some purely orchestral music which is still occasionally played. *The Lily of Killarney* is a capital story of Irish life, based on the play, *The Colleen Bawn* by Bouicault, which many listeners must have seen.

- TREFOR JONES
A Prayer to Our Lady *Donald Ford*
Dai campi, dai prati (From the fields, from the groves) ('Mefistofele') *Boito*

POSTERITY may possibly remember Boito best as the author of more than one of the libretti for Verdi's Operas. He was none the less a distinguished composer himself, and when in 1893 Cambridge University decided to honour one representative musician from each of the chief European countries, it was Boito who was made Doctor of Music as representative of Italy.

'NATION SHALL SPEAK PEACE UNTO NATION.'



A National Programme to be broadcast tonight at 9.35.
This picture shows the Leipzigerstrasse in Berlin.

Oxford University also made him an honorary Doctor of Music afterwards.

- NELLIE WALKER
A Summer Night *Goring Thomas*
A Little Coon's Prayer *Kennedy Russell*

- BAND
Ballet Music ('Romeo and Juliet') *Gounod*

FOR many generations of French Opera it was essential that there should be a generous innings arranged for the *corps de ballet*, and Opera plots, to be entirely successful, always had to give opportunities for the introduction of a full-sized Ballet. In *Romeo and Juliet* it takes the form of an open-air fête in the garden of Capulet's house at Verona. The garden is gaily thronged with guests, and at first pedlars move about among them with jewels for sale. The first dance is, accordingly, a 'Jewel Dance.' Then villagers appear from the surrounding country with garlands and baskets of flowers, so that the next number of the ballet is a 'Flower Waltz.' It is followed by a number for two solo dancers, a country bride and bridegroom. It is called 'Dance of the Fiancés, An Invitation.' Another solo dance comes next—'Dance of the Veiled Damsel'—and the Ballet comes to a boisterous end with a 'Gipsy Dance.'

- TREFOR JONES
Cordovan Love Song *York Bowen*
Diaphenia *Harold Samuel*
Hoist thy Sail *Florence Aylward*

- NELLIE WALKER
None but the weary Heart *Tchaikovsky*
Sink, Red Sun *del Riego*
I have twelve Oxen *Ireland*

- BAND
Two Dances; 'Faust' *Coleridge-Taylor*
Dance of the Witches (Brocken Scene);
Dance and Chant (Devil's Kitchen Scene)
Waltz Caprice *Rubinstein*

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

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

9.35 German
National Programme

Querschnitt

A cross-section of an Empire.

Devised by LANCE SIEVEKING
and

ROLF GARDINER

Assisted by HALEY SIMPSON
conducting

THE WIRELESS MALE CHORUS
and JACK PAYNE conducting his
B.B.C. DANCE ORCHESTRA

THE German youth of today joins hands across the centuries with the German youth who worked and sang before the Thirty Years War, colonising and reclaiming the wild and marshy Eastern provinces, bringing to servile and barbaric forces the light of ideals and civilization. The futile dream of an Empire beyond the Alps, and incessant civil war, put an end to this.

As in the sixteenth century English strolling players were a

familiar sight in the Germany of those days, with their Elizabethan songs, dances and plays, so in 1920 the youth of Britain is welcomed when its young men and women visit the summer schools in Eastern Germany. The ideals of other days are recalled, and in their dances, plays and music a new understanding comes about.

Great Germans remembered this evening:—

Martin Luther

Frederick the Great of Prussia

Bach

Mozart

Goethe

Schiller

Schumann

Hugo Wolf

Bismarck

Wagner

Haydn

Beethoven

and many others

(See special article on page 781.)

10.50-12.0 DANCE MUSIC

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

DORIS AND ELSIE WATERS (Entertainers)

THURSDAY, DECEMBER 19 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15 FROM THE MUSICAL COMEDIES

1.10-1.50 DINNER HOUR SERVICE

Conducted by CANON GUY ROGERS
Christmas Carols by St. MARTIN'S CHORISTERS
Organist and Master of Choristers, RICHARD
WASSELL
Relayed from St. MARTIN'S PARISH CHURCH,
BIRMINGHAM

3.0 Symphony Concert

Relayed from THE PAVILION, BOURNEMOUTH
(No. XI of the 35th Winter Series)
THE BOURNEMOUTH MUNICIPAL SYMPHONY
ORCHESTRA

Conductor, Sir DAN GODFREY

Overture, 'The Corsair' *Berlioz*
Symphony (No. 3), 'Eroica' *Beethoven*
Allegro con brio. Funeral March—Adagio assai.
Scherzo—Allegro vivace. Allegro molto—
Poco Andante Presto
Violoncello Concerto in A Minor.. *Saint-Saëns*
Allegro non troppo. Allegro con moto. Tempo
primo

(Soloist, ANTONI SALA)

Scherzo, 'Les Lutins s'amusent (The Imps' Frolic)
Emile Dens
(First Performance at these Concerts)

Proludo, Sonata, No. 7, in F Minor.. *Rheinberger*
Adesto Fideles (arranged from a Gregorian Tune)
Karg-Elert
Choral Prelude, 'In dulci jubilo' *Bach*
Andantino in B..... *Franck*
Offertoire on Christmas Themes *Guilmant*

7.0 DANCE MUSIC

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

8.0 Chamber Music

JOHN ARMSTRONG (Tenor)
ALBERT SAMMONS (Violin)
LESLIE HEWARD (Pianoforte)
ALBERT SAMMONS and LESLIE HEWARD
Sonata in A *Franck*
Allegretto ben moderato. Allegro. Recitativo
—Fantasia. Allegretto poco mosso

THIS Sonata is probably unique in one respect.
Franck was apparently indifferent whether it
should be played by violin or violoncello and
pianoforte, marking it simply for one or other



JOHN ARMSTRONG (left), ALBERT SAMMONS and LESLIE HEWARD (right) take part in the Chamber Music programme to night at 8.0.

4.30 ORGAN MUSIC

Played by REGINALD NEW
Relayed from THE BEAUFORT CINEMA, WASH-
WOOD HEATH, BIRMINGHAM

Sizilietta *Von Blon*
Dancing Doll *Poldini*
O sole mio (O my Sun) .. *Di Capua, arr. Lotter*

KATHLEEN GAMMON (Soprano)

When Childher Plays *Walford Davies*
Lullaby *Cyril Scott*

ORGAN

Selection, 'The Gondoliers' *Sullivan*
Barcarollo, 'The Tales of Hoffmann'
Offenbach, arr. Schmid

KATHLEEN GAMMON

Music, when soft voices die *Besly*
O lovely Night *Landon Ronald*

ORGAN

Serenade *Toselli*
Danço of the Hours ('La Gioconda').. *Ponchielli*

5.30 The Children's Hour

(From Birmingham)

'Father Christmas Calls'—a Playlet by Mary
Richards

Dance Music by PHILIP BROWN'S DOMINOES
BAND

TONY will Entertain

6.15 'The First News'

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

6.30 ORGAN MUSIC

Played by GILBERT MILLS

Relayed from THE CHURCH OF THE MESSIAH,
BIRMINGHAM

without a note of any preference. It is more
often played on the violin, though parts of it are
more effective on the violoncello.

JOHN ARMSTRONG
Looking Back.....
Sea Fret
From Afar } *Cyril Scott*
The Huckster

ALBERT SAMMONS
Pieces for Unaccompanied Violin *Bach*

JOHN ARMSTRONG
Liebeshymnus (Love's Hymn).....
All meine Gedanken (All My Thoughts)
Gefunden (Found) } *Strauss*
Heimliche Aufforderung (Secret Invita-
tion).....

9.0 ALBERT SAMMONS and LESLIE HEWARD

Sonata in A, Op. 47 *Beethoven*
Adagio Presto. Andante con variazioni.
Finalo: Presto. (Dedicated to Rudolph
Kreutzer)

9.30 STUDENTS' SONGS

(From Birmingham)

by

THE BIRMINGHAM STUDIO CHORUS

Conducted by JOSEPH LEWIS

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 From the Musical Comedies

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA

Conducted by JOSEPH LEWIS

PATRICIA ROSSBOROUGH in Syncopated Selections

(Thursday's Programmes continued on page 808.)

The Gift

YOU ARE LOOKING FOR

A wide range of Potter & Moore's de-
lightful gift coffrets await your choice
from 1s. 6d. to a guinea. We illustrate
below our two popular 5/- coffrets for
Ladies and Gentlemen.

THE LADY'S BOX

(No. 187), contains a
bottle of Potter &
Moore's Mitcham
Lavender Water, Com-
pact Powder with Puff
and Convex Mirror,
Hand-Bag Tube of
Face Cream and a
dainty Lipstick.

THE GENTLEMAN'S BOX

(No. 185), con-
tains such useful and
practical toilet articles
as Lavender Hair
Cream, Talcum Pow-
der, Shaving Stick,
Toilet Soap and Bath
Crystals.

5/-

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Potter & Moore's Old English 1749 MITCHAM LAVENDER

To try our famous 1749
Mitcham Lavender Water is
to know how really delight-
ful Lavender Water can be.

Bottles, 1/6, 2/6, 4/6, etc.
Gift Decanters, 24/-, 42/-,
54/-, etc.

Obtainable at all Chemists
and Stores everywhere.



No. 187

No. 185

NATURE'S
LINGERING LOVELINESS

Thursday's Programmes continued (December 19)



THE FAMILY TONIC

SINCE THE SIXTIES

SIXTY years is a long test, but this tonic has survived it triumphantly. When you are run down, there's nothing like Compound Syrup of Hypophosphites "Fellows." For headaches, irritability and other troubles that assail you when your nerves are overtaxed, it is a great remedy. It pulls you together. It builds you up. That is why doctors have consistently recommended "Fellows" over this long period. They believe in it. It contains just those mineral ingredients that "tired nerves" need. Insist on "Fellows"—the name makes all the difference between a good recovery and a poor one.

Recommended for

**DEBILITY, FATIGUE
NERVOUS AILMENTS
LOSS OF APPETITE
"RUN-DOWN" CONDITIONS**

FELLOWS

TRADE MARK

Recommended by Doctors
for over 60 years

5WA	CARDIFF.	968 kc/s. (309.9 m.)
3.0	London Programme relayed from Daventry	
3.45	Miss E. S. SIMONS: 'A Rural Industry for Welsh Women: Furcraft—IV, The Fur-Farmers, Harvest'	
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	'Intimate Afternoons' by JOHN PALMER No. II—'BREAKING IT OFF' Wilfred and Veronica are taking tea in the drawing-room	

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
3.0	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	
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 BOURNEMOUTH (Relayed to London and Daventry)	
3.0	London Programme relayed from Daventry	
3.45	Mrs. ERIC SHARPE: 'The Romance of Sixteenth-century Commerce (with reference to the Fugger news-letters and other contemporary writings)'	
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	
9.15	Local News	
9.20-12.0	S.B. from London	



'A CHILD THIS DAY IS BORN.'
A Christmas Concert by the Bristol University Madrigal Singers is being relayed from the University Union and broadcast from Cardiff tonight at 8.0.

8.0	A Christmas Concert
	By THE BRISTOL UNIVERSITY MADRIGAL SINGERS Under the direction of ARTHUR S. WARRELL Relayed from THE UNIVERSITY UNION, BRISTOL
	THE SINGERS Carols: A Child this Day is born..... } arr. Geoffrey Shaw The Waits' Song } This Endris Night } Motet: Gloria in excelsis Deo Weelkes Madrigal: Lullaby, My Sweet Little Baby Byrd PHYLLIS C. BROWN (Pianoforte) Noel Balfour Gardiner
	THE SINGERS Choral Songs: I Sing of a Maiden Heath Gracie The Song of the Raven A. S. Warrell Carols: The Coventry Carol arr. Kennedy Scott Here we come a-wassailing arr. Martin Shaw The Corpus Christi Carol Martin Shaw PHYLLIS C. BROWN The Sussex Mummers' Christmas Carol arr. Grainger
	THE SINGERS Carols: O come, all ye faithful ... } arr. Rutland Boughton The Holly and the Ivy .. } Wassail Song arr. Vaughan Williams The Twelve Days of Christmas
9.0	S.B. from London
9.15	West Regional 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	
3.0	London Programme relayed from Daventry	
5.15	The Children's Hour A DRESS REHEARSAL 'DICE WHITTINGTON AT STRETAM' (Mabel Constanduros)	
6.0	London Programme relayed from Daventry	
6.15-12.0	S.B. from London (9.15 Local News)	

2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
12.0-1.0	A Ballad Concert (S.B. from Hull) HAROLD ASHTON (Tenor) EVELYN ALEXANDER (Violin) MADGE MORFITT (Soprano)	
4.30	An Orchestral Concert Relayed from PARKER'S RESTAURANT PARKER'S RESTAURANT ORCHESTRA Musical Director, LADDIE CLARKE ANNE GREGORY (Soprano) (Manchester Programme continued on page 811.)	

Blot Out

Brookmans Park!

or other high - power stations and tune in all stations without interference!

No more annoyance will be caused you by unwanted stations being heard in the background of your favourite stations.

More stations than ever will come in easily, clearly and loudly on your receiver.

It is an acknowledged fact that it makes a non-selective receiver selective, and a selective receiver even more selective.

Percy W. Harris, M.I.R.E., Editor of "The Wireless Constructor," personally approves, uses and recommends the

Ready Radio

SELECTIVITY UNIT

The principle involved in this marvellous instrument that can be easily attached to any type of receiver, is the outcome of exhaustive experiments by several well-known radio experts.

GET ONE NOW FROM YOUR LOCAL DEALER

or from Gamages, etc., etc.

