

THOMAS BURKE—JAMES AGATE—GORDON BECCLES

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Kai Lung of the B.B.C.

Thomas Burke on the Art of the Broadcast Storyteller.

WHEN Kai Lung, the story-teller, was unrolling his mat in the market-place of Wuhai, printed leaves were already in existence, and Kai Lung may have foreseen in the spread of education the end of his calling. But it is doubtful whether he foresaw that after many years of the printed leaf his own calling would return to favour, and that his successor, instead of addressing an intelligent and covetous-minded group of twelve or twenty in the market-place, would sit before a metal cylinder and address twelve million of the heaven-born sons of the West.

But it has happened, and Kai Lung is with us in the form and under the name of A. J. Alan. Radio has brought many delights to homes that knew none of them, but with one exception it has given us nothing new—only unlimited reproduction of entertainment that already existed: music, song, lecture, drama, comedy. The one new thing that belongs solely to it is the new art-form of Mr. Alan's tale-telling, which is almost the earliest art-form of the world. With the invention of printing it fell out of practice, and its principles survived in only a furtive and makeshift way for the narration of stories unfitted for the publicity of print. Radio made its revival possible, and Mr. Alan happened to be ready for the occasion.

His tales have not the subtle Sueton flavour that Mr. Bramah* gives to Kai Lung's, but in his oblique approach to his theme, in his bland attitude and conversational tone, he is in the direct line of oral narrators. He is essentially a teller of tales, not a writer. One sees that he selects his themes, and constructs and phrases them, in obedience not to literary laws but to the law of the spoken word. Received from his voice, his tales come

aply and piquantly. Received from the printed page they achieve little, if any, effect. The sentence that is bright and exact when spoken comes emptily from print; and the prose of Sir Thomas Browne or Cowley or Raleigh or de Quincey, which was written for the eye, is but half understood when read aloud. That is because one

And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin,
hursed

Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind.

and receive its thought immediately. Spoken from the stage, however nobly, it is a procession of syllables, and one would have to hear it twice or three times before receiving its significance.

The difference between spoken and written narration was clearly marked last year, when the B.B.C. engaged a number of distinguished writers to read their short stories before the microphone. Where Mr. Alan, the teller of tales, succeeded, these writers of tales were ineffective. His technique was exact to its purpose; their technique wasn't. Many of them had better tales than Mr. Alan's, but because these tales had been conceived in a form alien to spoken narration they sounded much worse.

Now that he has revived the form he is likely to have many followers. Indeed, it is possible that writers of 'entertainment' stories will cease to be, and that a new school of oral anecdotalists will arise. We have all got so used to printed matter that we cannot imagine doing without it. Yet books, after all, were only an improvisation for the wider spread of knowledge, and now that radio is becoming an adjunct to them in schools, lecture-halls, and the home, and, in some cases,

ousting them, it may be that a hundred years hence the man who owns a full library will be as rare as the man of today who owns illuminated manuscripts or Gutenberg's, Caxtons and Wynken de Wordes. Knowledge was first spread by word of mouth, from master to scholars. Then manuscripts, which could be passed from hand to hand, enabled the master to reach

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receives an idea so much more swiftly through the eye than through the ear. The eye can take in a page of prose where the ear can take in but a sentence, and then only a sentence stark, as it were, and without aroma. The rich words of a full-dress sentence come one by one upon the ear and cloud the thought they are conveying; but the eye can give the inner ear both music and thought in a flash. One can read:—

* The World of Kai Lung, by Ernest Bramah.

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a larger number of scholars. Printing enabled him to reach a still larger number. Today, by reverting to the original method of oral teaching, through the medium of the microphone, he can reach in one and the same hour two or three million scholars.

With the development of this practice it seems clear that books will become less and less necessary; and although bookworms may say that they could not live without books, they must remember that books are only a phase of cultural development. The printed book has been with us scarcely five hundred years—a brief span in the history of civilization—and it is only in the natural order that it should be displaced by the new thing. Its purpose can now be served in another way. The philosopher who taught by word of mouth, and the troubadour who went from castle to castle, entertaining the households with his sung tales of love and war, ceased to exist when the printed record

came. Today they have come back, and it is possible that they will supplant the form that supplanted them; and then the old joke of the chorus-girl ('I'm giving Clarice a book for her birthday.' 'Oh, but, darling, she's got a book!') will no longer be a joke.

As Sir Walford Davies is the representative of the living-voice teacher, Mr. Alan represents the troubadour. But his art will not be so evanescent as theirs. It will not die with him. It is unfitted for the space and parade of printed prose, but type is not now the only form by which the creator of gestes and tales can perpetuate his art. He will still be able to issue his works to posterity, not by type and paper, but by the recording devices of the talking-machine. His art can remain with us in the living voice, as Caruso's does, long after the voice is stilled. Our 'libraries' will then begin to take the form of discs, and those authors who write for print will find themselves gradually out-moded. A few may be able to adapt them-

selves to the new method, but only a few. A man who has spent most of his life thinking in the terms of one art can hardly adjust himself to the terms of another. The best screen-plays are the work of men who have never written a book or even a short story; men who have never thought in words at all; and novelists who attempt to write for the screen almost always bungle the business. So it will be with short story writers who attempt to copy Mr. Alan. The telling of tales is not merely a matter of a good speaking voice; it implies a new manner, a new tone, and a wholly new technique. The medium is still words, but the best practitioners will always be men who come virgin to it, unspoiled by the acquired manner of printed prose, and thinking solely in terms of the spoken phrase and the ear.

Mr. Alan is already their leader, and although I am one of those who by his coming will find their occupation gone, I salute him, and the new art.

THOMAS BURKE.

OF MICROPHONES AND MASKS.

Broadcasting a Return to the Greek Conception of Drama.

IT may seem a needlessly paradoxical point of view, but I think it is true that when drama entered the broadcasting studio it also took a step back towards the period of the buskin and the mask. Absurd though it sounds, the actors who speak before the microphone, surrounded by muffling and curtained walls in the fastnesses of Savoy Hill, are on the way to bring about a revival of the type of drama that was played in the open air under the blue sky of Hellas and in the shadow of the Athenian acropolis.

It is difficult nowadays for us to visualize that Greek drama, which we are accustomed quietly to dispose of by tying the label 'classical' round its neck and passing quickly on to some other subject. Some of us preserve rather dreary memories of it from our school days, when we were hounded through Messengers' speeches of interminable length, and harried by questionings on the subject of incomprehensible notes.

But it is not really fair to think of Greek drama in such grim connection as this. Nor is it reasonable to compare *Hippolytus* or *The Persæ* with the work of Mr. Edgar Wallace or Mr. Frederick Lonsdale, and conclude that there is better entertainment to be found in the works of these authors than in those of Euripides and Æschylus. It may be true. But such a comparison is fallacious and beside the point. You might as well compare *Macbeth* with *The Girl Friend*, or a cart-horse with a pat of butter.

What differentiates the Greek drama from the modern play is, first and most important, the former's religious significance. The plots were a matter of convention, dealing, as they invariably did, with legends well known to every member of the audience. Originality was confined to the treatment. Plays formed an essential part of religious festivals in

honour of the Olympic deities, and were regarded proportionately seriously. Criticism was directed towards their poetic quality. The humanities were less valued. Euripides' incorrigible leaning towards human interest rendered his reputation in Hellene eyes far below the greatest tragic authors, Æschylus and Sophocles. While the record remains of how an Athenian dramatist, who too successfully held the mirror up to Nature in recounting in his play a disastrous siege, was heavily fined for 'recalling to the Athenians the memory of their own misfortunes.'

IT is on these points—abstract poetic value and a certain impartiality of treatment—that the modern drama of the broadcasting studio finds itself on common ground with the earliest and finest developments of dramatic art. The classic actor was no more personal than the microphone. His mask contained something in the nature of a loudspeaker, while it also preserved the actor's anonymity—his complete identification with the characters he represented. His gestures were entirely stilted and traditional—merely a part of his costume. His job was confined to the artistic and beautiful delivery of words. The dramatist's duty was to write such magnificent lines, that they had only to be finely delivered for them to be appreciated, and for the play they made to be successful. Action was infinitely limited. Elaborate, and skilful verbal description of scenes impossible of presentation to the eyes of an audience were an essential part of classical plays.

It is sufficiently obvious that the capacities and limitations of the microphone actor and of the masked and buskined actor of the Greek religious festivals are much the same. I am aware that broadcasting, being a

modern invention for modern audiences, must not seek to be reactionary; still less must it adopt a supercilious or 'highbrow' attitude. But, as it has no religious connection, the radio drama can run, as it were, a parallel line of a comparatively sensational nature. Many broadcast productions have followed this line with conspicuous success. But, together with these, we see approaching a revival of the strictly poetic drama through the medium, not of the mask, but of the microphone. Shakespearean broadcasts have been eminently successful. It only remains for original plays of high poetic merit to be written, which shall revive popular appreciation of the drama of great language for the latter's own sake. There can be no nobler or more acceptable task than that of bringing the reading, speaking, and writing of great poetry and prose back to the lofty position these arts held in all the most cultivated periods of civilization—in Classical Athens, in Italy of the Renaissance, in England under Elizabeth.

The word 'highbrow' has been used as a reproach for every kind of unpleasant attitude. But nowadays we have all become so terrified of it as a label of unfathomable disgrace that unsophisticated philistinism is inclined to have it all its own way. We must be on our guard lest, because we don't want to be considered intellectual snobs, we entirely abrogate simple and good artistic taste and appreciation.

There is a world of difference between 'highbrow' and 'classical.' Greek drama is the latter, not the former; and a revival of its components and its artistry through the medium of the microphone is a consummation devoutly to be wished.

GERALD HOWE.

On Monday (5GB) and Wednesday (other Stations) you will hear
PEDRO CALDERON'S FAMOUS PLAY, 'LIFE'S A DREAM.'

A NEW PLOT FOR OUR SENSATIONALISTS.

Broadcasting, an invention full of potential drama, has provided our playwrights and novelists with a new variant of the five possible plots. As 'Astryanax' shows, novelists have been slow to take advantage of this, while the playwrights have grabbed the opportunity with both hands.

IT is admitted that the bursting of broadcasting as an everyday thing upon this wicked world has made a vast difference to the lives of a good many people. Some bless it; others curse it; a few spend a good deal of time in affecting to ignore it, and explaining why. But to one class, small and downtrodden indeed, but still with a certain miserable importance, broadcasting has been revealed as 'a boon and a blessing.' I refer to the unfortunate writers of novels and plays.

Plots Wanted!

There is a hard life at the best of times. It must be so when you consider the annual output of books and plays—to say nothing of the magazines, whose covers turn railway bookstalls into imitations of a cubist flower-bed—and when you remember that, according to the best authorities, there are only seven (or is it five or nine?) plots in the world. Think of the imagination and labour required to ring the changes! Who would be Mr. Wallace, after all?

Think, then, of the gasps of joy and relief which must have arisen from garrets all over the country when a brand-new incident, in itself peculiarly dramatic and pregnant with limitless possibilities, was launched into the ordinary world. What a change! What a chance! Fleet Street rocked. Bloomsbury and Chelsea trembled. Illustrators everywhere might be seen drawing loudspeakers for practice on the backs of dirty envelopes. . . .

The Dramatists Ahead.

As a matter of fact, the dramatists have left the novelists nowhere in the race. The great wireless novel has yet to be written. *2LO* gives one nothing beyond its title, and the improbable incident of Savoy Hill allowing a semi-amateur detective the use of a studio to enable him to take a reproduction of the crime and force the murderer's confession. Miss Kaye-Smith used the broadcasting of the end of the General Strike as the ending of 'Iron and Smoke.' Mr. Leacock has written a most entertaining 'running commentary' on the Battle of Hastings, and Mr. Oppenheim used the Second News Bulletin to cut the Gordian knot of a short story, in which an innocent wastrel was to be hanged for a crime committed by a great scientist. The latter is tracked by a detective, and points out how infinitely valuable his life is to the community, how worthless that of the innocent victim. The news then broadcasts the wastrel's death in prison from alcoholic poisoning, and the detective keeps silence. No doubt there are other examples. But to date I cannot recall any story in which broadcasting was really the pith and core of the whole matter.

A Prime Minister Shot in Studio.

The dramatists have been quicker off the mark. Of course, ordinary wireless had been one of their best cards for years. Who can forget the spy's transmitter concealed in the boarding-house fireplace in *The Man Who Stayed at Home*? Or—Mr. Eadie again as the hero—the wireless calling from the merchantman in *The Freedom of the Seas*? But it is a far cry from such beginnings to the superb climax of *High Treason*, in which a

had been unofficially attached for some years, just at the moment when he had fallen in love with somebody else! I understand, too, that in *Funny Face*, the latest imported musical-comedy triumph, Mr. Henson's first entrance is considerably aided by a loudspeaker, which repeats itself at his request!

Revue, of course, have used broadcasting lavishly for their topical material. Mr. Noel Coward's *London Calling* took not only its title, but one of its best burlesques from Savoy Hill. Mr. Charlot introduced a most amusing sketch into one of his revues at the Prince of Wales Theatre, in which one of the fiends, who must always be trying to get dim and distant stations, found himself listening to sentences from several simultaneous talks, which fitted uncannily, entertainingly, and sufficiently improperly, into one grotesque continuity. And in *One Dam Thing After Another* Mr. Cochrane made use of a burlesque running commentary with great success.

A Film-full of Microphones.

It has remained for Herr Fritz Lang, in that superb entertainment *The Spy*, to show how broadcasting can supply incidentals to the film. The opening—where a political murder is broadcast, and the waves are seen issuing in great white circles from an immense latticed tower—the microphone concealed in the Japanese Ambassador's vase—which betrays the existence of the secret treaty to the super-criminal-banker-spy—and the magnificent episode of the baffled agent holding up a dance band at his revolver's point, and shouting a warning to his invisible chief over the microphone, which an instant later is smashed by a bullet—all these incidents are 'high spots' of the film, and owe everything to the broadcasting idea.

An Ideal Stage for Drama.

The debt owed alike by readers and writers of sensationalist fiction is already considerable. And I do not think it is likely to decrease with time. Mr. Bohun Lynch's recent serial story in *The Radio Times* opened another vein—that of hypothetical future developments of radio—which has yet to be properly exploited; but such future developments are quite outside the scope of this article, which is intended to refer only to the use by modern authors of wireless as it is as opposed to wireless as it may be. Since starting to write it, however, I have been informed by a publisher of my acquaintance of his intention to publish early next year a sensational story called 'Death at Savoy Hill,' which will be concerned entirely with a crime in a broadcasting studio. I must say I look forward to it with lively anticipation.

'ASTRYNAX.'



'Silence, gir-t-ll! The house is honeycombed with microphones!'

Prime Minister, about to broadcast a declaration of war, is shot dead before the microphone by a Bishop, who in his turn broadcasts a message of peace. Here broadcasting comes into its own with a vengeance. Less melodramatic, and more convincing proportionately, was the intermission in *Spread Eagle*—a play most untimely cut off—during which a news bulletin was issued to the audience describing an incident of violence in Mexico, which in the play led to the United States making war upon that country. Similarly, in the American play *Crime*, an account of the raid on the jeweller's shop was broadcast in the course of a news bulletin.

The Fatal News Bulletin.

Broadcasting, too, has penetrated the light side of drama. The climax to the second act of Mr. Lonsdale's 'society comedy,' *The High Road*, was the announcement by broadcast of a death which placed the dual hero in the embarrassing position of being able to marry the lady to whom he



A Real Live Pantomime.

LISTENERS are to have their own pantomime this year. It will be *Dick Whittington and his Cat*, by Ernest Langstaffe. This pantomime will follow traditional lines, i.e., Dick will come to London, believing that 'all the streets are paved with gold,' become apprenticed to Alderman Fitzwarren and attracted to Alice, his pretty daughter, offer his faithful cat to rid the Palace of the Emperor of Morocco of the plague of rats and mice. A strong cast of wireless favourites makes the prospect of this pantomime particularly attractive—Tommy Handley ('Idle Jack'), John Rorke ('Alderman Fitzwarren'), Alma Vane ('Alice'), Jean Allstone ('Sally—the Alderman's Cook'), Foster Richardson ('Emperor of Morocco'), and Miriam Ferris ('The Cat'). The part of 'Dick' has not yet been fixed, but it is to be hoped that, true to custom, it will be played by an actress, for what is pantomime without a thigh-slapping principal boy. Let us hope also that the 'book' contains some of those rhymed couplets which have in the past made the pantomime such an engrossing subject for the serious student of poetry. For example, those classic lines I once heard uttered by the Demon King at Pango—

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

Dick Whittington will be produced on Christmas night (5GB) and Boxing Night (other stations).

Back from a Public School.

AT past Christmases we have heard concerts relayed from various of our public schools, though none of these have been of so ambitious a nature as that which is coming from Oundle to 5GB on December 16. Oundle School, in Northamptonshire, famous for the training which it gives in science and engineering, and its prowess at rowing, has of late years acquired considerable musical education. On the 16th we shall be hearing excerpts from Bach's *Christmas Oratorio*. The six hundred and fourteen boys of the school will be taking part in chorus and orchestra. The soloists are Carrie Tubb, Margaret Balfour, John Adams, and Topham Green.



Uncle Herbert singing "Asleep in the Deep."

Christmas Parties.

AT 6 p.m. on Friday, December 21, Mrs. Robert Noble is, I see, to give 'some timely and reasonable advice on how to run a Christmas party.' A Christmas party requires 'running.' There are very few circles in which the haphazard party is a success, particularly at Christmas when, drugged with turkey, plum pudding and Caribbean plums, the imagination of the guests is at a low ebb. Of course, Uncle Herbert is always ready to sing 'Asleep in the Deep'—but that sort of thing can't last for ever—and it is just as well to have plans for the party formulated in advance.

'The Announcer's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



The Marazion Nativity Play.

ON Tuesday, December 18, there will again be an S.B. from Plymouth of the Marazion Nativity Play. Many of you will have heard this broadcast in previous years. For the benefit of new listeners, let me briefly state what the Marazion Play is and what it stands for. St. Hilary's Church stands in a grove of trees a couple of miles from St. Michael's Mount, on the shores of Mount Bay, Cornwall—a wild part of the land at Christmas time, beaten by storms from the sea. The church dates from the fourteenth century. Its spire is a landmark to coasting craft. The Nativity Play, written by Bernard Walke, the Vicar of St. Hilary, is played in the church every year by villagers of the parish. It is in no sense an entertainment, but an act of worship. It is played with devoutness by simple folk such as took their natural part in the first Nativity in Bethlehem. The whole church is their stage; the scenes of the play are acted here and there, the actors moving in procession from one part of the church to another. The west end, under the tower, is the scene of the Shepherds' Ennampment; the main part of the play takes place in the Jesus Chapel ('A Home in Bethlehem'), on the south side of the chancel. The play ends with a service of blessing for actors and congregation. This Marazion play is a logical development of the medieval Miracle Play. In its homely and devout character it resembles the Ober-Ammergau Passion Play—though the cosmopolitan flavour of the attendance at the latter has of late years obscured its simplicity.

A Fairy Opera.

THE opera, *The Blue Forest*, by Francois Louis Aubert, which we are to hear from 5GB on December 17 and other stations on December 19, has not previously been given in this country, though it was first produced in Boston in 1913 and in Paris, with great success, four years ago. Aubert's librettist borrowed characters from the fairy-tales of Charles Perrault and fitted them into an entirely new story. In this fairy-world Hop-o'-my-Thumb, the poor boy, is devoted to Red Riding Hood, the daughter of well-to-do neighbours. I know one methodically minded little girl who is going to be very shocked by such poetic licence. The English translation of the book is by Hermann Klein, the music critic and contributor to *The Radio Times*. Aubert, though a modernist, is not of the same violent kidney as 'the Six.' His music is colourful and charming. *The Blue Forest*, once heard, may well rival *Hänsel and Gretel* in popularity.

Chamber Music.

A PROGRAMME of Chamber Music which the Samuel Kitcher Sextet will give from London on Monday evening, December 17, includes Brahms's *Sextet in G Major* and Schönberg's *Verklärte Nacht*, a work which was originally written as a sextet, though its composer has since scored it for string orchestra. To the average British listener Schönberg is represented chiefly by his great choral work *The Song of Gertrude*, which was broadcast from the Queen's Hall in the course of last year's season of Symphony Concerts. *Gertrude* was one of his earlier works, begun when he was still under the influence of Wagner. *Verklärte Nacht* is more modernistic in treatment. The soloist in this concert will be Eugen d'Albert, who is seldom heard in these days.

Of Stamps and Poets.