Prove for yourself what an acceptable gift one of these would be for a friend.

ASK FOR THE READY RADIO SELECTIVITY UNIT.

(Say "Susie" for short).

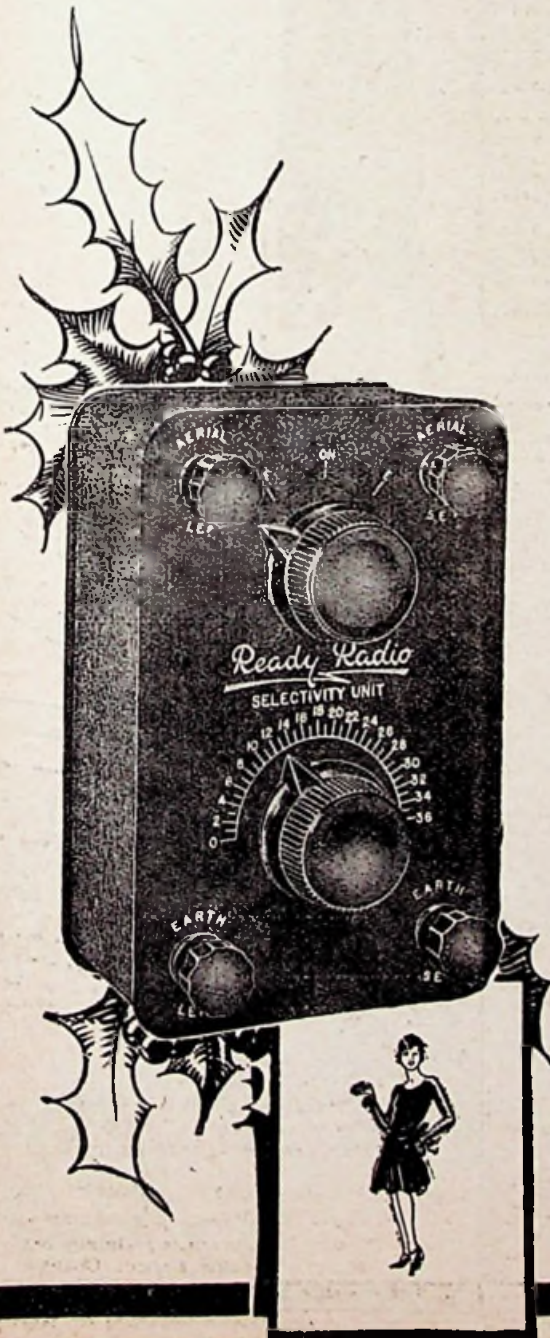
PRICE

20/-

Definitely Guaranteed to cut out any unwanted stations.

Simplicity Itself. You merely turn the switch.

A Safeguard. Your Aerial is automatically connected to Earth when Unit is switched off.



Ready Radio

GREATEST RADIO SENSATION OF 1929

NEW 3-VALVE SET OBTAINS OVER 50 STATIONS ON LOUD SPEAKER WITH DAVENTRY 5GB WORKING.

This is the New Northampton Plating Co. Super Selective 3-Valve Loud Speaker set, which is now offered to the public. After months of careful research a circuit has been designed superior in selectivity to a screen grid set, and yet remarkably simple. It can be used not only for cutting out the local station, but for other disturbances such as Morse. It is the simplest, cheapest, and most selective in the world. No soldering required or coil changing. Experts have declared it absolutely unique. Over fifty stations have been obtained on loud speaker with aerial 20 feet high, using cheap valves, including Cardiff, Paris, Madrid, Manchester, Stuttgart, Toulouse, Hamburg, Glasgow, Frankfurt, Rome, Langenberg, Berlin, Brussels, Hilversum, Kalundborg, Konigswusterhausen, Radio Paris. These were obtained 3 miles from Daventry while 5GB was working. Thousands of novices, with no knowledge of wireless, have built the old Northampton Plating Co. Super 2 and 3 in all parts of the world and have been astounded by the results even with cheap components, but the new Super Selective 3 makes other sets old-fashioned and marks the greatest improvement in valve sets for years. In order to give everyone the opportunity of testing out the new circuit, two 6d. Blue Prints, 1 for new Super Selective Two, and 1 for Super Selective 3 Valve, will be supplied for 3d. Please write clearly in block letters. LETTERS MUST BE FULLY STAMPED.

ARE YOU TROUBLED WITH BROOKMAN'S PARK?

Test Report on New Brookman's Park Station from Palmers Green, about four miles from station, by our own radio engineers. Using the Northampton Plating Co. Super Selective Set with the addition of a Type F Formodensar in earth lead, it was found that by careful adjustment of set, the local station was absolutely cut out. Many foreign and British stations were easily obtained at loud speaker strength, including 5GB, Radio Toulouse, Radio Paris, 5XX, Konigswusterhausen. This is a marvellous achievement since the set used is the cheapest in the world.

READ THESE TESTIMONIALS.

Referring to the 3 valve set recently supplied, I have pleasure in informing you how satisfied I am with it: I recently put up an expensive 4 valve and had such bad results. I may say I have had many circuits in use up to 5 valves, with very good results, that means—Quality of reception—Volume and Distance. I purchased your Super 3 really for local use. As you will see, I am on top of Brookman's Park transmitter. The results I am getting is equal to my best with 4 and 5 Valves. I can still have my Continentals on the Loud Speaker and with perfect quality. Wishing you every success.—Yours faithfully, V. M., Cheshunt, Herts.

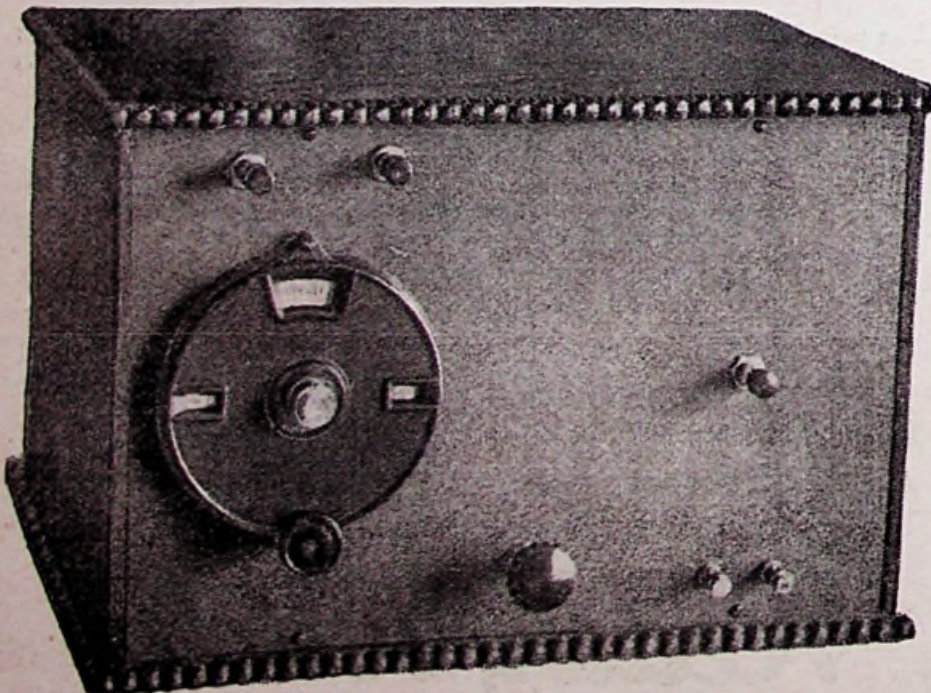
About a week ago I decided to make up your Super Selective Two Valve Set, but I must confess I was very sceptical of the result. I have been experimenting a number of years and have tried out many circuits, for which have been claimed great things, only to be generally disappointed with the results. It was, therefore, a pleasant surprise to find this wonderful little set doing all that was claimed. The set is most selective and I found no trouble in cutting out 5GB although living only a few miles from this station. I obtained over 38 Stations on a Loud Speaker with an aerial 20 feet high and with 90 feet of electron wire.—Yours faithfully, Y. R. G.

I feel I must write and congratulate you on a wonderful circuit. I have now had your "Northampton 3" only two nights, but in those two nights it has fully justified itself. I have the poorest of poor indoor aerials and I have in 10 minutes logged 16 stations on the Loud Speaker. I have had to insert a volume control because of the power of the local station (Bournemouth, 70 miles away) and 5GB. I have just received Oslo, Paris (2), Hamburg, Berlin, Budapest, and many others. Your "3" gives 90 per cent. better results than you specify. Wishing your sets the best of luck in the future.—Yours very satisfied, C. D. N.

I am using your 1928 2-valve circuit, and for volume and tone on loud speaker, using only 60 volts H.T., it is really wonderful; in fact, it beats most of the well-boomed 3-valve screened grid sets I have listened to.—Yours truly, L. H. B.

A correspondent writes of the Super 2: "I have made up the above set and I am very pleased. I received America WGY on Saturday night very clearly on the loud speaker, also 7 other American stations. Purity of reception was as good as local stations. I have also obtained over a dozen Continental stations on loud speaker, including Hilversum, Radio Paris, Berlin (2), Langenberg, Stuttgart, Madrid, Toulouse, Rome, and Holland."

Orders have poured in from all parts of the world, including America, Turkey, Gold Coast and Nigeria. F. B. writes from Middlesbrough: "The Super 2 is a great success. I succeeded in tuning in 5GB, 5XX, 2LO, 2ZY, Berlin, Voxhaus, Frankfurt and the local station, Newcastle, on loud speaker on an indoor aerial, but on an outside aerial foreigners roll in too numerous to mention." Another says: "I have built your Super 2, and it is a little beauty, much louder and sweeter than a 3-valve set I bought of a well-known make: that cost me over 30 pounds."



X TURN TO PAGE 832 for Special List of X WIRELESS AND CYCLE BARGAINS

Owing to the enormous number of enquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address enquiries to Dept. R.
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The man
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NCC 634

Programmes for Thursday.

(Manchester Programme continued from page 808.)

- 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
- 7.25 Musical Interlude
- 7.30 Excerpts from a Performance of
'The Messiah'
(Handel)
DORA LABETTE (Soprano)
DOROTHY D'ORSAY (Contralto)
FRANK TITTERTON (Tenor)
ROBERT EASTON (Bass)
LEEDS CHORAL UNION
LEEDS SYMPHONY ORCHESTRA
Conducted by
SIR THOMAS BEECHAM
Relayed from THE LEEDS TOWN HALL
S.B. from Leeds
- 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 (1398.9 m.)
10.45.—Mrs. Murray McLymont: 'Renovating your last year's Dance Frocks.' 11.0-12.0.—A Recital of Gramophone Records. 2.30.—For the Schools: Mr. Robert McLeod: 'Musio Making (Term IV)—XII, Carols Old and New.' S.B. from Edinburgh. 3.0.—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom. 3.15.—Lady Margaret Sackville: 'Old Edinburgh Worthies'—I, 'Some Notable Scottish Characters.' S.B. from Edinburgh. 3.30.—Musical Interlude. 3.40.—Mid-Week Service, conducted by the Rev. Gavin Kerr-McKay, Johnstone. 4.0.—A Concert. The Octet: Slavonic Rhapsody (Friedmann). Dudley Stuart White (Baritone); The Blind Ploughman (Coningsby-Clark); Homeward to You (Eric Coates); At Tankerton Inn (H. Foster); Passing by (Purcell); If I were (D. Richards); Angus Ross (Violin); Romance Andalusia (Sarasate); Liebeslied (Kreutzer). The Octet: La Boutique Fantastique (Rossini, arr. Respighi). Dudley Stuart White: Mary of Alendale (arr. Lane Wilson); False Phyllis (arr. Lane Wilson); My Lovely Cella (arr. Lane Wilson); Leczio Liszday (Songs of the North) (arr. Malcolm Lawson); Kishmuli's Galley (arr. Malcolm Lawson). Angus Ross: Legendo Naivo (Joagen); Slav Dance, No. 1 (Dvorak, arr. Kreisler). The Octet: Intermzzo, 'Jewels of the Madonna' (Wolf-Ferrari). 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: Sir Robert Greig, M.C., LL.D.: 'Some Farming Failures.' S.B. from Edinburgh. 6.45.—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: Mr. Robert McLeod: 'Musio Making (Term IV)—XII, Carols Old and New.' S.B. from Edinburgh. 3.0.—Dance Music. S.B. from Glasgow. 3.15.—Lady Margaret Sackville: 'Old Edinburgh Worthies'—I, 'Some Notable Scottish Characters.' S.B. from Edinburgh. 3.30.—Musical Interlude. S.B. from Glasgow. 3.40.—Mid-Week Service conducted by the Rev. Gavin Kerr McKay, Johnstone. S.B. from Glasgow. 4.0.—A Concert. Dudley Stuart White (Baritone). Angus Ross (Violin). 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: Sir Robert Greig, M.C., LL.D.: 'Some Farming Failures.' S.B. from Edinburgh. 6.45.—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.)
3.0.—London Programme relayed from Daventry. 4.0.—Light Concert Music. The Orchestra: Overture, 'Mignon' (Thomas); Suite de Ballet (Landon Ronald); Meditation, Op. 9 (Glazounov). 4.30.—Evelyn Gibb (Soprano); The Sweetest Song (W. James). The Three Songs (H. Oliver); Aleath (M. Williams); Love and I went down the Dale (H. Oliver). 4.42.—Orchestra: Chant sans paroles (Lemarc); Salut d'Amour (Elgar); Prælude (Järnefelt); Bourree and Jig ('Much Ado about Nothing') (German). 5.0.—Lionel Millard (Saxophone Solos); Nadine (H. B. Henton); Bubble and Squeak (K. E. Thompson); Vanity Waltz (R. Weldon). 5.15.—The Children's Hour. 6.0.—Musical Interlude. 6.15.—S.B. from London. 9.35.—Chamber Music. The Whiteway String Quartet. Philip Whiteway (Violin); Charles Fradley (Violin); Margaret Huxley (Viola); Carrodus Taylor (Violoncello); Clifton McIlwail (Pianoforte). Quintet: Quintet in F Minor, Op. 34, for Strings and Pianoforte (Brahms). 10.10.—Hugh Carson (Baritone); The Raiders (Brounley Derry); Inter Nos (A. MacFadyen); The Three Comrades (H. Herman); The Pibroch (Stanford). 10.22.—Quartet: Quartet in D (Dorollu). 10.50-12.0.—S.B. from London.