HERE is a charming and surprising thing! John Drinkwater is to give a talk on December 18. His subject? Poetry. Abraham Lincoln, the Cotswold Country, Samuel Pepys? Not a bit. He is to talk on 'Stamp Collecting.' Mr. Drinkwater has been an ardent collector for



All sorts of remote and desirable places.

many years, specially of American stamps. There is undoubtedly poetry in stamp collecting, for a glance through an album gives one tangible evidence of the existence of all sorts of remote and desirable places—Papua, Nicaragua and Tahiti—all of which names have a romantic and poetic flavour. There are many distinguished philatelists, among them our King. I myself, when young, was nearly expelled from school for kicking in a discreet corner behind the cricket pavilion, a double-dyed swindler of nine years old who had persuaded me to part with a bottle of hot-oil in exchange for a stamp which he falsely asserted was a Blue Mauritius.

Besses o' th' Barn.

BRASS bands have come in for a good deal of publicity lately—chiefly owing to the fulminations of one of our most temperamental conductors. I imagine that their popularity remains unshaken. A famous brass band, the Besses o' th' Barn, is to give the afternoon concert from London (S.B. from Manchester) on December 16, with Betty Bannerman as soloist. The name 'Besses o' th' Barn' is a curious one. It does not mean that the band is composed entirely of leather-lunged ladies. Besses o' th' Barn, whence the band hails, is a little village in Lancashire, several miles south of Bury. The name of the village, and of the band, is derived from a public house which was at one time headquarters of musical enterprise in the district.

Beethoven, Franck, and the Guitar.

A POPULAR and well-varied programme of Chamber Music is to be given from 5GB on Sunday afternoon, December 16. Alfred Barker and R. J. Forbes will play Beethoven's *Eighth Violin and Piano* and *Sonata* and César Franck's *Violin and Piano* and *Sonata*. Josefa Regard will sing songs by the Spanish composers Granados and Turina. Miguel Lobet, the guitarist, will play a group of pieces for his instrument. There is at present a revival of interest in the guitar, which offers considerable tonal possibilities for the composer, but which had been allowed to degenerate into a mere instrument for vamping accompaniments to cabaret songs. The Spanish guitar which is now used has only six strings, though some of the antique instruments has as many as twelve. The strings are plucked with the hand.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Disloyal Pianoforte.

POUTISHNOFF, the pianist, told me the following true story. He was once at a concert in Russia given by a much-advertised infant prodigy. The youthful pianist was delighting a packed audience with his playing when suddenly he was seized with the irresistible



'A much advertised infant prodigy.'

desire to sneeze. Came the sneeze, the pianist raised his hands to his face—but the pianoforte continued to play. It was a mechanical piano. The audience wrecked the hall. This strikes me as the sort of thing Dogsboddy would do had he half a chance.

The Conquest of Mexico.

CECIL LEWIS is following Caravan and *Through the Looking Glass* with two broadcasts, on December 27 and 28, of a 'history play' entitled *Montezuma*. The story of Hernando Cortes' conquest of Mexico is a tale of fantastic courage and adventure. The expedition of seven frigates and a ship from Cuba was organized by Cortes alone, without any official backing from the great power of Spain. The young captain put all his small fortune into the venture. His three hundred soldiers were a hot-headed and discontented band—and constituted not the least of the dangers which he had to face. With these forces, twenty horses, a hundred sailors and a few cannon, he set out to conquer a country of which little was known, except in travellers' tales.

Cortes and Montezuma.

BEFORE he came to Tenochtitlan (Mexico City), the capital of the Aztec Empire, Cortes and his band had to tramp many hundreds of miles through the tropical lowlands, encountering on his way ambushes and other perils. He fought a desperate two-day battle with the Tlascalans, a race of mountain warriors who, when he had overcome them, in the first defeat their history could record, became his allies against their inveterate enemies, the Aztecs. Montezuma, king and divinity, watched with dismay the advances of the Spaniards. He consented that an ambush should be laid for Cortes, but when that failed, he fell under the hypnotic spell of his own fatalism and never again put forward a serious resistance to the invader. Defeat by Cortes cast him back upon the altars of his Thunder Gods, War Gods and Earth Gods, where effeminate and scheming priests played upon his superstition and made of Cortes yet another God, bearded and clothed in steel. The conqueror was allowed to come to Tenochtitlan and housed sumptuously in the royal palace.

'Samuel Pepys, Listener,' Mr. Freeman's popular weekly feature, will be found on page 644.

The End of the Aztecs.

TENOCHTITLAN must have rivalled Babylon in its splendour. Set beside the lake of Texcoco, a city of palaces, terraces, gardens and fountains, bright with jewels and leathers, murmurous with music. Above it towered the hideous pyramidal temples of the Aztec gods where, in contrast with the beauty, grace and colour of the civilization below, deeds of dark cruelty were enacted when the priests slew the ten thousand youths and maidens which the gods demanded each year as a sacrifice. Cortes was enraptured by the city—though his delight was tempered with a sense of imminent peril, for he was in the heart of his enemy's country, far distant from the coast and his ships. His ascendancy over the king was complete, but there were other forces to be reckoned with. A rumour reaching Alvarado, one of Cortes' captains, that an attempt was to be made to arm the populace, he fell upon the Aztecs during a great ceremonial dance which they were holding before the temple of the gods and massacred the dancers. In this way perished the flower of the Aztec nobility. Cortes held the king prisoner, but Montezuma persisted until death in his counsel of non-resistance to the invader. He was killed at last by his own people and Cortes was driven to the coast. With Montezuma, however, the might of his kingdom died, and it was an easy task for Cortes, with renewed forces, to set about the domination of Mexico. It is a piece of irony that Cortes himself earned no much better fate than the Aztec. He returned to Spain, was not loaded with honours as he had expected, and died a mere hanger-on at court. Mr. Lewis tells this story vividly, in prose and verse. His play should be immensely 'radio-genic.'

What do you know of Finland?

THE next of the 'National Programmes' will be devoted to Finland. This country, which has since the War recovered its nationalism, has given us, among musicians, Sibelius and Palmgren. As a country it is little known to English people; these will, therefore, be a flavour of novelty about the programme on Thursday, December 20, which is to come from the same band that has given us the Swiss, Hungarian and Danish programmes.

Children's Hour Request Week.

LISTENERS to the London and Daventry (5XX) and Bournemouth Children's Hour will be interested to know that the Fourth Request Week will begin on January 7, 1929. The idea of giving to those who listen to the programmes an occasional opportunity of planning them has proved popular in the past, and it is hoped that the number of those taking part will be even greater this time than it has been before. All you have to do is to put down on a postcard the titles of the six items which you have liked best in the London and Daventry (5XX) Children's Hour during the last six months. The recording of votes takes a good deal of time, and, even when the 'winning items' have been discovered, further time is needed for arranging them into programmes, for engaging artists, and for passing the final announcements to *The Radio Times*. It is necessary, therefore, that postcards should be sent in early, and the last date when they can be accepted is Monday, December 17. There are twenty thousand full members of the London and Daventry (5XX) Radio Circle, and the Children's Hour people would like a postcard not only from all of them but from such other regular listeners as are interested.

Our Christmas Number.

ON Friday, December 21, the Christmas Number of *The Radio Times* will be on sale everywhere. This will be particularly good this year on account not only of the special Christmas programmes which it will contain, but of the authors who will contribute stories and articles to it. The features of the issue include a ghost story by H. H. Bell (this brilliant and dauntless writer who has tried his hand, with conspicuous success, at most branches of his art, has never before, to my knowledge, written a 'thriller'); a Dragon Story by Ralph de Rohan; Christmas articles by the Bishop of Liverpool, Sir Walford Davies and Harry Graham; a Bugles Story by Mabel Constanduros; a Story of the Day After Tomorrow, by C. B. Burns (author of 'The Fantastic Battle,' a story which drew so much attention to our Summer Number); a two-page Dogsboddy feature by Arthur Watts, and an eight-page photograph supplement, entitled 'The Nativity in Art,' compiled and edited by B. H. Wilenski. The price of the Christmas Number will be sixpence, as usual.

Two Choirs—

NEXT week's programmes include two choral concerts—one on Thursday, December 20 (5GB), when the Harold Brooke Choir will sing works by Brahms and Grieg and a setting of six of the Poet Laureate's poems by Gustav Holst; another on Saturday afternoon December 22 (London), at which the Civil Service Choir will sing carols.

—And Two Orchestras.

ON Thursday afternoon, December 20, 5GB listeners will hear a relay from the Winter Gardens, Bournemouth, of the Symphony Concert conducted by Sir Dan Godfrey; at 7.45 on the Saturday following they will hear the National Orchestra of Wales, relayed from Cardiff.

These Pets!

E



'The listener whose rhinoceros crows.'

runs in from the garden and takes up her stand on the doormat within range of the loud-speaker. If greeted by jazz, however, she muffles her feathers, and walks away. I am waiting anxiously for the listener whose rhinoceros crows when it hears the Overture to *Pompeii* and hides in the coal-hole during the Farmers' Bulletin.

Our New Home.

Next week's issue will contain a full-page picture of the B.B.C.'s future headquarters in Portland Place.

'The Announcer.'

THIS CHRISTMAS!

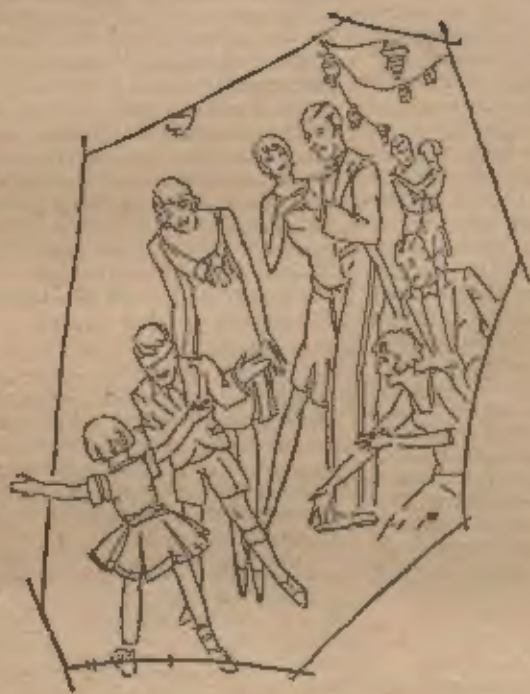
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THE HOME AT CHRISTMAS



Plum-Puddings.

CHRISTMAS Puddings are not confined to Christmas Day, so I have arranged in the following recipe that four or five puddings may be made, varying in size, the biggest, of course, being kept for Christmas Day.