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DEAF



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7.45
'THE PRISONER OF ZENDA'

FRIDAY, DECEMBER 20
21 LONDON & 5XX DAVENTRY

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

9.35
MALKO CONDUCTS THE ORCHESTRA

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Recipes for Sauces and Stuffings for the Christmas Dinner
- 11.0-12.0 (Daconty only) Gramophone Records

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

- 12.0 A Sonata Recital
AMINA LUCCHESI (Violin)
MARGERY CUNNINGHAM (Pianoforte)
- 12.30 Organ Music
Played by STANLEY CURTIS, L.R.A.M.
Organist of St. Paul's, Portman Square
Relayed from St. MARY-LE-BOW
St. Anno Fuguo Bach
Choral Prelude on 'Rockingham' Parry
Bourrée Handel
Elevation Guilmant
Toccata Mailly

- 1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE
- 3.0 A Ballad Concert
CONSTANCE ASLINGTON (Soprano)
PERCY THOMPSON (Bass-Baritone)
- 4.0 Dance Music
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 4.30 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

- 5.15 THE CHILDREN'S HOUR
'Where's the Lord Chamberlain?'
Reno Worley answers this most important question in another 'Boot Boy' story
Various Violin Solos played by DAVID WISE
'Bumble's House-Warming'—more about the Gnome Family (Mabel Marloucc)

- 6.0 Miss KATE R. LOVELL: 'Macaroni Dishes'
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 6.30 Talk arranged under the auspices of the National Playing Fields Association

- 6.45 THE FOUNDATIONS OF MUSIC
HANDEL SUITES
Played by JAMES CHING (Pianoforte)

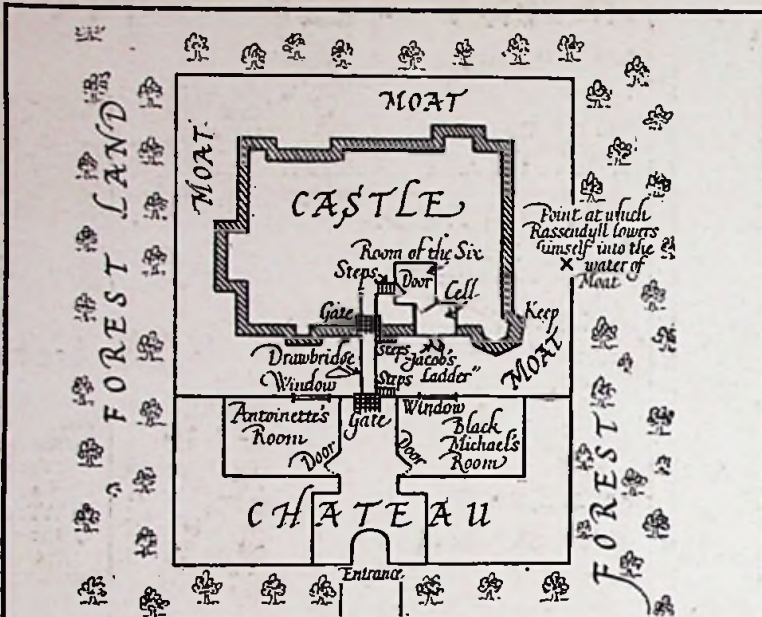
- 7.0 Mr. ERNEST NEWMAN: The B.B.C. Music Critic

- 7.15 Musical Interlude

- 7.25 Talk

- 7.45 'The Prisoner of Zenda'
(See centre of page)

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



Above is a plan of the Castle and Chateau of Zenda, in and around which most of the later part of the action takes place.

'THE PRISONER OF ZENDA'

Being the Story of Three Months in the Life of an English Gentleman

BY ANTHONY HOPE

Retold for Broadcasting by HOLT MARVELL

CHARACTERS:

- The Earl of BURLSDON
- ROSE—his wife
- RUDOLPH RASSENDYLL—his younger brother
- H.M. RUDOLPH THE FIFTH, King of Ruritania
- Colonel SAPT } in attendance on the King
- Count FRITZ VON TARLENHEIM } in attendance on the King
- The Duke MICHAEL OF STRELSAU, the King's half-brother
- Count RUPERT HENTZAU } Ruritanian followers of the Duke
- Captain LAUENGRAMM .. } Ruritanian followers of the Duke
- Licut. KRAFTSTEIN } Ruritanian followers of the Duke
- Major BERSONIN—a Belgian..... } attached to the Duke
- Captain DE GAUTET—a Frenchman } attached to the Duke
- Captain DETCHARD—an Englishman } attached to the Duke
- Marshal STRAKENCZ—Marshal of Ruritania
- JOSEF—the King's valet
- JOHANN—the Duke's huntsman
- H.R.H. the Princess FLAVIA—betrothed to King Rudolph
- Countess HELGA—wife of von Tarlenheim
- ANTOINETTE DE MAUBAN—the Duke Michael's mistress
- Mother HOLF—inkeeper of 'The Golden Lion'
- ROSA—her daughter
- ANNA—maid at the Inn
- Guard, Porter, Customs Official, Herald, Ruritanians, etc.

The Story is told by Rudolph Rassendyll

THE scene of *The Prisoner of Zenda* is first of all a restaurant in Paris, later a railway carriage on the line which runs through Germany to Ruritania, finally in the little Central European Kingdom of Ruritania—in Strelsau, the capital, at a hunting lodge in the forest and around Duke Michael's Castle at Zenda. The year of Rassendyll's adventure is indeterminate, but it obviously took place in the reign of Queen Victoria, between the invention of the railway and the revolver and that of the telephone and the motor-car.

Produced by PETER CRESWELL.

- 9.20 DO YOU LIKE POSSESSIONS?
A DISCUSSION
between
MR. RAYMOND MORTIMER
and
MR. FRANCIS BURRELL

9.35 **Symphony Concert**

TATIANA MAKUSHINA (Soprano)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)

Conducted by NICOLAI MALKO
ALTHOUGH naturally at home in a very special way in the music of his own countrymen, and especially the present-day representatives of Russian Music, Nikolai Malko is no narrow-minded specialist. Listeners cannot have forgotten the impression he made when he conducted the B.B.C. Orchestra in March of this year—his first visit to London. Trained in the school of Felix Mottl, he has all those magnetic qualities of command over his forces which a great conductor must possess, and in Vienna and other parts of Europe where he has appeared, his forceful energy and thoughtful insight into his music have impressed the critics profoundly.

Suite, 'Christmas Eve'
Rimsky-Korsakov
THIS Suite is taken from a little-known opera by Rimsky-Korsakov, *Christmas Eve*, based on a story by Gogol. There is a slow introduction, which depicts a frosty Christmas Eve in the country. Without a break we are led through the various scenes, all taken from the third act of the opera.

First there is a dance of stars in the sky, a Mazurka, procession of comets, and Czardas. Clouds cover the sky and the stars disappear. Wizards and witches appear with all the traditional symbols of their craft, and there is a wild witches' dance. The smith Wakula flies across the sky on a winged horse, and the witches rush after him. Through the night mist the lights of the town can be seen. We are then to imagine a brilliantly lighted hall in the castle of the Czarina; a Polonaise is danced; the Devil appears, and darkness falls.

TATIANA MAKUSHINA with Orchestra
Parassia's Song, 'The Fair of Sorochintsi' *Mussorgsky*
ORCHESTRA
Symphony No. 9 *Miaskowski*
TATIANA MAKUSHINA with Piano-forte
Song of Liubasha (The Tsar's bride) *Rimsky-Korsakov*
Brighter sings the lark *Korsakov*
Cradle Song *Mussorgsky*
Gopak *Mussorgsky*
ORCHESTRA
Overture Fantasia, Romco and Juliet *Tschaiikovsky*

- 11.0 SURPRISE ITEM

- 11.15-12.0 DANCE MUSIC

ALAN GREEN and his BAND, and ART GREGORY and his ST. LOUIS BAND, from THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN

(Friday's Programmes continued on page 815.)



**EAT PLENTY OF
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FRUIT OR PLAIN**

If you do not get plenty of "B" vitamin you cannot maintain your strength or enjoy perfect physical fitness. Absence of the "B" vitamin results in weakness, general lassitude and lack of energy. One of the best ways to make certain that you are not going short of the "B" vitamin this winter is to eat plenty of Youma Bread—fruit or plain. Youma not only gives you adequate supplies of vitamin "B" but actually helps in the digestion of other foods eaten at the same time. Youma Fruit Loaf, for example, should be given liberally to all growing children. It supplies the heat and energy, the strength, the fitness they require to build and develop young and growing bodies. There is no other brown bread like Youma. You will enjoy it because it is so different and you will continue to use it because it brings to you and yours the gift of good health.

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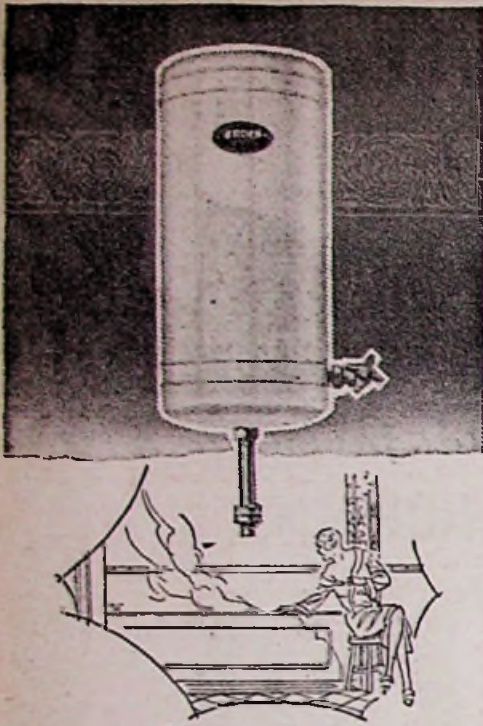
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A MESSAGE TO THE DEAF

from Major F. E. VERNEY, M.C.,

Author of the world-known and intimate character study of

H.R.H. THE PRINCE OF WALES.

Dear Mr. Dent,

This is not so much a letter of gratitude to you as it is a message to every deaf person in the Kingdom, who, like myself, suffers from the curse of deafness, and I comment on it by saying that if there is anything for which I would beg, borrow, or steal, it is your absolutely invaluable "ARDENTE."

When I returned from the Prince of Wales' last Tour my hearing got bad enough to force me to abandon all official duties, enormously curtail my social life, to me business, games, ordinary conversation, and all the things that make life. To be thus cut off from normal intercourse with friends, people, and affairs, to be unable to hear a play, listen to music; to be debarred from the exchange of ideas, to be minus most of the stimulation of existence, was no less than paralyzing.

Your "ARDENTE" arrived just in time to prevent me developing a permanent inferiority complex and becoming a confirmed recluse. It has given me back effective touch with everything, and enabled me to resume my former activities in every respect.

As my opening sentence indicates, I not only give you permission to publish this letter, but I ASK YOU TO PUBLISH IT BROADCAST. In fact, I beg of you to do so. Only a deaf person can realize the terrible handicap of deafness, and having experienced its degrading disabilities for three years, I want everyone with defective hearing to know what an extraordinary boon your "ARDENTE" is. It makes all the difference between being a normal and effective human individual, able to participate in business and social life on a level with one's fellows, and being a depressed and depressing nuisance to oneself and everybody else.

Yours faithfully, F. E. VERNEY, Major.

When seeking hearing, whether you are young, middle-aged or old, rich or poor, hard-of-hearing, or acutely deaf (hard noises), save time, expense, inconvenience, disappointment, and your hearing—TEST "ARDENTE." It will surely be your choice, too, because it is the only individual method, inconspicuous and true-to-tone for indoors or outdoors, entirely different (uncopyable), guaranteed and serviced by the greatest organisation in the whole deaf world, under personal supervision of its inventor—Mr. R. H. Dent, who is the pioneer of individual ear fitting and originator of Free Home Tests. Remember, too, "ARDENTE" was chosen for commendation by the whole important medical press, and "Truth."