To proceed to the making: first get a big good earthenware pan and put into it 4 lbs. of flour—half may be wholemeal flour, if you like. Have ready 3 lbs. of fine raisins, washed and stoned (you can lay these already prepared), and 3 lbs. of good currants, likewise washed and thoroughly dried. Then comes the suet, 2 lbs. of it, chopped very fine, and every bit of skin removed. A little flour will have to be sprinkled over it as it is being chopped, or it will stick to the knife and get into unmanageable lumps. It should look grainy and fine. This must all be well mixed into the flour in your pan and after put in 2 lbs. of sugar—the yellow moist kind is the best. Stir it in well with your palms and currants. Take 1 lb. each of candied orange, lemon, and citron peel, it should be cut into small squares—not chopped so finely as the suet, but still not in coarse, uneven lumps. Put this to the other ingredients.

Now I am going to tell you of rather a funny way of proceeding. Boil some currants and peaches. You will need 2 lbs. of each when they are cooled and cold. Mash them so as to leave no smallest lump in them, and add them to the other things in your cook. Stir and stir again, adding four tablespoonfuls of treacle as you stir. Of course, a teaspoonful of salt should be thrown in now, if you like, a tablespoonful, or even two, of pudding spice. Do all the stirring you have the strength for with a long wooden spoon, and, as it is lucky for everyone in the house to have a hand in the making of the Christmas Pudding, get them all to come and stir, too. It will need the strength of everyone. After you have all struggled with it, place a clean cloth over the top and leave it for twenty-four hours.

You will note that no eggs, no liquid of any kind, except the treacle, has been put into this mixture. None is needed, as you will see next day when you take away the cloth and look into your mug.

Once more you must start stirring, but this is unparaphrasedly easy to do now. Go on until you are sure that everything is thoroughly blended, then get your basins ready, or if you would like a bag-pudding, have some good strong cloths of unbleached calico ready about half a yard square. These you must dip into boiling water and sprinkle thick with flour—wet the edges and corners, you know. Put some of your pudding mixture on the centre of each cloth, tie round with string, leaving a frill at the top and plenty of room for your pudding to swell. Then plunge them into pans half filled with boiling water, or some use the copper and boil them all together. The water must boil all the time and more boiling water added as it boils away. They should boil for seven or eight hours. Hang them up to get cold and dry and they will be ready and waiting for the several occasions for which they will be required after being boiled again for another three or four hours.

If you decide to divide your mixture into basins, take basins of graduated sizes and grease them well. Smaller cloths will do to tie them down with, but they must be treated in the same way as the bigger ones, namely, soaked and floured, and it is necessary to remove them from the puddings directly they are taken up from their first boiling. The basins should be all hot filled with pudding mixture. The cloths must be washed—but no soap, please—well dried, and put ready for the time when the puddings will be wanted. When the puddings are cold tie over each a white greaseproof paper and they can be stood in a row on your pantry shelf, making you feel proud of such an array.

Some people like sweet sauce with their puddings, made with a couple of tablespoonfuls of flour and one of sugar, mixed very well in 1 pint of milk. Another 1 pint of boiling milk should then be poured over the paste, the while stirring it, and the whole returned to the pan and stirred for a few minutes until it is smooth and fairly thick.

I will now tell you of a more expensive and rather richer pudding. It is very digestible—a thing not to be despised.

- 1 lb. suet.
- 1 lb. raisins.
- 4 tablespoonfuls of flour.
- 6 ozs. of sugar.
- 5 eggs.
- 1 nutmeg.

A little salt and a wineglassful of brandy.

This last can be omitted if not liked. Mix all the dry ingredients well together and lastly stir in the well-beaten eggs. Put the mixture into a suitably sized basin well greased, and boil for six hours.—From *Mrs. Kate R. Lewis's talk on December 3.*

Morning Talks.

AMONG the speakers in the new series of morning talks to be broadcast from 6XX, beginning on January 7, will be Mrs. Maud L. Crofts who, in her first talk, will tell how law affects the home in many different ways; Mrs. C. S. Peel, who will speak on household budgeting; and Dr. Mabel Brodie, who will give two talks on infant welfare. Mrs. Alison Settle will give two fashion talks, one telling how and why fashions change, and one on the new styles for the coming spring; and Miss Violet Brand will give timely and useful hints on home dressmaking. Julia Cairns is preparing some attractive but economical colour schemes, while Mr. F. M. Earle, head of the Division of Education and Research at the National Institute of Industrial Psychology, will give four talks, two dealing with boys and two with girls, on the problem of how to use a child's talents and abilities to the best advantage in choosing his, or her, future career.

This Week in the Garden.

CAMELLIAS, heath, and other hard wooded plants should be placed at the coolest end of the conservatory or greenhouse. Where freesias are grown the earliest batch of plants will now require staking. This work should always be done before there is any tendency for the plants to fall about. Birch shoots or twiggy pieces of beech will be found suitable for the purpose.

Gooseberries and currants should be grown in every garden, for they crop with great regularity and require so little room that a place may be found for them even in a small garden which cannot accommodate apples, pears, or plums. While the heaviest crops are obtained from bushes, gooseberries and red currants do well as trained trees against walls and fences, and in such positions they take up very little space indeed.

The ground for gooseberries and currants should be prepared by bastard trenching, breaking the soil up to twice the depth of a fork, but keeping the top soil on the top. If the lower spit is poor it should be enriched by a dressing of well-decayed manure, which should not be placed in a layer, but thoroughly mixed with the subsoil. Under garden conditions the top soil will usually be rich enough without further manuring before planting, but as a rule, both gooseberries and black currants will benefit by an annual mulch of manure in the autumn.

The present is a good time to plant, and while the work can be done any time between now and the end of February, the best results will be obtained from early planting. — *Royal Horticultural Society's Bulletin.*

Gifts that Really Give.

LET us start with that most difficult side of the Christmas problem—presents for your menfolk. A plain silk scarf is useful to a man, both for day and evening wear. Well-bound books are always acceptable, and walking sticks of malacca, or a plain silver-topped ebony cane are sure to be appreciated. Coat-hangers can be bought to fold compactly and fit into a leather or snide case, which any man would find invaluable for travelling.

A reading lamp that is effective as well as sensible—say in porcelain with a tinted parchment shade—makes an ideal present, and a pyjama case of heavy washable silk with binding, and large initials in a contrasting colour, would be admired by any man.

If you must give ties it is as well to choose a quiet, neat pattern, or club and regimental colours or if you fall back on handkerchiefs, see that they are chosen to suit the individual taste, in gaily coloured silks, hemstitched linen, or plain monogrammed ones.

Next we come to Christmas presents for women. Sit quietly now, and call to mind your women friends. Look round on them in imagination. You have a woman friend in the country? Then give her an order on a nurseryman for spring rockery plants or bulbs. There is, perhaps, a young housewife very proud of a new home. She must have a set of square saucepans, or a casserole set. If there is a young girl, remember your own early struggle with an inadequate dress allowance—aren't all dress allowances inadequate?—and give her an embroidered fringed shawl. Or, if that is too expensive, choose instead some delicious soap or good face powder in the shade that suits her colouring. If you must give perfumes, study the intended recipient. Is she in her teens? Then the perfume must be simple. Russian Violets or Lily of the Valley would best intercept youth and freshness. Is she a girl of the open spaces? Purple Haze, then, would suit her best.

Then, of course, there are books. You can find a book to suit every taste.

Some of your women friends, rather mystical, would appreciate a book of Nativity Plays, others would like an English song book. One who loves the theatre would probably enjoy a successful play in book form, or several plays bound together in one volume. The woman friend who is really fond of films should be given the 'Picture Show Annual'—instead of the left-over bazaar cushion cover. And for the wireless enthusiast there are fascinating books alike for the beginner and the advanced student; the B.B.C. Handbook or 'Home, Health and Garden' would make a nice little present; and an anthology is always a desirable gift.

Some selected sheets of music would be appreciated by the girl who is fond of music. A scented spray is both a useful and ornamental gift, and a silver and cut-glass powder bowl is usually acceptable, but difficult, remember, for sending through the post.

Gifts that can easily be made at home, and yet show forethought, include a bonnet cap, a chintz apron in bright colour and design—a practical friend would prefer one with a large pocket in front for sewing oddments—a vanity bag, a cosy to grace the tea-table with vivid flower groups in appliqué, handkerchiefs of oddments of georgette

(Continued on page 626.)

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The Midlands Calling!

Some Future 5GB Events from Birmingham.

Birmingham Oratory.

THE Studio Service on Sunday, December 16, is to be conducted by the Very Rev. Dr. Bled, of Holy Trinity Roman Catholic Church, Sutton Coldfield. The choir of the Oratory, Edgbaston, will be in attendance. The Oratory of St. Philip Neri (1515-1595), which is a congregation of secular priests, living together in community and under rule, was brought from Rome to England by Cardinal Newman in 1849, and found its first home at Maryvale, near Oscott. Very soon, however, it was moved to Birmingham, and given charge of the mission of St. Anne, Alcester Street. In 1861, at the request of Archbishop Ullathorne, then Bishop of Birmingham, the Fathers of the Oratory undertook the mission of Edgbaston, and about the same time Cardinal Newman sent Father Faber to found a home of the Oratory in London. In the selection of music for Sunday, December 16, an attempt will be made to describe by a series of Motets the great event of Christmas, with an insight into the times before our Lord came into our midst. Most of the items are from the pen of Palestrina, probably the greatest writer for the human voice that ever lived; but one specially delightful composition is by Richard Dering, an English composer, whose works are perhaps not sufficiently known and appreciated.

Christmas Carols.

THREE QUARTERS of an hour of well-known carols is due at 9 p.m. on Saturday, December 22. The Birmingham Studio Chorus and Orchestra are involved, so that, as they say in America, 'a good time should be had by all,' and the musical standard attained should be rather different from that which caused the irate householder, when opening his front door and greeted with 'Recognize the waste, sir?' to remark 'Oh, is that what you are!' The whole programme will be on quite informal lines, and listeners are advised to have their carol books ready.

Further Fireside Singing.

SING, Listeners, Sing, will have another worthy successor in the gentle art of community singing in the shape of 'Further Fireside Singing,' to be broadcast at 8.0 p.m., on Tuesday, December 18. It will consist of chorus singing throughout, and the Community Singing Book used, will be that published by Messrs. Boosey. We mention this so that listeners may take a tip from the Boy Scouts and 'be prepared.'

Novel Orchestral Music.

A CONCERT of instrumental music of a novel type is in the programme for 10.15 p.m. on Thursday, December 20. It opens with Granville Bantock's *Suite of Incidental Music to 'Macbeth'*, which was specially written for Lewis Casson's production, and is arranged purely for wind instruments. *The Fanfare* consists of some strong writing for the brass, and the composer's sense of humour is evident in the *Dance of the Witches*—a scherzo for three horns. Michael Mallinar (pianoforte) will play Dohnanyi's *Concerto Variations on a Nursery Rhyme*, and the programme will finish with *The Carnival of Animals* by Saint-Saëns. This is described as a zoological fantasy, and contains some exceedingly clever representations of animals, with quotations from well-known tunes.

High-Power Short Waves.

EDMOND LUTTS (baritone) and Ethel Williams (contralto), are the artists in the two relays from Lovells Picture House on Monday and Thursday, December 17 and 20.

Helen Alston, a singer and composer of some delightful 'children's songs,' will entertain in the Military Band Concert at 3.0 p.m. on Wednesday, December 19.

The Cathedral Quartet, a well-known Birmingham male voice combination, will be heard, with Muriel Sedgwick (contralto), in the programme at 6.30 p.m. on the same date.

Fred Gibson (in mirth and misery) and Olly Oakley (banjo) are amongst the artists in the Vandeville programme at 8.0 p.m. on Friday, December 21.

Booth Unwin, a bass singer whose experience has varied from Army concert party work (he was with that well-known party 'The Tykes'), to oratorio, will be heard in the Orchestral Concert at 8.0 p.m. on Tuesday, December 18.



DRIVING AWAY THOSE MONDAY 'BLUES.'

A section of the choir exorcizing the traditional depression of Monday morning by means of community singing—a custom recently introduced at one of Birmingham's leading stores.

'Faust.'

EXCERPTS from Gounod's opera *Faust* are to be given on Friday, December 21. When first produced in 1859, at the Théâtre Lyrique, Paris, this opera placed its author in the front rank of living composers. His previous operatic attempts had never quite 'got there,' but the *Kermesse* and the garden scene stamped *Faust* as a work which would become immortal. The artists on December 21 are Frances Morris (soprano), Constance Willis (contralto), Norman King (tenor), and Howard Fry (baritone).

Birmingham Royal Cripples Hospital.

THIS hospital, which is to be the subject of the Good Cause Appeal on Sunday, December 16, is the third largest in Birmingham, having under its administration the following institutions: Orthopaedic Hospital, Newhall Street; Woodlands Hospital, Northfield; Vionage Road Auxiliary Hospital; and Forelands Convalescent School, Bromsgrove. At Broad Street, the administrative out-patient centre, is a fully-equipped clinic with facilities for X-ray work, massage, and electrical treatment. More than 4,870 out-patients were treated during the past year, and funds are urgently needed, particularly for the extensions at the Woodlands Hospital.

A Ballad Concert.

THE programme on Saturday, December 22, will conclude with a Ballad Concert at 10.15 p.m., in which the Midland Quartette, consisting of Emilie Waldron (soprano), Alice Vaughan (contralto), Geoffrey Dams (tenor), and James Howell (bass)—a combination of singers now well established in popularity with 5GB listeners—will present the song-cycle, *The Daisy Chain*, by Lisa Lehmann, who must be said to have created the vogue for song-cycles in this country. Also in the programme is Barry Partridge (violin), at one time solo pianist, violinist, accompanist, and sub-conductor with the Harrogate and Hastings Municipal Orchestras. His suite, *Romany Rye*, was produced at the Harrogate Musical Festival in 1927.

A Pupil of Liszt.

WILLIBALD RICHTER, one of the few surviving pupils of Liszt, is to give a pianoforte recital on Friday afternoon, December 21. He will include in his solos, works by his old teacher, and a Scherzetto and Concerto Valze of his own composition. Richter, who had established a name for himself in Berlin, first came to England with Dr. Joachim, in 1881, and became famous in Leicester and the Midlands, whence he made his way to London, where he became well known as a teacher and as a player of genuine powers.

'Moonshine.'

IN the programme on Saturday afternoon, December 22, I notice what is described as 'A New Radio Show,' with the title of *Moonshine*. It has been written and arranged by Charles Brewer, with sketches by Edwin Lewis, and the cast includes Phyllis Jones, Edith James, Brian Victor, Harry Sennett, Alfred Butler, and Harry Saxton, while at the two pianos will be Walter Randall and Nigel Dallaway. From what I have been able to gather, I understand that there is no opening or closing chorus in the usual sense of the term; in fact, that it is no ordinary concert party or revue production. All particulars of the show have been kept so secret that any information that may have got abroad may be taken as being all 'moonshine.'

'Here we come a-Ballading!'

ON Wednesday evening, December 19, Fred Weatherly, with Ethel Dakin and Glyn Eastman, will present an entirely new programme, 'Here we Come a-Ballading!' Mr. Weatherly will talk of songs that recall places and places that have suggested songs. In Leonato's orchard in Messina, Balthazar (Glyn Eastman) will sing *Sigh no more, Ladies*, while Benedick listens; and standing in a country lane, Ethel Dakin gives *Just because the Faelets*. When lane and violets are gone, Glyn Eastman, in some old banquet hall, asks *Why shouldn't I?* By a lake in her native Wales Ethel Dakin will sing the tale of *Alf Gwynn*, and as the scene changes to a troop of strolling players in a Caledonian village, Tonio (Glyn Eastman) will be heard in the Prologue to *I Pogliacci*; and so with *Danny Boy* (Ethel Dakin) and *The End of the Road* the programme ends.

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What the Other Listener Thinks.

'Reasoned Justifications' The Judgment of the Future Broadcasting and Family Life—Learning to Listen—The Celebration of Armistice Day.

In reply to 'P. T. Beaconsfield,' who wishes for a reasoned justification of wireless by a listener: tranquility of life may become more of a situation. *Terb sep. Physically*

Attack on life, letters and made, present of life—adventures the man and and poetry and the progress of the dark ages onwards. *Spiritually*, in a kind, empathy into concrete help for a workshop which lies in all. *Lastly*, wire

tranquility of life become self-shines and simple, little tranquility is not disturbed by wireless less by request. *M*

I am a woman of middle years of life like 'P.T.' to change place for one week with myself without wireless, and I am sure of the sort of life I would have. This is London the British Isles' some very welcome.—W. T. C. Elverdinghe, Belgium.

I am a woman of middle years of the upper classes, but too poor to indulge in love of music and social subjects by going to London to hear all them. I am interested in many sides of life, but cannot reach them, as I am also very weak and delicate. The wireless has brought into my home the very great pleasure of listening to old music and of learning at least, tolerate modern. I hear great speeches on many subjects; I hear opinions of cleverer women than I am on women's work and ideas. I have my mind filled with the outside world in a way that would be quite impossible from books only, and with a world of thought and learning, not of jazz and rubbish, as I can always switch off when that begins. Life is progress, progress is life, and the tranquility of which 'P.T.' writes is perhaps somewhat akin to the green weed upon the quiet pond, a sign of decay. Those with busy brains but tired bodies and shorter lives owe a mighty debt to wireless, and I must strike a blow at its defence.

...justification of our B.B.C. wireless, when Meteorians and sociologists are able to judge in proper perspective the influence which its programmes have had upon the taste and happiness of millions of people.—T. B. S., Watford, Herts.

For years I was prejudiced against wireless, but I have been converted, and am all converted and full of zeal. I believe I have heard more music in the last few weeks than in all the rest of my life. *M. M. Tenbrink, Wels*

I know many listeners will reply to P. T. In fact I am sure that he only wrote out of sheer pity to see how many of us he could rouse. B. deating is completely justified as far as I am concerned by the fact that it keeps my family round me at 105 30. *Leaves which infected my children with war—A. M. T. B. C. Orders for a N.W.*

I very much enjoyed the Armistice Ceremony last Sunday at 10.30 a.m., 2.30 p.m., and in the evening (towards the close), but I think the singing of the War songs spoiled the whole atmosphere of the day. Apart from this, it was a memorable day and one which I am sure moved the listening world. In general, your programmes are magnificently composed and you are to be congratulated on this point, but Armistice Sunday was an exception. Did not any other listeners think the same?—C. H., Forest Gate, E.7

I think there is rather too much broadcast for me. I am not against lecturing altogether, for, although I cannot

I have listened to Sir John Davies evening after evening. He never tires me, never bores me. I am not going to mention names of specific lecturers of whom I do not approve, there are one or two who have been lecturing lately who are to me inflictions, absolute inflictions. Pass on to another point, which is connected with the first, if we are to have these lectures, why are they imposed on the country, whilst London is spared? I suppose it is because London listeners are so used to lectures that they would not tolerate such experiences of lecturers such as the two I have called inflictions, but it seems to me very unfair that London can take a whole lot of good class and we have to have that music cut off and listen to someone who is talking to us in a very little of interest and is not telling it very well. After one or two experiences, of course, one

simply cuts out altogether and envies London. Thirdly, whilst the vaudeville programmes are quite good in themselves, they do not always consist entirely of items suitable for broadcasting. Some of the items are very flat when the artists are invisible, and this should be borne in mind carefully by those who arrange the programmes. Lastly, I do not like 'jazz' music. I am not enamoured of the new style of music at all, but that is not altogether objectionable, as we experienced last night. 'Jazz' seems to me altogether objectionable—just as objectionable as carrying on a conversation full of swearing. The two things, bad language and 'jazz,' are quite comparable, to my mind.

The main point of this paragraph, however, is not to make a protest against 'jazz,' but to make a very decided protest indeed against musical interludes consisting of the reproduction of gramophone records of 'jazz' music, and especially of 'jazz' music with the refrains given by gentlemen who cannot talk English and use only their bows for singing—as though a metal saxophone was not enough!—O. B. S., Totley Rise, near Sheffield.

MUSIC OF THE WEEK.