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FRIDAY, DECEMBER 20
5GB DAVENTRY EXPERIMENTAL

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Guildford Cathedral
Relayed from St. Mary-le-Bow

Prelude and Fugue in A Flat Macpherson
Andantino in A Minor, Op. 45, No. 2 Basil Harwood

JOAN VINCENT (Soprano)
Alleluja Mozart
Cast from thy brow (Sosarmo) Handel
I attempt from love's sickness to fly Purcell

J. ALBERT SOWERBUTTS
Hymn Tune Preludes:
Hanover Robin Milford
Walsall Hilda Milrain
Andernach Healey Willan

Largo } Concerto in F,
Tempo di Gavotta } Set 2, No. 6 William Felton

JOAN VINCENT
My Lover, he comes on the Skoo
Clough-Leighton
Soft-footed snow Sigurd Lie
Carolling at Toon
Herbert Oliver
St. Nicholas' Day Easthope
Martin

J. ALBERT SOWERBUTTS
Presto in B Minor, No. 3 of Six Cornet Pieces
Charles Burney
Lament in A Minor
J. A. Sowerbutts
Celebration
Wolstenholme

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

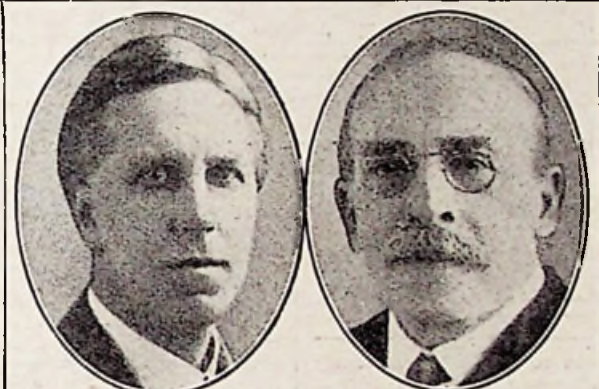
Overture, 'Di Ballo' ('The Ball') Sullivan
GEORGE DAWKINS (Baritone)
Speak Tosti
If thou wert blind Noel Johnson
Friend o' Mine Sanderson

ORCHESTRA
Ballet Music, 'Lo Roi s'amuso' ('The King's Diversions') Delibes

7.5 CORA ASTLE (Pianoforte)
Consolation, No. 3 Liezt
Lo Bonheur oteint (Vanished Happiness) Smetana

ORCHESTRA
Themo and Variations, 'Mozartiana' Tchaikovsky

In this, the fourth of Tchaikovsky's Suites for orchestra, he has used four well-nigh forgotten tunes from the great Mozart's smaller works, presenting them with all his inimitable skill in orchestration. In his preface, Tchaikovsky explains that his wish was to rescue these melodious and gracious tunes from neglect.



T. F. DUNHILL (left) and Sir FREDERIC COWEN are two of the British composers whose music is being broadcast from Birmingham tonight.

7.30 GEORGE DAWKINS
Up from Somerset... Sanderson
Because
d'Hardclot
Dawn Skies
Drummond

CORA ASTLE
Study, Op. 25, No. 6... Chopin
Scherzo-Waltz, Op. 40 Moszkowski

ORCHESTRA
Couranto Valentine, arr. Adlington
Hungarian March ('Faust') Berlioz

8.0 British Composers
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Prelude, 'The King's Threshold'.... Dunhill
WALTER HEARD (Flute) and Orchestra
Concerto for Flute and Strings Gordon Anderson

ORCHESTRA
Winter ('The Seasons') German
Waltz, 'The Sleeping Beauty' Cowen
Three Dances ('The Tempest') Sullivan
Poem, 'Carillon' Elgar

9.0 Vaudeville
(From Birmingham)
ALMA and MARE VANE (Harmony at the Piano)
MADEL CONSTANDUROS in another 'Buggins' Skotch
FRANK STAFF makes sundry remarks on Money and Fish
ANN BRADLEY in Light Songs
LESLIE TAYLOR and his MIAMI BAND

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

4.0 A Ballad Concert
(From Birmingham)

ALEC SHANKS (Baritone)
A Voice by the Cedar Tree Somervell
Go Not, Happy Day William Shanks
Requiem Mathieson
Royster Doyster

ERNEST BARR (Violin)
Norso Legend Bridge
Romance Hurlstone
The Farmer's Wedding .. Traditional, arr. Moffat

FLORENCE PARKES-DARBY (Soprano)
Blackbird's Song Cyril Scott
Black Roses Sibelius
An April Birthday Landon Ronald
Attraction..... Blumenthal

4.30 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
IBERYL ORDE (Impersonator)

5.30 The Children's Hour
(From Birmingham)
'Rain, Hail, or Sleet,' by J. E. Cowper
Light Songs by ANN BRADLEY
'Merrymaking in the Middle Ages,' by E. M. Griffiths
FRANK STAFF will Entertain
JAMES DONOVAN (Saxophone)

6.15 'The First News'
TINE SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC
ALAN GREEN and his BAND and ART GREGORY and his ST. LOUIS BAND, from the ROYAL OPERA HOUSE DANCES, Covent Garden
(Friday's Programmes continued on page 816.)



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: "NEW WORLD" SYMPHONY-Scherzo (Sir Hamilton Harty and Hallé Orchestra) (Nos. 9772-9773-4s. 6d. each). Day. Exp.

FLYING DUTCHMAN-Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1861-L1862-6s. 6d. each). Lon. & Day.

INVITATION TO THE WALTZ (Weingartner and Baslo Symphony Orchestra) (No. 9691-4s. 6d.). Lon. & Day.

MARTIAL MOMENTS-Medley (H.M. Grenadier Guards Band) (No. 9065-4s. 6d.). Lon. & Day.

Tuesday: SIGGEBY'S JOURNEY (Bruno Walter and Royal Philharmonic Orchestra) (No. L1835-6s. 6d.). Lon. & Day.

TANNHAUSER-Venusberg Music (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1982-L1983-6s. 6d. each). Day. Exp.

MARRIAGE OF FIGARO-Overture (Conservatoire Orchestra) (No. L1975-6s. 6d.). Day. Exp.

BARBER OF SEVILLE-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9166-4s. 6d.). Lon. & Day.

Wednesday: MARCH LORRAINE (H.M. Grenadier Guards Band) (No. 5473-3s.). Lon. & Day.

SOLVIEG'S SONG (Schneevogt and New Queen's Hall Orchestra) (No. 9512-4s. 6d.). Lon. & Day.

TSCHAIKOWSKY'S SYMPHONY No. 5 (Mengelberg and Concertgebouw Orchestra) (Nos. L2176-L2182-6s. 6d. each). Day. Exp.

LYRIC SUITE-Dance of the Dwarf (B.B.C. Wireless Military Band) (No. 9845-4s. 6d.). Day. Exp.

ERICA SYMPHONY (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1868-L1874-6s. 6d. each). Day. Exp.

DANCING DOLL (Eastbourne Municipal Band) (No. 5401-3s.). Day. Exp.

Thursday: GIOCONDA-Dance of the Hours (Court Symphony Orchestra) (No. 9288-4s. 6d.). Day. Exp.

Friday: HUNGARIAN MARCH (Mengelberg and Concertgebouw Orchestra) (No. L1810-6s. 6d.). Lon. & Day.

Saturday: POET AND PEASANT-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9760-4s. 6d.). Lon. & Day.

Instrumental.

Sunday: BEETHOVEN'S QUARTET IN B FLAT (Lener String Quartet) (Nos. L1915-L1917-6s. 6d. each). Lon. & Day.

Monday: REVERIE (William Murdoch-Piano) (No. 4944-3s.). Lon. & Day.

BRAHMS' SONATA IN D MINOR (Szigeti-Violin, and Rubseltz-Piano) (No. L2269-6s. 6d.). Lon. & Day.

BERCEUSE DE JOCELYN (W. H. Squire-Cello) (No. L2126-6s. 6d.). Lon. & Day.

LIEBESFREUD (Antoni Sala-Cello) (No. 3875-3s.). Lon. & Day.

THE SWAN (Le Cygno) (Gaspar Casado-Cello) (No. D1600-4s. 6d.). Lon. & Day.

Tuesday: GLUCK'S MELODIE (Jill d'Aranavi-Violin) (No. 5427-3s.). Day. Exp.

HARK! HARK! THE LARK (Musical Art Quartet) (No. 9475-4s. 6d.). Day. Exp.

CHANSON TRISTE (Bratza-Violin) (No. 4821-3s.). Day. Exp.

ON WINGS OF SONG (J. H. Squire-Celeste Octet) (No. 9275-4s. 6d.). Day. Exp.

Wednesday: HAYDN'S QUARTET IN D MAJOR (Lener String Quartet) (Nos. L2257-L2259-6s. 6d. each). Lon. & Day.

SCHUBERT'S QUARTET SATZ (London String Quartet) (No. L1679-6s. 6d.). Lon. & Day.

ELGIE (Albert Sammons-Violin) (No. 9415-4s. 6d.). Day. Exp.

RUBINSTEIN'S VALSE CAPRICE (J. H. Squire Celeste Octet) (No. 9287-4s. 6d.). Lon. & Day.

Thursday: O SOLE MIO (J. H. Squire Celeste Octet) (No. 4034-3s.). Day. Exp.

BEETHOVEN'S SONATA IN A (Albert Sammons and William Murdoch) (Nos. 9352-9356-4s. 6d. each). Day. Exp.

Saturday: LIEBESLEID (Zimballist-Violin) (No. 9650-4s. 6d.). Lon. & Day.

Vocal.

Sunday: BONNIE GEORGE CAMPBELL (Alexander Carmichael-Baritone) (No. 5568-3s.). Lon. & Day.

Monday: GAY HIGHWAY (Robert Easton-Bass) (No. 5581-3s.). Lon. & Day.

I HEARD YOU SINGING (Francis Russell-Tenor) (No. 4158-3s.). Lon. & Day.

TIME TO GO (Robert Easton-Bass) (No. 5257-3s.). Lon. & Day.

Tuesday: WHO IS SYLVIA? (Dora Lobbette-Soprano) (No. 4809-3s.). Day. Exp.

Thursday: SINK, RED SUN (Muriel Brunsell-Centralist) (No. 4259-3s.). Lon. & Day.

LULLABY (Gertrude Johnson-Soprano) (No. 5611-3s.). Day. Exp.

TALES OF HOFFMANN-Barcarolle (Isobel Baillie & Nellie Walker) (No. 9654-4s. 6d.). Day. Exp.

O LOVELY NIGHT (Eva Turner-Soprano) (No. L1927-6s. 6d.). Day. Exp.

Friday: BLACKBIRD'S SONG (Gertrude Johnson-Soprano) (No. 5611-3s.). Lon. & Day.

BECAUSE (The Macstros) (No. 5616-3s.). Lon. & Day.

Saturday: SWORD OF FERRERA (Associated Glee Clubs) (No. 9063-4s. 6d.). Lon. & Day.

MOON-ENCHANTED (Dora Lobbette and Hubert Eisdell) (No. 9895-4s. 6d.). Day. Exp.

BLIND PLOUGHMAN (Francis Russell-Tenor) (No. 4158-3s.). Day. Exp.

SHE WANDERED DOWN MOUNTAIN SIDE (Dora Lobbette-Soprano) (No. 9577-4s. 6d.). Day. Exp.

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Friday's Programmes continued (December 20)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 Light Music
JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from THE CARLTON RESTAURANT
- 5.15 The Children's Hour
- 6.0 Mr. ISAAC J. WILLIAMS: 'The Life of a 19th Century Welsh Bohemian, taken from the illustrated journals of J. Orlando Parry'
- 6.15 S.B. from London
- 6.30 MR. ROLAND C. WILD: 'A Bristol Journalist in Afghanistan'
- 6.45 S.B. from London
- 9.15 West Regional News
- 9.20-11.15 S.B. from London

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

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme, relayed from Daventry
- 6.15 S.B. from London
- 9.15 West Regional News. S.B. from Cardiff
- 9.20-11.15 S.B. from London

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

- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 For Farmers: Mr. R. WIGHTMAN—'Sheep'
- 6.45 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.)

- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
Before you go to bed, listen to a story by Frances Cowen, entitled, 'The Prince who dropped his nitches'
Pianoforte Duets by MOLLY SFYMOUR and ZENA ZELANGOR
- 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 (378.4 m.)

- 3.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
NELLIE METCALF (Contralto) (S.B. from Leeds)
HARRY HOWARTH (Baritone)



ROLAND C. WILD will describe his adventures during the recent troubles in Afghanistan from Cardiff this evening at 6.30.

- 5.15 The Children's Hour
THE NORTHERN WIRELESS ORCHESTRA
- 6.0 Miss RUBY ASHBY: 'Christmas Stories of the North—II, A Christmas Mystery'
- 6.15 S.B. from London
- 9.15 North Regional News
- 9.20-11.15 S.B. from London

Other Stations.

5SC GLASGOW 752 kc/s (398.9 m.)

- 2.30.—For the Schools. S.B. from Edinburgh.
- 2.50.—Musical Interlude.
- 2.55.—'My Day's Work'—XII, Mr. Ernest Greenhill: 'In Finance.'
- 3.10.—Musical Interlude.
- 3.15.—The Station Singers and the Octet. H. C. Stark: Reading.
- 4.0.—Dance Music by Charles Watson's Orchestra, relayed from the Playhouse Ballroom.
- 4.30.—Music by Modern Scots Composers. The Octet. Flora Blythman (Contralto).
- 5.15.—The 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 Scottish Market Prices for Farmers.
- 6.40.—Musical Interlude.
- 6.45.—S.B. from London.
- 9.15.—Scottish News Bulletin.
- 9.20.—S.B. from London.
- 11.15-12.0.—The Glasgow School of Art Annual Ball. This Year's Theme: 'Jock Tamson's Bairns.' A Commentary on the 'Bairns.' A 'Stunt.' Dance Music by the Astor Ten. (By kind permission of Mr. J. B. McEwen, Norwood Ballroom.) Relayed from the School Assembly Hall.

2BD ABERDEEN. 895 kc/s (301.5 m.)

- 2.30.—For the Schools. S.B. from Edinburgh.
- 2.50.—S.B. from Glasgow.
- 6.0.—London Programme relayed from Daventry.
- 6.15.—S.B. from London.
- 6.30.—Bulletin of Scottish Market Prices for Farmers. S.B. from Glasgow.
- 6.40.—Musical Interlude. S.B. from Glasgow.
- 6.45.—S.B. from London.
- 9.15.—Scottish News Bulletin. S.B. from Glasgow.
- 9.20-11.15.—S.B. from London.