London and Daventry		Daventry Experimental	Other Stations
Sunday, December 3			
7.30	Orchestral Concert	1.30. Popular Concert	7.20. Manchester. Wind Orchestras
8.45	Recorded by H. J. S. S. S.	8.0. String Orchestral Concert.	9.5. Cardiff. The St. Matthew Passion (Bach). Cardiff Musical Society Season's First Concert.
Monday, December 4			
7.30	Studio Concert	5.0. Ballad Concert.	10.5. Glasgow. Voice Soloists and Piano Recital
8.45	Musical Comedy Programme	8.0. Symphony Concert.	
Tuesday, December 5			
7.30	Studio Concert	4.0. Military Band	9.40. Belfast. Chamber Music.
7.45	Concert	10.5. Chamber Music	8.5. Glasgow. Choral and Orchestral Concert.
Wednesday, December 6			
10.20	Ballad Concert	1.0. Orchestral Concert	7.45. Manchester. Orchestral Concert.
Thursday, December 7			
4.0	Studio Concert	3.0. Symphony Concert from Bournemouth.	7.45. Manchester. Hallé Concert
9.35	Military Band	10.15. Selections from 'La Fille de Madame Angot.'	9.30. Cardiff. Symphony Concert
Friday, December 8			
12.30	Organ Recital	3.0. Organ Recital.	7.45. Belfast. Orchestral Concert.
8.0	H.B.C. Symphony Concert, from Queen's Hall.	6.30. Light Music.	
Saturday, December 9			
7.45	Popular Orchestral Concert.	3.0. Brahms' 'Requiem' from St. Anne's, Soho.	7.45. Cardiff. Popular Concert.

There is a justification of wireless—that it has done away with that empty small-talk and scandal-mongering which used to fill up the evenings in so many homes. It has been said that broadcasting is destroying the art of conversation. On the contrary, it is teaching people to listen and to talk only when they have something worth saying.—M. H., Handsworth

Perhaps it may interest you and some of your readers to hear that yesterday—Armistice Day—the congregation of the Parish Church of the little village of Sheepcote, Gloucestershire, listened to the Cenotaph Service. An altar had been specially erected and two loud-speakers had been fixed at one end of the nave and a portable receiver was placed at the other end. I believe that there was a fear at one time that the fact of broadcasting the service at the Cenotaph might keep many people away from their own local services. I don't know if that fear was justified, but certainly this plan of broadcasting the service in the church attracted a greater congregation than I have ever seen at our little church.—C. T. B., Painswick, Glos.

YOU PAY A COMPLIMENT WHEN YOU GIVE A SPHINX LOUD SPEAKER FOR CHRISTMAS



MADE BY
BROWN

If, this Christmas, there is one whom you would honour, there is no gift which can more eloquently express your tribute than this Brown Sphinx Loud Speaker. For, in the reproduction of the Sphinx, you hear music at its purest and speech at its clearest. It has been said of this speaker that its reproduction

cannot be distinguished from the original itself. We do in all confidence assert that in its interpretation of the broadcast, the Sphinx is as faithful as science can make it. Give a Sphinx Loud Speaker this Christmas, and the beauty of its voice will echo throughout the coming years your message of goodwill.

Price:
£12-10s.

There are, of course, many other types of Brown Loud Speakers—priced from 30s. to £5 guineas. Most only by S. G. Brown, Ltd., Western Avenue, N. Acton, London, W. 3.

WHAT IS A GOOD PLAY?

Mr. James Agate, in answering this question, supplies a number of wise and useful hints to the aspiring dramatist, and finally decides that there are no rigid rules for the writing of a good play. The good playwright is born and not made

IN asking me what is a good play the Editor of *The Radio Times* repeats a question which is always reaching me in one form or another. Only last week I received from a Middlesbrough listener the following postcard: "When you go to the theatre, what is the standard of your mind by which to measure and judge? If so, how many acts has it? How many scenes? Is the action 'consecutive'? Is it a 'one-man' play? Has it a happy ending?" The answer is that I always have an ideal play at the back of my mind. Only this play isn't a rigid, unalterable thing like the standard yard, pound, or pint. It isn't shaped like a foot rule, and I measure by it in my own way.

Dickens used his absurd figure of Mr Curdle to poke fun at the silly professors who know nothing about the drama, but about its rules. Now, how are the rules of any art arrived at? Well, I don't think anybody would want to establish a chair of poetry before there were any poets, or make rules about playwriting before there were any playwrights. The horse comes first, and then the cart. I imagine therefore that a principle is created as soon as you find a number of artists putting it into practice. Take the elementary rule about not keeping a secret from your audience. It is not to be supposed that Aristotle woke up one morning, got in his bath, seized the soap and shouted: "Eureka! No dramatist must keep a secret from his audience!" What Aristotle did, or what later professors did after him, was to discover that the great practising dramatists made so little use of the quality of surprise that it was obvious that they didn't think it a good quality. Sophocles in the play of *Oedipus Tyrannus* lets his cat out of the bag at once. We in the audience know almost immediately that the dreadful prophecy has come true and that Oedipus has killed his father and married his own mother. But the French dramatist, Corneille, when he treated the same theme in *Oedipe Roi*, kept the fulfilment of the prophecy equally from the audience as from Oedipus himself, and filled in with three acts of piffle so as to spring his fourth-act surprise on both sides of the curtain at once. The result is that the French play gives only a momentary shock after which virtue goes out of it, whereas the Greek play braces the spirit of man for ever by showing how much agony a noble mind may endure. And, of course, you can't go on repeating a surprise. In Peacock's *'Headlong Hall'*—from which Mr Shaw took the idea of *Heartbreak House*—there is a Mr Gall who distinguishes between the picturesque and the beautiful, and adds to these qualities, in the laying-out of gardens and pleasure-grounds, "a third and distinct character which he calls unexpectedness." "Pray, sir," retorts a Mr. Muesstone, "by what name do you distinguish this character when a person walks round the

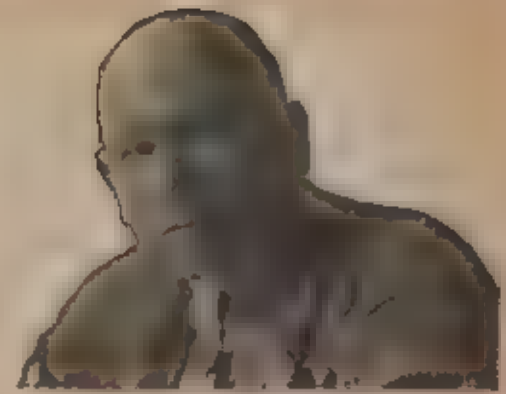
grounds for the second time? It is because the quality of surprise has been found to cheapen drama that a rule just it has been made.

It is the same with the things you must do as with the things you mustn't; in each case it is experience which lays down the law. The tragedies of Shakespeare, Racine and Corneille have five acts because the Greek play had only one act the emotion of that act went through five distinct stages. There was first the beginning of the story, second its growth and complication, third a state of suspension or gathering of clouds before the storm, fourth the climax or thunder-crash, and fifth the clearing-up, which included the time necessary for the audience to become calm again and leave for home in a state of equanimity corresponding to that in which it entered the theatre. A certain similarity might be deduced between the principles of the drama and the Turkish bath. More seriously, it follows that it doesn't matter how many acts you have provided you have emotional progression with a climax in the proper place.

IN the question of the number of scenes, again it hardly matters whether like the Greeks you have one, or whether like Shakespeare in *Antony and Cleopatra* you take twenty. But perhaps you had better be a Shakespeare before you decide on so many, as even the very great play I have mentioned undoubtedly suffers from the constant chopping and changing of scene. I admit that each time when, in a modern play, the curtain goes up and discloses the same scene as before, I suffer a slight disappointment. It would seem that the eye needs a change as much as ear or brain. The scenario for my ideal modern comedy reads as follows:—

- Act I. The drawing-room in Lady de Courcy's Marshmallow's House in Park Lane. Afternoon.
- Act II. The morning-room in Mr Anstruther's House in Curzon Street. The same evening.
- Act III. The Hon. Repton Marlborough's chambers in the Albany. Midnight.

Is the action consecutive?—asks my friend. This brings us back to Mr Curdle's unities. In Greek drama the unities were those of action, time, and place. In other words, there had to be one main plot; the time taken must not exceed twenty-four hours; and the place of action must remain the same throughout the piece. Yet I seem to remember a play by Mr. Bernard Shaw which began in the Garden of Eden and ended in the year of Our Lord, thirty-one thousand nine hundred and twenty. And, since *Back to Methuselah* is a masterpiece, one would say that the unities can safely be broken. But there is this to be said for them, that deference to them entails much beauty of



Mr. JAMES AGATE,
B.B.C. Dramatic Critic

craftsmanship which otherwise would go by the board. 'Limitations proclaim the master,' said Goethe.

Is my ideal play a one-man play? It isn't, if that means a one-leading-man's play. But I think that any good piece should have a central theme which may be typified in a central character. Has my ideal play a happy ending? Yes, if it calls for one, but not if the audience is deemed so weak-minded that it cannot endure a sad one. If the soldier-hero in *Castle* did not return to Esther's arms and baby, *Castle* would be a bad play, because the feelings of the spectator would be lacerated by an entirely unnecessary tragedy. There is no reason why George D'Alroy should not come safely through his war. But *King Lear* would be a bad play if the old man made it up with Regan and Goneril, and Cordelia came to life again and married Edgar. *King Lear* was meant to end unhappily. It ended unhappily before the very first word was written.

The golden rule about playwriting is that there is no golden rule, except that a play must be consistent with itself. My ideal play is any play which has been devised by a fine mind. If the play is tragic its issue shall be nobly conducted and debated; if it is sentimental the sugar in it must come from the same shop which sold the Dormouse (or whoever it was in 'Alice in Wonderland') the best butter. And again, I mean by a fine mind a mind which is good of its sort. *The Private Secretary* and *Charley's Aunt* are ideal farces, because they proceed from first-class farcical minds and are faultless. Or you might call *Hamlet* an ideal tragedy in spite of its faults. Why, for example, didn't Horatio tell Hamlet when he met him at the railway station on his return from England that Ophelia was dead? The real point is that the people who can write plays do not need to know any of the rules, and if a man can't write a play not all the handbooks that have ever been written will teach him. The born dramatist is one who doesn't know how it is done, but can do it. Sir James Barrie, when he was asked to write an introduction to the plays of Harold Chapin, confessed that he bought a book about how to write plays. But the book was so learned and the author knew so much and the subject grew so difficult, that Sir James abandoned it in despair. And we may reflect upon how great would have been the loss to the English stage if Barrie had ever learned how to write for it.

A big descriptive account of the historic 'Ceremony of the Keys,' which London is relaying on Monday for the first year in succession.

[illegible]

more on Monday evening has been carried out. The execution was completed by the morning of execution.

As in former years, by a descriptive talk. The
Beward Tower and requests an escort drawn from
the battalion of Guards quartered in the
The Chief Warden carries the keys and a brass
the War.

and pointed by his sword the Club Warden
 towards the Viceroy's seat. "I am I am
 it and not one of the great ones in the Middle
 I was saying I am and finally I was where
 the gates of each. He then reaches the Main
 Gate where he is seated in the old hall and
 and replied "Welcome here." The king
 whose hands are raised in a gesture of
 he is the king of the country he is the king of the
 King George the third answering "Amen!"

The keys are then deposited in the Ring House, ten o'clock chimes from a near-by tower, the Last Post is sounded and the ceremony is ended.

history.

What you will hear on Monday evening scarcely needs the description which I have given above. In this case every sound is a story. The story is a connected one is due to the O.N. engineers of the B.B.C., whose system of cleverly linked microphones, between which the sound is faint, enables the listener to follow step by step the progress of the Chief Warrant and his escort. Those listeners who need further assistance in visualizing the *mise-en-scène* of this drama in minutes, will find on Monday's programme page a plan of the ground which the ceremony covers.

Continued at foot of column 3

ROUND AND ABOUT

The Story of 'Grenfell of Labrador.'

Sir Wilfred Grenfell gives a talk from the London Studio on Sunday afternoon.

[illegible]

to his adventures as a boy. Of watercraft he learnt
 much, and of the uses of the sea. He was a sailor
 on the North Sea, and he was a sailor on the
 Mediterranean. He was a sailor on the Atlantic
 and he was a sailor on the Pacific. He was a sailor
 on the Indian Ocean. He was a sailor on the
 South Sea. He was a sailor on the Arctic Sea.
 On the Dogger Bank stood him in the richest stead
 Old World for the New.

uniform and through dangers calls for help. Today these call him through the wireless stations for the last time, with his healing drugs and medical skill, and whatever the price.

The heaviest brush ever had with locust was in 1908.

He says he is going to start a new paper in Portland, Oregon, to help the people of that city. He says he is going to start a new paper in Portland, Oregon, to help the people of that city.

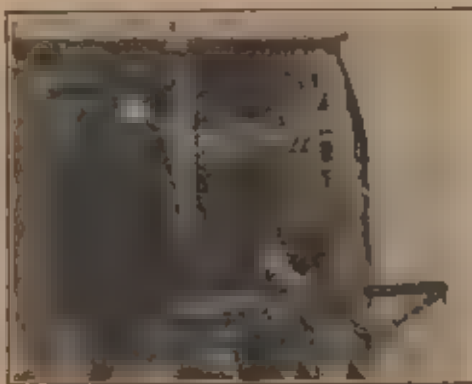
received an urgent message from sixty miles away to go to help a lad suffering from a septic wound. It was Easter, and the sea was just beginning to break up. The ice was still very thick, and the weather was so cold that the men were obliged to wear heavy clothing. The ship was forced to turn back, and the men were left to wait for help. The weather was so bad that the men were unable to leave the ship. The ship was forced to turn back, and the men were left to wait for help.

trapped and a dog was quartered and
from within the wall there issued a
to break it at a distance of 10 m. I
to cut the dogs free from the sinking
and, continuing they, and he struck on a
floating snowball.

Thus, too, soon began to break up, and by sending
 to each of the *capitani* of the *comuni* a copy of the
statuti of the *comuni* of the *comuni* of the *comuni*
 and with them.

[illegible]

out of the leg bones of the dead dogs used to

[illegible]

IN LONDON'S FORTRESS.

A warder standing beside the portcullis of the Byward Tower, which can still be lowered in the event of danger to the Tower.

(Continued from column 1.)

The rattle and tramp of the heavy carriage wheels
are no longer to be heard; the noise of the
cock from his fiery lair, the chirp of the
thrushes, the hum of the bees are hushed;
the rumble of the gates close—and of the locks
turning, the mournful cadence of the Last Post, the
silence which falls upon the fortress when its gates
are once closed—these are all part of the ‘atmo-
sphere’ which will penetrate from the heart of
London into homes all over the country. And,
by chance, as last year, the hoisting of a tug’s awning
may come to remind us that the Tower still stands
on the strand of the river of London.

One does not need to be an incorrigible poet to sense the drama and the poetry of this most popular relay. A ceremony six centuries old, linked up with so much of our country's history—one which, but for the B.H.C., might be heard by no more than a favoured few of each generation.

THE PROGRAMMES

Bayreuth, Mecca of the Wagnerites.

Von Hoesslin, the Festival Theatre Conductor, is to conduct Friday's Symphony Concert.

THE outstanding superiority of the Waikato Festival Theatre of Bayreuth can be fully realized by direct experience. Its creation emanated from the mind of and the conception was a direct *cha lang* (academic and dramatic world).

Though the first Festival was held in 1876, the idea originated in Wagner's mind about forty years earlier, whilst he was Director of Music at Riga. It took him those forty years to put into action his protest against the artistic standards of the time. In all 26 Festivals have been held, and over 1,000 operas alone are produced.

Parsifal has been performed 142 times, *Muster-
nigros* 42, *The Ring* 37 times (148 operas in all);
Tristan and Isolde 34, *Tramhauer* 21, *Lohengrin* 16.
The Flying Dutchman 12 (This year's production
was *Parsifal* 5 times, *Tristan and Isolde* 1,
The Ring 3 times). A ticket for each performance
costs 50a. The price is the same for any and
every seat in the theatre. Separate operas of *The
Ring* cannot be attended. The whole cycle must
be paid for. The next Festival is in 1894.

Tickets are booked months in advance, and the provision for the accommodation of visitors at hotels and private homes in Bayreuth. Special express trains are run for the convenience of the

The theatre is situated on the summit of a hill overlooking the town and surrounds it. There is a steep climb to reach the top of the hill and the theatre is surrounded by forest land and is a pleasure to the

All the Operas, with the exception of *The Rhinegold*, begin at 4 p.m. with an interval of about an hour between the acts. *The Rhinegold* begins at 5.0 and ends at 7.15 p.m. without an intermission. During intervals there is ample opportunity to obtain refreshment, for the restaurants adjoining the theatre accommodate hundreds of people.

There is also a large temporary bar at the back of the theatre, where it is funning to see ladies and gentlemen, immaculately clad in evening dress, eating small rolls containing hot passages with a liberal supply of mustard, washing down the snack with a stein of light German beer. This homeliness

orchestra mounts the porch of the theatre and plays a motif from the act following. The players were originally members of the Garrison Band, but since the war the brass players of the local theatre have performed this service. The motif is repeated at the rear of the theatre. Immediately after the act call, the audience enters the theatre.

The first places at the auditorium promptly arouse admiration, for, from every seat the whole stage is visible. This is due to the care of Wagner whose suggestions were materialized in the construction of the

One wonders where the orchestra can be. Neither conductor nor instrumentalists are visible. They are all situated in a pit partly under the stage and partly under the first few rows of seats.

Promptly at the time for starting the lights are gradually lowered in the auditorium. No one is allowed to enter after the doors are closed. The lights are then not only extinguished and a univocal darkness prevails, making an impressive and bewildering silence. When *Parafoul* is performed, the period of darkness is considerably prolonged, creating a stage of mental receptiveness fitting to appreciate the beauty of the prelude.

The orchestra is without doubt the finest to be heard anywhere. Each instrumentalist is selected for his virtuosity—Germany and Austria being thoroughly secured for the musicians. They are invariably drawn from the greatest orchestras of those countries, and are finished artists before the rehearsals begin at Bayreuth. The period of rehearsing the operas lasts six weeks.

The work of the orchestra is the feature of the Festival. When one realizes that Wagner uses the orchestra for the principal interpretation of his dramatic ideas, one cannot listen without emotion to the reproduction of tone which elevates this interpretation to a pinnacle of isolated magnificence. Here the verification of Wagner's contention, that emotions, inexpressible in speech, can only be expressed by music, is justified.

MOSES B. 172.



Our New Friend.

Gustav Holst and his Orchestral Suite, 'The Planets,' form the subject of a special recital from 5 GB on Saturday.

'Then felt I like some warbler of the skies
When a new planet swirls into his ken,

NOT one, but seven *Plunkets* rejoiced the music! star-gazer in the jaded year 1919, and, to change the figure when they heard Gustav Hofst "speak out loud and bold" in that astonishing note, they realized, some of them for the first time, the power and penetration of the song.

The one strong advantage he had was that he came of a family of musicians. The von Holsts left Sweden for Riga two centuries ago, and the three generations before Gustav appeared, in 1873, all had musicians in them. In spite of Riga's reputation for being a city of singers, Gustav had not written himself down as being a singer, but as a violinist in the orchestra. At the time, however, he was one of Sweden's best-known violinists, and he had gained fame amongst the natives of the city only a few years ago. It held a celebration for him with concerts, speeches, and a banquet, and with a great ovation for him.

How much better than waiting until the man had been dead a hundred years!

One of the mills that Hilst went through, to his lasting benefit, was that of organ-playing and choir-training. He began at seventeen, in the Lotawaldia, and has worked with choirs ever since. Another mill was that of orchestral playing (he played the trombone in theatres and at concerts for years), and yet another was the daily music-teaching in which he has been so astonishingly successful. He has been a member of the *Walden School* for six years, and there it we have another light on the man's mind—on his sympathy and determination. He has well spoken of 'the wonderful feeling of unity with one's pupils when teaching, a feeling of contact with their minds other than the contact occasioned by speech.'

On the other side of his sympathy came out when, early in life, he became one of those who held the banner of William Morris. That idealist and lover of the beauty of simplicity in all the apparatus and relations of life. The vein of simplicity often shows itself in Holst. He has no artist's pose, but is always setting his hand to a clear job of useful work (some of them jobs that many men of his size are too proud to tackle), and getting on with it. He is not much who hears about it. He dislikes talking about himself, and the person who tries to get a 'story' out of him is fighting a losing battle. He is not haughty about his music, but prefers that it shall speak for itself, and for him. When you see him mount the platform to deliver a lecture you feel free that this rather not-looking figure, clearly happy yet a little curbed, is that of a modest man with a strong, quiet mind.

Continued at foot of column 4.)

(Continued from column 1)

He has no use for self-justification, or for the eccentric. 'Some silly people of the twentieth century,' he once said, 'confuse artistic development with mere stunts.' No danger of that in Hals.

There have been very few influences in his mind, he is of the most of good writers that we have ever had. One aspect of his most happy influence should be noted—that of our Tudor and Elizabethan church and madrigal and, a little farther, that of Purcell. 8

free rhythms, such as the seven-measure out-
with their finely-calculated yet spontaneous curved vocal lines, that distinct writing, are the result of his turning
hundred years ago. Happy is the composer who
does know how to make the best of both worlds.