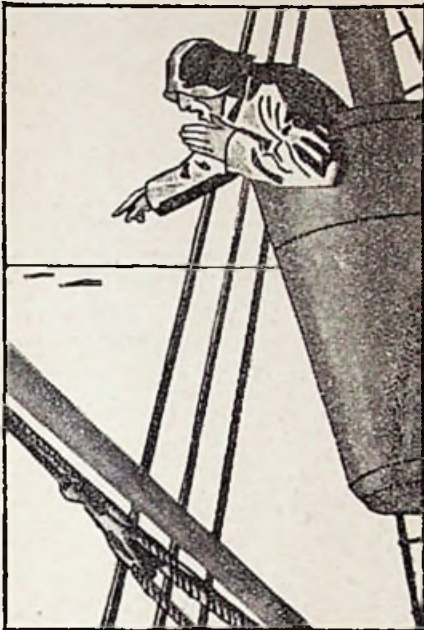
2BE BELFAST. 1,238 kc/s (242.3 m.)

- 12.0-1.0.—Light Music. The Radio Quartet. Harry Heather (Baritone).
- 3.30.—Mary Spencer Smith (Soprano). Jean Nicholson (Pianoforte). The Radio Quartet.
- 5.0.—Musical Interlude.
- 5.15.—The Children's Hour.
- 6.0.—London Programme relayed from Daventry.
- 6.15.—S.B. from London.
- 7.45.—An Orchestral Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. Orchestra: Overture, 'Tannhäuser' (Wagner).
- 8.0.—Maurice Brown (Violoncello) and Orchestra: Second and Third Movements from Concerto in D for Violoncello and Orchestra (Lalo).
- 8.20.—Eleanor Toye (Mezzo-Soprano): The Angel's Farewell ('Dream of Gerontius') (Elgar); Angels ever bright and fair (Handel).
- 8.32.—Orchestra: Ballet Suite, Op. 8 (Pogorelec); Negro Rhapsody (Goldmark).
- 9.0.—S.B. from London.
- 9.35.—Orchestral Concert (Continued). Orchestra: Dream Pantomime ('Hänsel and Gretel') (Humperdinck).
- 9.45.—Eleanor Toye: In the Highlands (Graham Peal); Autumn (Alison Crompton); Come, oh come my life's delight (Harty); The Tavern (Mullinar); The Bellman (Edmunds); Quick! We have but a second (Stanford).
- 9.57.—Orchestra: Suite, 'The Three-Cornered Hat' (De Falla); The Swan (Saint-Saëns); Overture, 'Russian and Ludmilla' (Glinka).
- 10.15.—Dance Music. Jan Rafn's Regal Band, relayed from the Plaza, Belfast.
- 11.0-11.15.—S.B. from London.



THE EXAMINING ROOM, CALAIS, from a drawing in the diary of J. Orlando Parry, traveller, artist, musician, and man of letters, about whom Mr. Isaac J. Williams will talk from Cardiff this evening.

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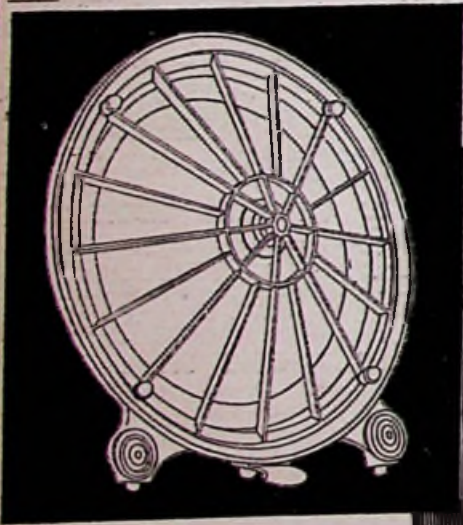
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SOME PECULIARITIES OF WELSH GHOSTS.

'Spooky' Stories for Christmas Eve—Commerce and Carols—A Revue of Christmas Cards—An Appeal for Cardiff Distress Fund—A Yuletide Playlet—N.O.W. Arrangements.

Seasonal Thrills.]

CHRISTMAS EVE, at 6 p.m., has been reserved as an appropriate time to broadcast a few stories about Welsh ghosts. Ghost after ghost for a quarter of an hour, with the biggest thrill for the last—only the most hardened sceptic will be able to resist them! There is, however, one important point to be remembered by those who listen to these stories. Welsh ghosts, I am told, are somewhat different to those of other countries, although they possess the common factor of all visitants from the spirit world inasmuch as they are always picturesque and sometimes amusing. But they have no power of speech until first spoken to, and even then their business must be demanded at least three times if necessary.

'Adieu, Adieu, Remember Me!'

ALTHOUGH it is apparently difficult to persuade a Welsh ghost to speak, its conversation, once started, must never be interrupted. Only when you are assured that it has finished may you ask questions and that promptly, or the ghost will vanish. But the questions must be pertinent—no questions must be asked relating to the ghost's name, nature, and manner of existence. Its injunctions given must be obeyed to the letter. Many of the stories to be told will concern hidden treasure, for the popular belief is that if a person dies while any hoarded money is still hidden secretly the spirit of that person will be unable to rest.

A Bag of Gold.

ONE example of hidden treasure tells of a miser at St. Donat's, not far from the Castle. After his death, his housekeeper became so gaunt and strange that children were terrified of her. At last she confessed that her late master's ghost troubled her, whereupon the people of the village decided to hold a prayer meeting in the house. While this was in progress the good dame suddenly screamed: 'There he is,' and she was prompted to ask the ghost what it wanted. The answer was heard only by her, and she presently inquired: 'Where is it?' whereupon, in response to the answer which she alone heard, she groped her way to the chimney, thrust her arm up and drew down a bag of money. Then she fled from the house and, by the light of the moon, she was seen by some cautious followers at a distance, to vault a stile without touching it. Thereafter she fled towards the River Ogmere. An hour later the old lady returned, being covered with mud and much the worse for her outing. She said that she had thrown the bag of money down the stream whereupon the ghost acknowledged her work by taking off his hat, making a low bow and then vanishing, to haunt her no more. A Caernarvonshire ghost reversed the rule, for he haunted a man until he promised to deposit some money in a particular spot. The harassed man did so, the money disappeared, and so did the ghost.

The Tall, Thin Man.

GHOSTS, however, are not limited to transparent versions of dead men, they may also be giants, and the tale is told of a tall, dismal object which blocked the path of a nervous youth, returning home late at night. It was the ghost of a thin man whose head was so high that the unhappy youth, in trying to meet its eyes nearly fell over backwards! When the giant at last disappeared the young man saw another strange object near by, and when this, after cautious investigation, proved to be no ghost but a friendly cow, he leant upon her solid and comfortable bulk awhile. Some of the giants, as the giants in the Mabinogion, are black, like the giant who lost an eye in fighting the black serpent of the Carn! After the full measure of ghostly tales is poured forth on Christmas Eve listeners will be soothed and comforted by songs from the popular soprano Margaret Wilkinson.

Christmas Cards.

A REVUE entitled *Christmas Cards* will be broadcast on Christmas Eve, at 9.35 p.m., the artists being Kenneth Ellis, Mary Cardew, Elsie Eaves, Donald Davies, Sidney Evans, and Barry Kendall. In this revue, the Christmas cards which have stood the test of time, and have become established annuals, will be the basis of a number of interesting scenes. They will be both grave and gay, but, naturally, mostly gay. Among the subjects chosen are the following: 'The Waits,' 'A Merry Knave toweth a Yule Log,' 'A Period Card' (early Victorian Crinoline) and 'Hands Across the Sea.' A short pantomime sketch, entitled *Sindbad the Sailor*, which pictures the return of this well-known hero to Tiger Bay, will also be included in the evening programme. It will be in traditional pantomime style, with rhymed prologue and a Demon King.

The Week's Good Cause.

AN appeal on behalf of the City of Cardiff Distress Fund will be made on Sunday, December 22, at 8.45 p.m., by the Lord Mayor of Cardiff. The objects of this Fund are particularly appropriate at the festive season, and there is no doubt that the Lord Mayor will be listened to with sympathetic attention on the occasion of his first broadcast.

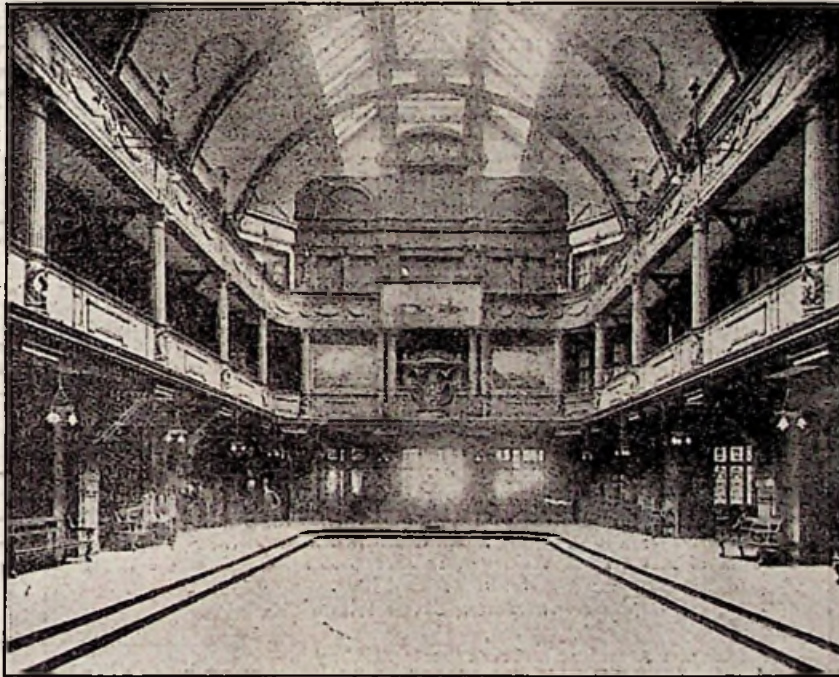
'A Visitor for Christmas.'

F MORTON HOWARD is the author of the Yuletide Playlet, *A Visitor for Christmas*, which is to be included in the programme at 8.30 p.m. on Friday, December 27. This play is as excellent as many others from the pen of Mr. Morton Howard which have been broadcast from Cardiff. The action takes place in a cosy home with a comfortable fire. The occupant expresses the wish that there would come a knock at the door! But to tell more would be to spoil the story!

Appreciation of the Orchestra.

THE weekly relay to Daventry of the concert by the National Orchestra of Wales from the Museum on Monday, December 23, between 1.15—2.0 p.m., will be an orchestral programme in which are excerpts from *The Mastersingers*. Many Welsh listeners living out of the radius of Cardiff Station have expressed their delight at hearing the orchestra from 5XX, but it is also gratifying to record that a steady flow of appreciation comes from listeners who have no connection with Wales. There will be no concerts in the City Hall during Christmas week, nor the following week, and the orchestra, therefore, will be free to give more studio performances. At an orchestral concert on Monday, December 23, at 4.30 p.m., Bernard Ross (baritone) will be the vocalist, and at a concert on Friday, December 27, at 3 p.m., Linda Seymour (soprano) will be heard.

'STEEP HOLM.'



CAROLS FROM THE CARDIFF EXCHANGE.

The Exchange Choir will give a carol-singing broadcast, from the floor of the Exchange (pictured above), on Monday, December 23, at 3.15.

Carols from Cardiff Exchange.

AN unusual broadcast will be heard from the Exchange, Cardiff, on Monday, December 23, at 3.15 p.m., when Carols will be sung by the Cardiff Exchange Choir. The chairman will be Mr. H. Kendrick. This is the first broadcast and only the second year of the Carol Singing. Last Christmas the choir was rewarded by a crowded Exchange, attracted by something unique in the history of the commercial life of South Wales, and the promoters were gratified by a satisfactory silver collection in aid of their Charity Fund. The audience joins in the singing of the more familiar carols. There will be three soloists and a recital from Dickens's *Christmas Carol*. A notable feature of Cardiff is the way in which the headquarters of firms are grouped together around the docks and other centres of industrial activity. And the heart of the life of the port and commerce of Cardiff is the Exchange.

7.30
REGINALD KING
AND HIS
ORCHESTRA

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH :
WEATHER FORECAST
- 10.45-11.0 Mr. ARTHUR J. BENDY :
'Odd Jobs about the House—III,
Some Useful Recipes for the Home'
- 1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL
- 3.30 A Brass Band Concert
S.B. from Glasgow
THE S.C.W.S. PRIZE BAND
Conducted by A. CORLAND
- March, 'Wellington' Zehle
Overture, 'Poet and Peasant' Suppé
FRANK GORDON (Bass-Baritone)
The Sword of Ferrara Bulland
Don Juan's Serenade .. Tchaikovsky
- ELLA GARDNER (Soprano)
The Violet Mozart
Good day, said the blackbird .. Geehl
What's in the air today ? Edcn
- BAND
Selection, 'Songs of Scotland'
Round
- FRANK GORDON
When the lye comes } arr. W.
haino Wigham
Green grow the Rashies O } Parker
- ELLA GARDNER
My he'rt is sair .. arr. Wilfred Senior
The Spinning Wheel
arr. Alfred Stella
- BAND
La Fourni Greenwood
W. C. CROZIER (Cornet)
'Tone Poem, 'Victory' .. Jenkins
- 4.45 ORCHESTRAL SELECTION
Conducted by CHARLES WILLIAMS
Relayed from Davis' Theatre,
Croydon
- 5.15 THE CHILDREN'S HOUR
SOUTHWARD HO!—No. V
—this time Grogan's Adventure,
written specially for broadcasting
by FRANKLYN KELSEY
- 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
HANDEL SUITES
Played by
JAMES CHING (Pianoforte)
- 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 An Orchestral Concert
MAVIS BENNETT (Soprano)
REGINALD KING and his ORCHESTRA
Romance and Two Dances German

SATURDAY, DECEMBER 21
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MARIE BURKE

From 8.10 to 9.5 and
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PRINCE'

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Book and Lyrics by Dorothy Donnelly.
Music by Sigmund Romberg.
Produced by Edward Scanlan.

C A S T

In order of their appearance.

- First Lackey REGINALD AUSTIN
Second Lackey ADRIAN BURGON
Third Lackey F. WARREN
Fourth Lackey CLIFFORD KENNEDY
Fifth Lackey JOHN McDONALD
Von Mark (Prime Minister) WILFRED ESSEX
Doctor Engel (Prince Karl's Tutor) HARRY BRINDLE
Prince Karl Franz (Heir to the Throne) DONALD MATHER
Ruder (Innkeeper of Three Golden Apples) FRANK J. ARLTON
Gretchen (his daughter) FLORENCE DESMOND
Toni (Waiter) FRED TERRISS
Detlef (Student) DAVID HENLEY
Lucas (Student) C. SCHAEFER
Von Asterberg (Student) EMIL DE VELLE
Nicholas (Flute Player) S. WATSON
Kathie (Ruder's Niece) STELLA BROWNE
Lutz (Prince Karl's Valet) GEORGE HASSELL
Hubert (Lutz's servant) SYDNEY ARNOLD

Appearing in Second excerpt only.

- Princess Margaret (betrothed to Prince Karl) MARIE BURKE
Grand Duchess Anastasia (her mother) ALICE O'DAY
Rudolph Winter (Kathie's Fiance) IAN MCCARTHY
Chorus of Flower Girls, Waitresses, Ladies-in-Waiting, Guests at the Palace,
Students at Heidelberg.
Conductor, ERNEST IRVING.

8.10-9.5

- (a) Prologue : Ante-chamber in the Palace at Karlsberg
(b) Act I.—Garden of the 'Three Golden Apples' Inn, Heidelberg.
The Student Prince and heir to the throne of Karlsberg, is Prince Karl Franz (Donald Mather) who, going to Heidelberg with his tutor, Dr. Engel (Harry Brindle), to complete his education, falls in love with Kathie (Stella Browne), although officially betrothed to Princess Margaret

10.50-11.15

- (a) Intermezzo : The Serenade.
(b) Act IV—Scene as in Act I.
Two years have elapsed. Prince Karl has succeeded to the throne, but postponed his marriage to Princess Margaret (Marie Burke), who now visits Heidelberg in search of Kathie. The King arrives shortly after. In the denouement the King marries Margaret, and Kathie her betrothed, Rudolph Winter.

STELLA BROWNE as
Kathie
and DONALD MATHER
as Prince Karl.



9.35
AN HOUR
OF
VAUDEVILLE

MAVIS BENNETT
Group of Folk Songs :
Scottish, Up in the morning early
arr. Mackenzie
French, Ni jamais, ni toujours
arr. A. L.
Swedish, Folk Visa.... Merikanto
English, Gathering Daffodils
arr. Arthur Somervell

ORCHESTRA
Prelude and Allegro
Pugnani, arr. Kreisler, arr. King
Carmina (Waltz) .. Reginald King
Humoreske Tchaikovsky

MAVIS BENNETT
The Nightingale
Song without words.. Saint-Saëns
Sweet Suffolk Owl Elizabeth Poston
The Bird in the Wood .. Taubert
ORCHESTRA
Liebesleid (Love's Grief) .. Kreisler
Pearl o' Mine Fletcher
Liebesfreud (Love's Joy) .. Kreisler

By no means the least effective pieces which Kreisler has added to the violinist's repertoire, earning the sincere thanks of all his colleagues, eminent and humble, are two old Viennese tunes, one called 'Love's Grief' and the other 'Love's Joy.' As befits the city where, more than anywhere else in Europe, dancing is a tradition, and indeed more than that, part of the very air the citizens breathe, it is appropriate that they should both be in dance measures, with a very taking and catching melody in their melodic line. Kreisler has not only preserved that admirably, but has fitted both tunes with delightfully effective accompaniments. To hear him play them himself is, of course, ideal, but they do not depend wholly on the wonderful verve and rhythm with which he can infuse all his music; in the hands of any good artist they are certain of their piquant effect.

8.10 'The Student Prince'
(See centre of page)

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

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

9.40 Vaudeville

LEONARD HENRY (Comedian)
THE MASKS (Vocal Trio)
HORACE KENNEY (Comedian)
WISH WYNNE (In Character Studies)
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA

10.50 'The Student Prince'
(Continued)

11.15-12.0 DANCE MUSIC
AMBROSE'S BAND from THE MAY
FAIR HOTEL
(Saturday's Programmes continued
on page 823.)



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6.	H.F. OR DETECTOR	1.	150.
7.	RESISTANCE CAPACITY	1.	150.
8.	POWER	1.	150.
9.	L.F. AND DETECTOR	4.	150.
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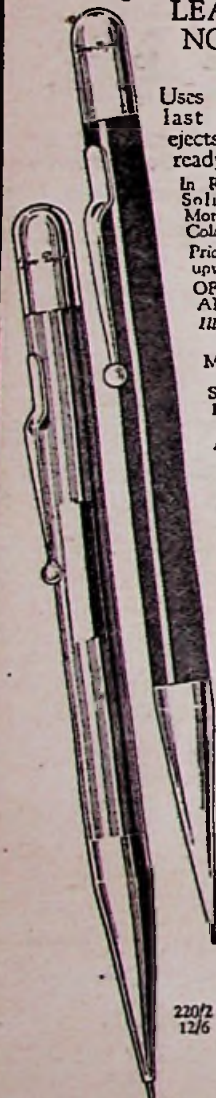
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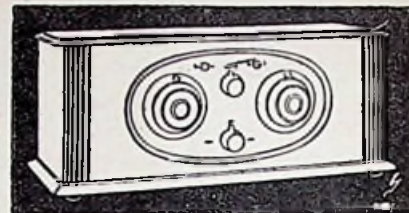
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10.20
A
BALLAD
CONCERT

3.30 **DANCE MUSIC**
(From Birmingham)
BILLY FRANCIS and his BAND
 Relayed from THE WEST END DANCE HALL
EVELYN DREWE (*Light Songs*)

4.30 **A CONCERT**
MARY CRAUFORD (*Soprano*)
THE GERSHOM PARKINGTON QUINTET
 Selection, 'A Princess of Kensington' .. *German*
MARY CRAUFORD
 Hurry up, April.....
 A Mood
 Song of the Windmill..... } *Alison Travers*

QUINTET
 Réverie du Soir (*Evening*
 Réverie) .. *Saint-Saëns*
 A Dancer in Red .. *Besly*
MARY CRAUFORD
 Early in the Morning
Phillips
 Birds in the Nest
Choucaux
 Moon Enchanted .. *Besly*
QUINTET
 Selection of Liszt's Songs

5.30 **The Children's**
Hour
(From Birmingham)
 'The Robbers,' by Estelle
 Steel-Harper
 Songs by **MARY POLLOCK**
(Soprano) and **BERNARD**
SIMS (*Baritone*)
 'Christmas at Sea,' by
 Robert Ascroft, M.B.E.

6.15 'The First News'
 TIME SIGNAL, GREEN-
 WICH; WEATHER FORE-
 CAST, FIRST GENERAL
 NEWS BULLETIN; An-
 nouncements and Sports
 Bulletin

6.40 Sports Bulletin (*From*
Birmingham)

6.45 **Light Music**

8.0 **READING**

8.30 **Symphony Concert**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
 Conducted by **JOSEPH LEWIS**
JOYCE ROLLITT (*Pianoforte*)

ORCHESTRA
 Overture, 'In Autumn' *Grieg*
 THIS Overture is not the Prelude to anything; it is a separate Concert piece—a tone picture of Autumn in Norway, of its calm moods, of its sturdy winds. A short introduction, with a wistful little tune shared by oboe and flute, leads to the principal quick section in minor, in which the first main theme is soon heard—a strongly rhythmic measure. This has a largo say in the course of the movement. A calmer section brings us to the second main tune, played by horns and clarinets—a more gracious and cheerful melody. There is another theme, played by the strings, simple and innocent; like many of Grieg's tunes, it suggests a Folk song. Towards the end there are echoes of the quiet opening, and the Overture closes with a majestic section rising to a mood of animation.



SONIA MOLDAWSKY
 will give some violin solos in the Ballad
 Concert from Birmingham tonight.

JOYCE ROLLITT and Orchestra
 Pianoforte Concerto in F Minor, Op. 2 *Arensky*
 Allegro Maestoso, allegro vivace; Andante con
 moto; Scherzo Finale—allergo molto—Presto
MORE than other members of the modern Russian
 school of composers, we think of Arensky as
 having carried on Tchaikovsky's tradition,
 though without so rich a share of poetic ideas,
 and without Tchaikovsky's gift of dramatic
 force. His mastery of orchestral resources, too,
 is less facile, and less versatile than Tchaikovsky's,
 but he has at command a fund of pleasing melody,
 and many of his pieces are no doubt destined to
 enjoy a lasting popularity. But he was so
 industrious a composer that there is a good
 deal of his fresh and tuneful music which is
 hardly known in this
 country, and this Piano-
 forte Concerto, the first of
 his instrumental works
 to be published, while he
 was still quite young, will
 no doubt be new to most
 listeners.

9.10 **ORCHESTRA**
 Symphony No. 2 in D
 Minor, Op. 70 .. *Dvorak*
 Suite from 'The Water
 Music' *Handel, arr. Hartly*

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

10.15 Sports Bulletin
(From Birmingham)

10.20-11.15
A Ballad Concert
(From Birmingham)

PERCY THOMPSON
(Baritone)
 The Sword Song .. *Elgar*
 The Pretty Creature
arr. Lane Wilson
 Song from Gæthe's
 'Faust' *Beethoven*

ANNA FILIPOVA (*Soprano*)
 The Soldier's Wife *Rachmaninov*
 By the Waters of Minnetonka *Lieurance*
 Spanish Song *Delibes*

SONIA MOLDAWSKY (*Violin*)
 Vocalise *Rachmaninov*
 Slav Dance in E Minor *Dvorak, arr. Kreisler*

WALTER GLYNNE (*Tenor*)
 Susano, Susano *14th Century Carol*
 O leave your Sheep *arr. Hazellhurst*
 New Year Song *Mallinson*

PERCY THOMPSON
 She came to the Village Church *Somervell*
 The Lind Ploughman *Conningsby Clarke*
 Bonnie Jeannie Gordon *Mackenzie*

ANNA FILIPOVA
 She wandered down the Mountain Side *Clay*
 Early in the Morning *Phillips*

SONIA MOLDAWSKY
 Improvisation *Bloch*
 First Hungarian Dance *Brahms*

WALTER GLYNNE
 A Thought
 Full Moon } *Woolmer*

(Saturday's Programmes continued on page 525.)

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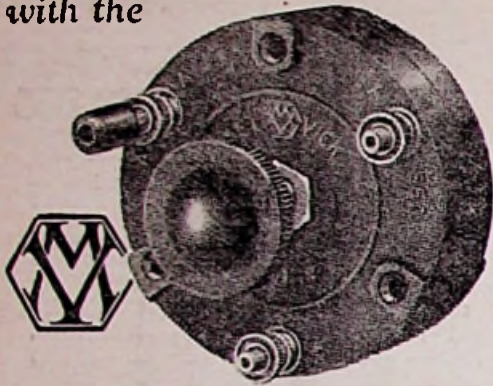
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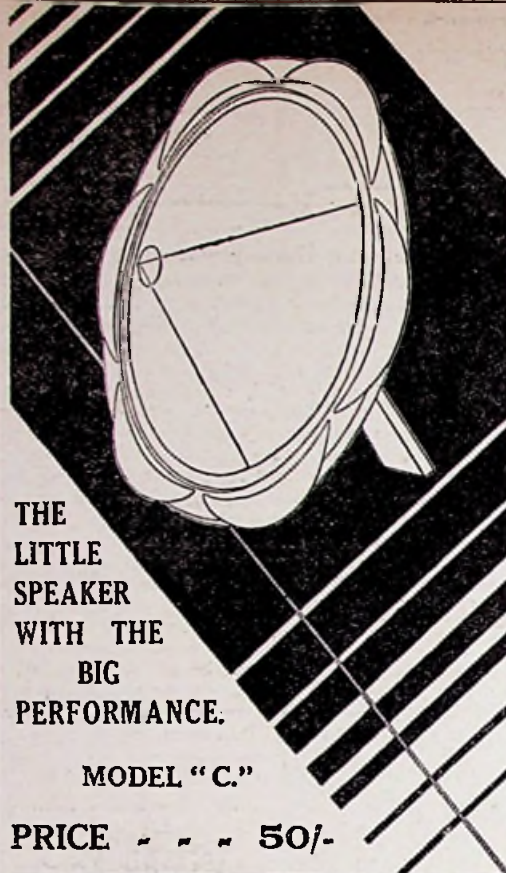
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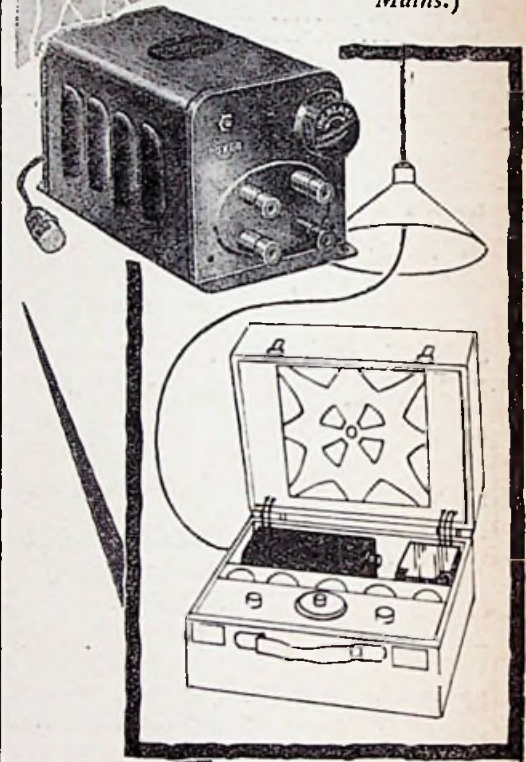
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7.45

A CONCERT
FROM THE
CITY HALL

- 12.0-12.45 **A POPULAR CONCERT**
 Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genedlaethol Cymru)
- March, 'Henry VIII' *Sullivan*
 Judox (Mors et Vita) (Death and Life) .. *Gounod*
 'Noll Gwyn' Dances *German*
 Overture, 'Leonore,' No. 3. *Beethoven*
- 3.30 Glasgow Programme relayed from Daventry
- 4.45 **DANCE MUSIC**
 By **THE CONEY BEACH FIVE**, relayed from
 the **THE DANSANT, HOTEL METROPOLE,**
 Swansea
- 5.15 **The Children's Hour**
- 6.0 *S.B. from Swansea*
- 6.15 *S.B. from London*
- 6.40 Regional Sports Bulletin

take place, and Coleridge-Taylor used the music independently; this was the Overture. The 'Three Dream Dances' and the 'Scenes from an Imaginary Ballet' were also part of the same music.

- JOHN THORNE and Orchestra**
 The Three Ravens *Coleridge-Taylor*
- ORCHESTRA**
 Dance of the Chinese Dolls. } *Rebikov*
 Dance of the Clowns }
- JOHN THORNE, THE STATION REPERTORY CHOIR**
and Orchestra
 Fantasy on Christmas Carols *Vaughan Williams*
- ORCHESTRA**
 Hymn to St. Cecilia *Gounod*
- JOHN THORNE and Orchestra**
 The Pilgrim's Song *Tchaikovsky*
- CHOIR and Orchestra**
 Before the Paling of the Stars *Dale*

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THE FOURTH OF THE
REFUSALS of MARGARET

by **JOHN PALMER**

will be broadcast from Cardiff tonight at 7.30



PERCY



MARGARET

Margaret is sitting alone on a large settee in the small Napoleon Room in the Palais du Petit Luxembourg. It is eleven o'clock on the morning of an International Conference. On the floor at her feet is a solid block of documents about half as high as a man. Margaret is reading a document with a wry face. Percy suddenly appears—as though looking for something.

- 6.45 *S.B. from London*
- 7.0 **MR. CYRIL JENKINS: 'The Music of Wales—Music Past and Present'**
- 7.15 *S.B. from London*
- 7.30 **THE REFUSALS OF MARGARET**
 by
JOHN PALMER
 The Fourth Refusal
PERCY
 (See centre of page)

7.45 A Popular Concert

Relayed from

THE ASSEMBLY ROOM, CITY HALL, CARDIFF
JOHN THORNE (Baritone)
NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)

Conducted by **WARWICK BRANTHWAITE**

Christmas Overture *Coleridge-Taylor*

A good deal of Coleridge-Taylor's music was written originally for the stage, and he provided incidental music for more than one of Sir Herbert Tree's productions. In 1910 Sir Herbert proposed to produce a fairy play by Alfred Noyes, and commissioned Coleridge-Taylor to compose the music. The production did not

ORCHESTRA
 Overture, 'Hänsel and Gretel' ... *Humperdinck*

This fairy tale Opera, by Humperdinck, to a story written by his sister, was produced in the first instance without any thought of public performance, intended only for the amusement of young people in the Humperdinck's circle of acquaintance. But the world at large was not to be denied such attractive music, and the Opera has long since won a world-wide popularity. It makes use in the most skilful and fascinating way of actual German folk-tunes, and its melodies throughout are of the simplest and most immediately pleasing order. The Overture begins with the Evening Prayer which the children sing before lying down to sleep in the woods, the prayer in which they ask for fourteen angels to watch over them till morning:—

'Two at my head to guard my thoughts,
 Two at my feet to guide my steps,
 Two on my left to watch my heart, and so on.

Then there breaks in the stirring music of the witch and her gingerbread house; the merry-making of the children is heard, too, and the song of thanksgiving at their deliverance from the witch's spell; but the music of the Prayer dominates most of the Overture, and it is welded with the other tunes in the most cunning way.

- 9.5 *S.B. from London*
- 9.20 West Regional News
- 9.25-12.0 *S.B. from London*
 (Saturday's Programmes continued on page 826.)

Saturday's Programmes continued (December 21)



The man
who could not
find a 'match'
for WILLS'S
**GOLD
FLAKE**
CIGARETTES

B.W. 147

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

- 12.0-12.45 *S.B. from Cardiff*
- 3.30 Glasgow Programme relayed from Daventry
- 4.45 London Programme relayed from Daventry
- 5.15 *S.B. from Cardiff*
- 6.0 Mr. ROWE HARDING: 'Rugby Football in the West—Christmas Holiday Programme'
- 6.15 *S.B. from London*
- 6.40 *S.B. from Cardiff*
- 6.45 *S.B. from London*
- 7.0 *S.B. from Cardiff*
- 7.15 *S.B. from London*
- 7.30 *S.B. from Cardiff*
- 9.20 West Regional News. *S.B. from Cardiff*
- 9.25-12.0 *S.B. from London*

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

- 12.0-1.0 A Gramophone Recital
- 3.30 Glasgow Programme relayed from Daventry
- 4.45 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 6.40 Sports Bulletin
- 6.45 *S.B. from London*
- 9.20 Local News
- 9.25-12.0 *S.B. from London*

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

- 12.0-1.0 A Gramophone Recital FROM GREAT MASTERS
- Overture, 'Die Fledermaus.' ('The Bat') *Strauss*
- Duet, 'Nocturne' *Chopin, arr. Besley*
- Rondo Capriccioso *Mendelssohn, arr. Mulder*
- A Christmas Dance *Frank Bridge*
- Song, 'Tartarus' *Schubert*
- Selection, 'La Boutique Fantasque' ('The Fantastic Toyshop') *Rossini and Respighi*
- Vissi d'arte (I have lived for Art), 'Tosca' *Puccini*
- Return of Peer Gynt ('Peer Gynt' Suite, No. 2) *Grieg*
- Air de Ballet, 'Scènes Pittoresques' .. *Massenet*
- Lullaby *Mozart*
- Ballet Music, 'Prince Igor' *Borodin*
- 3.30 Glasgow Programme relayed from Daventry (*See London*)
- 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*
- 6.40 Sports Bulletin
- 6.45-12.0 *S.B. from London* (9.20 Items of Naval Information; Local News)

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

- 12.0 THE NORTHERN WIRELESS ORCHESTRA
MONA GREENWOOD (*Soprano*)
- 3.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
RONALD CLIFF (*Baritone*)
ZELDA BOCK (*Pianoforte*)
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.0 Mr. LAWRENCE HAWARD: 'Northern Landscape in Painting'
- 7.15 The Royal Horticultural Society's Bulletin for Northern English Listeners

7.25 Musical Interlude

7.30 Round the Northern Region
THE NORTHERN WIRELESS ORCHESTRA

- Overture, 'Opera Bouffe' *Finck*
- Waltz, 'The Emperor' *Johann Strauss*
- GEORGE HILL and his MALE VOICE QUARTET (*S.B. from Liverpool*)
- Sea Shanties:
- Fire Down Below } *arr. Taylor-Harris*
- Stormalong }
- Sally Brown } *arr. R. R. Terry*
- Shenandoah }
- Hullabaloo Balay } *arr. Taylor-Harris*
- TOM CLOUGH (*Northumberland Piper*) (*S.B. from Newcastle*)
- Felton Lonnon }
- New Highland Laddie } *Traditional*
- Bobby Shaftoe }

ORCHESTRA
Selection, 'The Desert Song' *Romberg*
STAINLESS STEPHEN in Christmas Beatings (*S.B. from Sheffield*)

- ORCHESTRA
- Scène de Ballet *Percy Pitt*
- GEORGE HILL and QUARTET
- Can't you dance the Polka? *arr. Moeran*
- A-roving *arr. Greaves*
- Lowlands *arr. T. Harris*
- Rio Grande } *arr. R. R. Terry*
- Blow the man down }

ORCHESTRA
Shepherd Fennel's Dance *Balfour Gardiner*

- 9.5 *S.B. from London*
- 9.20 North Regional News
- 9.25-12.0 *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 Band Concert. The S.C.W.S. Prize Band conducted by A. Copland. Frank Gordon (Bass-Baritone). Ella Corrie (Soprano).
- 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:—An Eye-Witness Account of the Association Football Match—Rangers v. Motherwell.
- 6.15:—*S.B. from London.*
- 6.40:—Scottish Sports Bulletin.
- 6.45:—*S.B. from London.*
- 7.0:—Mr. Joe Corrie: 'A Scotsman in London.'
- 7.15:—Musical Interlude.
- 7.20:—'Grunch.' A Verse Play by Gordon Bottomley. Presented by The Scottish National Players. Produced by Elliot Mason. Incidental Music by Seymour Halley, played by the Laing Trio.
- 8.10:—*S.B. from London.*
- 9.20:—Scottish News Bulletin.
- 9.25-12.0:—*S.B. from London.*

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

- 11.0-12.0:—Gramophone Records. 3.30:—Glasgow. 6.15:—London. 6.40:—*S.B. from Glasgow.* 6.45:—London. 7.0:—Glasgow. 7.15:—Musical Interlude. *S.B. from Glasgow.* 7.20:—'Grunch.'—A Verse Play by Gordon Bottomley. *S.B. from Glasgow.* 8.10:—London. 9.20:—Glasgow. 9.25-12.0:—London.

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

- 3.30:—Dance Music. Jan Raffin's Regal Band, relayed from The Plaza, Belfast. 4.30:—Light Music. The Radio Quartet.
- 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:—Ellan Vannin Through the Ages.' A Manx Programme, written and presented by Malcolm A. Frost. The Orchestra, conducted by Philip Whiteway. 9.5-12.0:—*S.B. from London.*

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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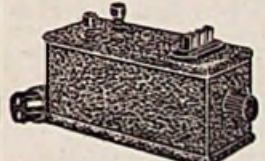
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Notes from Southern Stations.

FIVE HUNDRED PRISONERS IN A CHURCH.

Another Interesting Historical Talk for Cardiff Listeners—A Hampshire Dragon—Old Songs for Old Folks—The Demon of Tidworth.

A TALK on Weston Zoyland Church will be given from Cardiff by the Rev. Gordon Hamlin on Monday, December 23, at 4.15 p.m. It is one of the series on 'Old Churches of the West.' Weston Zoyland is famous in history for the part it played in the drama which was fought at Sedgemoor, for it was there that the Earl of Faversham had his headquarters. After the battle, five hundred prisoners of the rebel forces were crowded beneath the roof of the church. Eighty were wounded and five died within the walls, while the physical and mental suffering of the captives was enhanced by the joyful pealing of the bells overhead. The square tower of the church rises to a height of 104 feet, and it is considered that once it must have been as magnificent as the great towers of St. Mary Magdalene and St. James at Taunton. The chancel is decorated in Gothic style, but the rest of the building, including the east window, is perpendicular.

THAT, 'in England's green and pleasant land,' a dragon should ever have harried herds and flocks and homes is difficult of belief; but, when the assertion is made that this horror happened in historical times, the story is apt to be dismissed as quite incredible. The hearer shakes a sceptical head and murmurs shrewdly (again with William

Blake), 'Are such things done on Albion's shore?' Yet, in the green meadows of the Hampshire Avon, at Bisterne, there exist both a 'Dragon Field' and a 'Dragon Lane,' and the local legend, which tells how the ravaging monster was, in those very fields, met and fought and killed by a mail-clad knight, has the support of documentary and sculptural evidence which dates the combat as having occurred during the reign of King Henry VI. The legend is interesting in itself, but still more interesting is it to piece together the fragments of corroborative

Other Notes on forthcoming Programmes by 'Mercian' and 'Steep Holm' will be found on pages 784 and 819.

evidence. Interesting also is the speculation as to what manner of beast this dragon really was, and most interesting of all is the psychological connection which our Hampshire legend has with the world-old, yet perennial, problem of the conflict between 'good' and 'evil.' Spectre or speculation as the case may be, those who would know more of the Bisterne Dragon should listen to Dr. W. Winslow Hall's talk from Bournemouth on Thursday, December 26, at 3.45 p.m.

A WELSH Old Folks Programme has been arranged for Cardiff listeners on Friday, December 27, at 7.45 p.m., when the artists are Harry Lewis (tenor), Dewi Chubb (bass) and Winifred Lewis (soprano). This programme is intended to bring back echoes from long-forgotten concerts to the memories of old folks by the inclusion of songs which were very generally sung forty years ago, but are seldom heard today.

MOST country villages have their ghost story, but the fame of the village ghost seldom extends beyond its own borders. Now and again, however, the doings of a village spectre have startled a whole nation, and never was there a ghost more famous than the strange and malicious being known as 'The Demon of Tidworth,' whose behaviour mystified all England in the distant days of King Charles II. Even his merry Majesty sent courtiers down to the little village on the Wiltshire-Hampshire border to investigate the tale of hauntings. Unfortunately, on that occasion the Demon refused to function. But his activities at other times were gruesome and surprising enough to satisfy any ghost-hunter, and on Tuesday evening, December 24, Mrs. Herbert Richardson will tell from the Bournemouth Studio the remarkable story of 'The Demon of Tidworth.'

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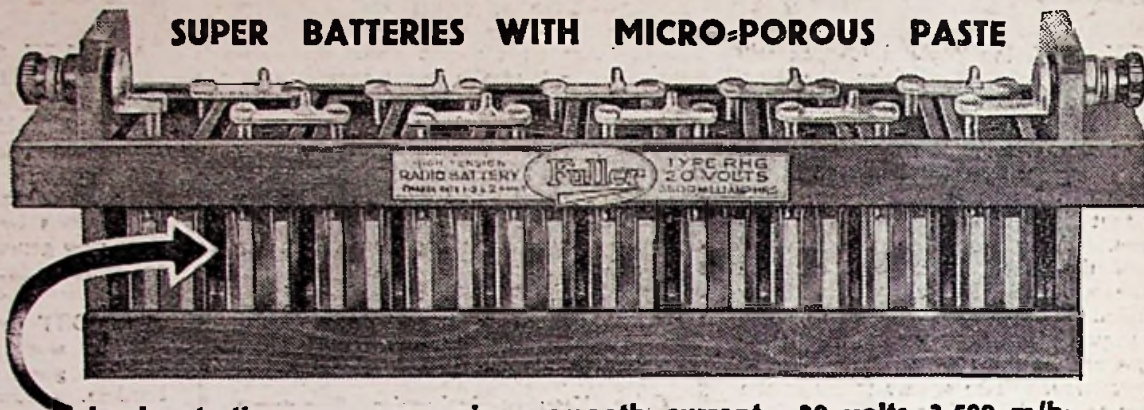
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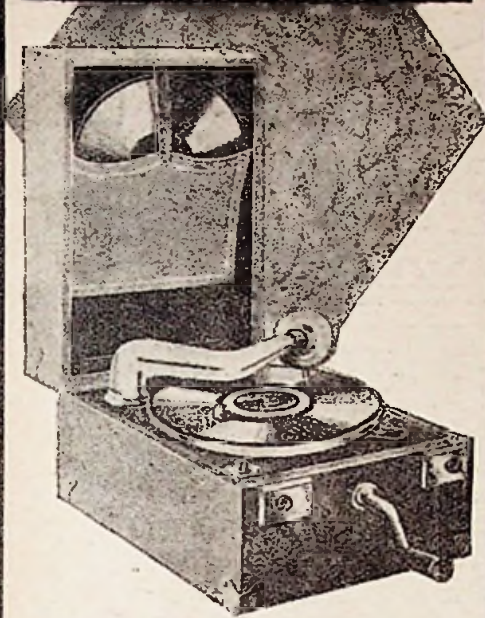


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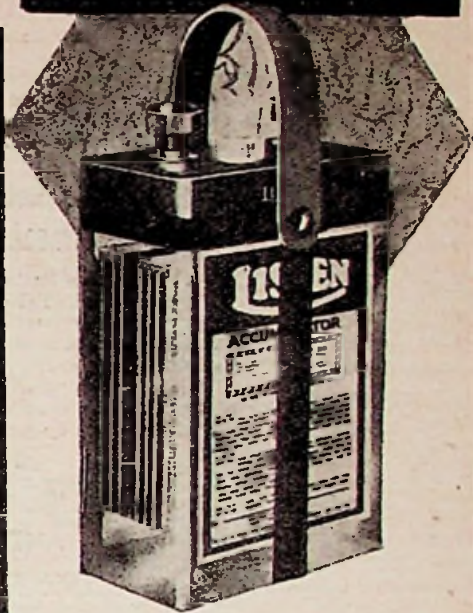
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.. 578	210-220
.. 579	100-110
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LN 570 for A.C. Mains voltage ..	200-210
.. 579	220-230
.. 581	240-250
.. 510	100-110
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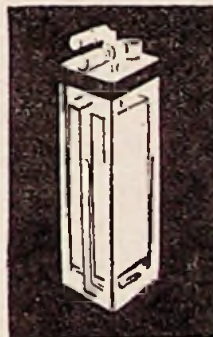
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Major Loten, 70 Ampere hours—11/-



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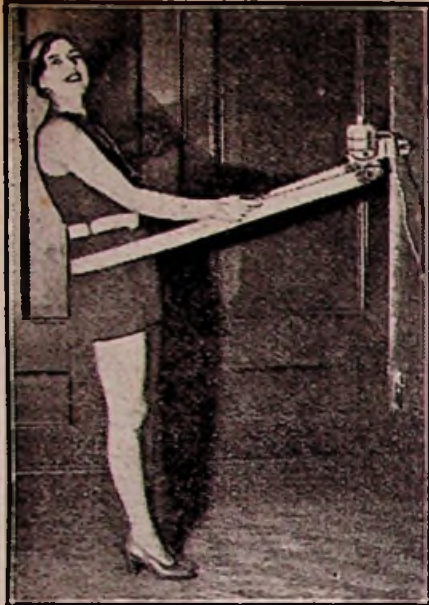
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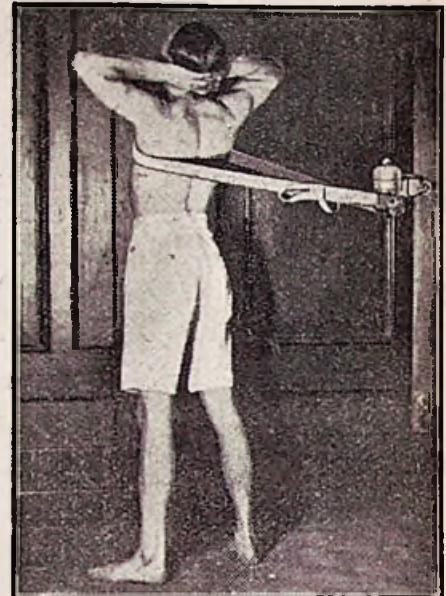
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for greater volume and better tone!

Extra thick filament to withstand hard knocks, full emission and perfect grid control to bring you the station you want when you want it, and the special anode of unique construction that gives you great volume of a deeper and more powerful tone than any other valve—that's the Lowden—the British made valve that makes any loud speaker sound like a moving coil reproducer! Get a Lowden Valve to-day—direct from the manufacturers.

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4ft. 4in. x 2ft. 4in.	£7 0 0	or in 8/6
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RILEY'S "COMBINE" BILLIARD and DINING TABLE

can also be had on easy-payment terms. Prices from £22 10. 0. upwards. Send for list which shows all types. Rileys are the largest makers of full-size billiard tables in Gt. Britain.

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The Daily Mail

HOW TO CUT OUT BROOKMAN'S PARK.

CAPT. ECKERSLEY'S ADVICE TO USE SHORTER AERIALS.

CAPTAIN P. P. ECKERSLEY, formerly chief engineer to the B.B.C., in a letter printed below, answers questions by Daily Mail readers regarding his recent experiment in cutting out Brookman's Park, the powerful new 2LO transmitting station.

His success in getting five foreign stations in five minutes on a three-valve set on Hampstead Heath, as well as Brookman's Park and 5GB (Daventry Experimental) without the slightest difficulty was described in these columns.

It was pointed out that Hampstead was considered part of the "wipe out" area, but, with a 30ft. aerial no diffi-

culty was found in cutting out the new 2LO. Capt. Eckersley writes:

The circuit used consists of two tuned circuits, aerial and high frequency. These circuits are used in continuation with second valve and represent a perfectly straightforward arrangement which, if used with the shorter aerial, give a perfectly adequate reception of certain foreign stations.

I think your correspondents would do well still further to shorten their aerials, because that is usually the basis of all selectivity problems.

If they like to put in a .0001 series condenser in the long aerial, that too helps, but my advice is always to cut down the aerial. This will not militate against the receiving of worth-while foreign stations, and it will give just the amount of selectivity required.

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OUTWARD AND INWARD MAILES.
MAIL DESPATCH TO MORROW

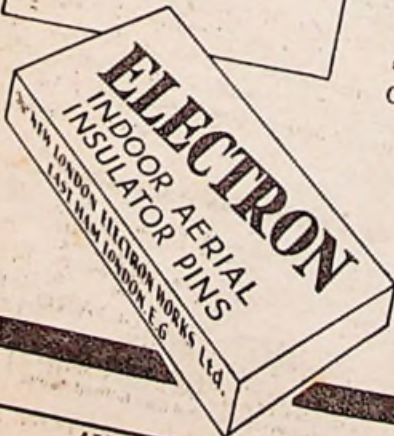
Cut out Brookmans Park with our 50ft. Superial

Electron Indoor Aerial Insulator Pins.



With Electron indoor aerial insulator pins a directional aerial can be instantly moved and fixed at different angles at either end or across the room; simply pull out the pins, and fix in varying positions until the best results are obtained.

6d.



Here is the advice of Capt. P. P. Eckersley, formerly chief engineer of the B.B.C., in the "Daily Mail":
".... your correspondents would do well still further to shorten their aerials because that is usually the basis of all selectivity problems."

Superial, ELECTRON'S "Super-Aerial," will overcome this problem.

Completely protected from end to end, it gives greater selectivity and damps out those irritating scratches and buzzes. The extra-heavy vulcanised insulation, finest braided cotton covering with a final coating of heavy wax, prevents rubbing at the insulators, and as a complete aerial and "lead-in" it does away with that vulnerable joint.

Superial, ELECTRON'S "Super-Aerial," solves the Brookman's Park problem. It is Super-Selective and tunes in those other stations you hitherto thought impossible.

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50ft. 1/6

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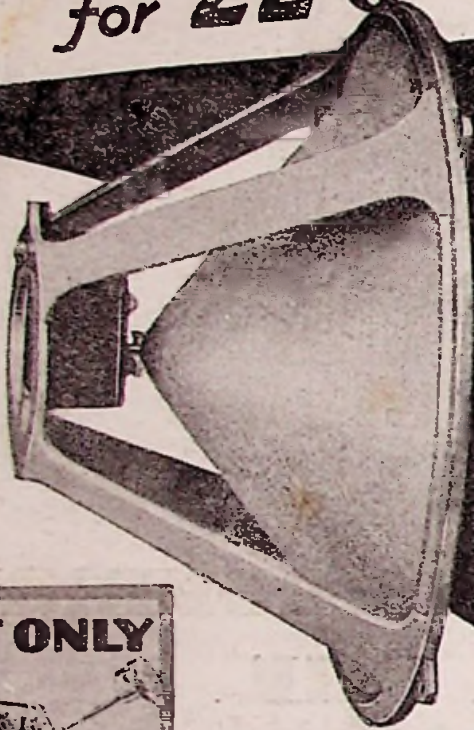
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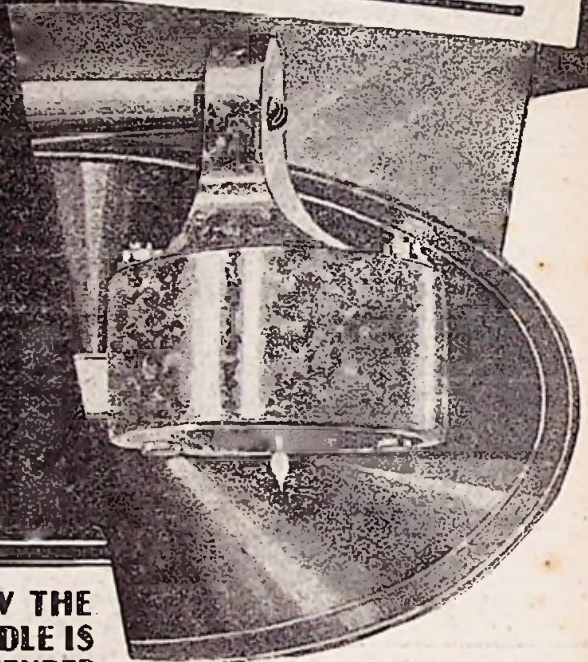
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MOVING-COIL TONE IN A LOUDSPEAKER for 22/6



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UNIT ONLY



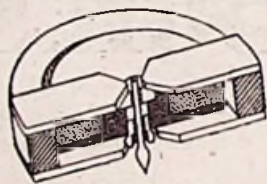
12/6

With the Lissen Four-Pole Adjustable Balanced Armature Unit you can build any type of cone loudspeaker; you can use it with a big baffle board or put it in a cabinet—you can build a linen diaphragm loudspeaker with it if you want to. PRICE 12/6
13-inch Lissen Cone Cast Aluminium Chassis

The Lissen Four-Pole Adjustable Balanced Armature Loudspeaker, completely assembled as illustrated, is very nearly as true in tone, as faithful in response as an expensive moving coil speaker. It brings within the reach of everybody something approaching loudspeaker perfection. It is ready to connect up to your set straight away or you can mount it in a cabinet. It has a fine adjustment, and you therefore get the utmost volume from it without chatter.

Price of Complete Assembly **22/6**

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Better than Talking Picture reproduction—that is what everybody says who hears a gramophone record played by this new Lissen Pick-up. And actually the reproduction is better than the film experts have achieved—more natural, nearer to reality, because no longer are the high notes thinned out or the lower bass lost.

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