W R A S I E



THE VILLA WAGNER.
Wagner's Home at Bayreuth. The design
above the doorway of the villa depicts Wotan
of the Wanderer.

THE VILLA WÄHNFRILD.

Wagner's Home at Bayreuth. The design above the doorway of the villa depicts Wotan as the Wanderer.

4.45
A Recital
By
Harold Samuel

SUNDAY, DECEMBER 9
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

A Military
Band
Concert

10.30 B.M. (Daventry only) TIME SIGNAL, GREEN-
WICH WAVELENGTH 2,495 M.

3.30 AN ORCHESTRAL CONCERT

Violin I. (Soprano)

Violin II. (Soprano)

Conducted by Sir Ernest Bennett

Violin III. (Soprano)

Violin IV. (Soprano)

Violin V. (Soprano)

Violin VI. (Soprano)

Violin VII. (Soprano)

Violin VIII. (Soprano)

Violin IX. (Soprano)

Violin X. (Soprano)

Violin XI. (Soprano)

Violin XII. (Soprano)

Violin XIII. (Soprano)

Violin XIV. (Soprano)

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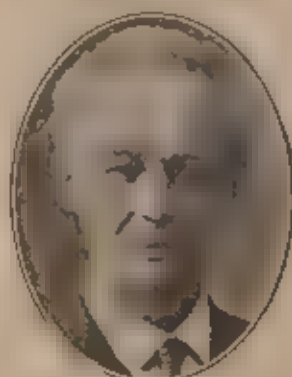
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Violin LXVIII. (Soprano)

Violin LXIX. (Soprano)

Violin LXX. (Soprano)



SIR WILFRED GRENFELL
of Labrador fame, will talk from London
and Daventry this afternoon at 3.15

7.55 A Religious Service

From St. Martin-in-the-Fields

(See centre column)

8.0 Hymn, 'On Jordan's Banks, the Baptist's

cry' (A. and M., No. 40)

Concluded by the Rev. Canon J. H. Roberts

(A. and M., No. 370)

Added by the Rev. Canon J. H. Roberts, D.D.

(Bishop of Middleton)

Hymn 'At even ere the sun was set' (A. and M.

No. 20)

Blessing



Photo by John H. Martin

THE LISTENERS' PARISH CHURCH.

A striking view of St. Martin-in-the-Fields, taken from
across the fountain in Trafalgar Square. The evening
service will be broadcast from St. Martin's tonight, and after
it there will be an appeal for the Church's Christmas Fund

DAVENTRY ONLY
6.30 A Service in Welsh

Capel Mawr, Rhodfa-nawr, Llan-
Rhion y Gwynnau Cymroeg

Relayed from Liverpool

Proctor: Y Parch. W. W. Jones

Organist: Y Parch. W. W. Jones

Chorus: Y Parch. W. W. Jones

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Chorus: Y Parch. W. W. Jones

4.45 A Pianoforte Recital
by HAROLD SAMUEL

Thos. Morley

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Thos. Morley

5.30
John Bunyan
'Grim and Groatheart'

5.45-8.16 app. Church Cantata (No. 52,
Each

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

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'FALSHOE WALT, OUR TRAD' ICH NIGHT'

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

'FALSHOE WALT, OUR TRAD' ICH NIGHT'

ELISE BUDNARY (Soprano)

THE WIRELESS CHORUS

SUNDAY, DECEMBER 9

5GB DAVENTRY EXPERIMENTAL

(401.5 M. 8.0 KC.)

To receive from 7.15 to 8.15 p.m. on 5GB DAVENTRY EXPERIMENTAL

3.30 A Popular Concert

FRITZ FLEISCHER (Conductor)

LEONARD GOWINGS (Tenor)

SIDNEY HAYNES and his BAND

Romantic Overture Acce. Solo
Solange's Song Solo
Gavotte Solo

3.48 A. M. P. B. B. B.

Children's Song Solo
Birth of Moon Solo

3.55 P. C.

Solo Solo
Love in Cloverland Solo

4.10 LEONARD GOWINGS

The Three Songs Solo
Down in the Forest Solo
Lullaby Solo

4.18 B. A. D.

Yishma El Solo
Join us and Let's Solo
The Song Solo
La Cinq Solo

4.25 EDITH FURSEIDGE

How lovely are thy Solo
Four Ducks on a Pond Solo
Needham Solo

4.42 B. A. D.

Selection, La Boheme Solo
La Pasion Solo

4.50 LEONARD GOWINGS

Lake Isle of Innisfree Solo
Angels guard thee Solo

5.5-5.15 B. A. D.

Selection, "Classical Memories" Solo

8.0 St. Martin's Parish Church

From Birmingham

THE BELLS

Followed by a Religious Service

Conducted by the Rev. Canon GUY ROOPE, M.O.

Order of Service to celebrate the recasting of the
Tong of Twelve Bells

Hymn, "Ring, wild bells, to the wild sky" (Songs
of Praise, No. 348)

Prayers

Land, "The Oath comes to Mr. Valiant for
Truth" (R. and S. "Pilgrim's Progress")

Bell Carol, "In every town and village the bells
do ring" (French Tune, harmonised by Martin
Shaw)

Address by the Rector of BIRMINGHAM

Hymn, "Praise the Lord, ye heavens adore Him"
(Songs of Praise, No. 420)

Prayer at Eve-tide

In the presence of the Master of the Chorists, Mr. RICHARD WASSILL

8.45 THE WEEK'S GOOD CHANCE

(From Birmingham)

An Appeal on behalf of the Soldiers' Home,
Warrington Heath, Lichfield, by the Rev.
E. W. BAINSWOOD

9.50 WEATHER FORECAST, GENERAL NEWS

9.0 A String Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STRING ORCHESTRA

Conducted by JOSEPH LEWIS

Serenade in E Minor, Op. 20 Elgar

ELGAR'S complete command of the material
is using it nowhere more clearly
fest than in his music for strings alone. What
might be in less experienced hands a restriction,
seems to offer him special scope for showing how
much variety he can evolve from string tone
without the aid of orchestral wind instruments.

The most important, as it is among the most
popular, of his early works, with the possible
exception of the "Fountain" Overture, is the
String Serenade, Op. 20, in three movements.
Its effectiveness owes a good deal, no doubt, to
the composer's intimate knowledge of the violin,
and to his youthful experience as director of a
local band, modest alike

in size and in attainment.
There can be but few
orchestras throughout
the modern world of
tense which have not at
least attempted this
thoroughly wholesome
and melodious music.

The violins begin the
dainty, tripping, first
movement with a figure
which is heard in the last
movement too. There are
two other themes, one
which follows immediately
after the opening.
The other is in two
sections, each in major and
minor, and each a seventh
at the beginning.
The movement is
closed by a repetition of
the first theme. The second
tune is heard again in the
last movement.

The second movement,
a short Larghetto, is
always regarded as the gem of the Serenade.
There is a brief Prelude, in which the opening
phrase is effectively used on the different instru-
ments; and then the main subject appears on the
first violin, a long, flowing melody. There is a
brief contrast of section, and the main tune is
repeated in a fuller and richer form, the short
movement coming to an end with a reminder of
the phrase of the Prelude.

The last movement begins with a smooth
flowing tune and, as mentioned above, the opening
and the second tune of the first movement are
heard again.

HAROLD COHEN (Pianoforte) and Orchestra
Concerto in D Minor Bach

9.35 ANDREW CLAYTON (Tenor)

O Vision entrancing George Thomas
Orchestra
Largo in F Sharp Haydn
Gipsy Rondo Haydn

9.55 HARRIET COHEN

La Pasion Debussy
Voice
La Pasion Debussy

ANDREW CLAYTON

To Mary White
So we'll go no more a-roving White
Blow, blow, then winter wind Quilter

10.10 ORCHESTRA

The "Bolero" Suite, Op. 40 Grieg
Prelude; Sarabande; Gavotte; Air,
Rigodon

EPHRAIM

(Sunday's Programme continued on page 882.)

St. Martin's Parish Church

PROGRAMME

for EVERY DAY
whatever your
STATION
in life.

8 a.m. BREAKFAST

with

Hot ALLINSON Wholemeal Rolls
or ALLINSON Wholemeal Toast

Hot Allinson Rolls—have you ever tried
them instead of the less tasty white roll?—
—it gives a new meaning to the word "toast."
—it gives a new meaning to the word "toast."
—it gives a new meaning to the word "toast."
—it gives a new meaning to the word "toast."
—it gives a new meaning to the word "toast."
—it gives a new meaning to the word "toast."
—it gives a new meaning to the word "toast."

11 a.m. BAKING AND COOKING

with ALLINSON Wholemeal Flour

Making home-made Bread and cakes,
puddings and pastries—with Allinson Whole-
meal Flour. Bread with baked at home from
Allinson's flour. Allinson's flour is the best
Allinson makes beautiful light pastry, whole-
meal puddings, and appetizing cakes. And
everything you make with Allinson's con-
tains the whole of the food value of the
finest selected wheat our Country and
Empire produces.

1 p.m. LUNCH

Accompanied by Allinson Whole-
meal Bread.

Serve Allinson Bread with every meal.
Children love its wholesome natural flavour
—they eat more of it and get more
nourishment from it. Consequently it
requires less of other more expensive, and
possibly less health-giving, food.

4 p.m. TEA

with Hot Buttered Allinson Whole-
meal Toast

Allinson Toast brings a new delight to tea-
time, especially these dark December after-
noons when you are all cosy by the fire, and
the heaped-up plate of rich brown toast
crisp and fragrant in the hearth. Try it
to-morrow at tea-time—order Allinson Bread
from your baker to-day. It is good for
you and it is good for the world.
which comes round every year protects you
from substitutions.

7 p.m. DINNER

End the day as you began it—Allinson
gives you energy to tackle your day's work
and it helps to restore the lost energy when
the day's work is done. Allinson eaten
regularly, prevents or remedies constipation
because it contains exactly the right pro-
portions of the "roughage" from the
wheat which Nature has provided to keep
our bodily systems functioning easily and
regularly.

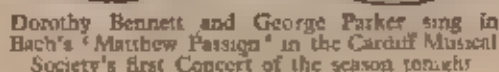
Order Allinson bread from your baker to-day and
see that the Allinson brand is round the loaf for it
will enable you to own a copy of one of four of the
world's famous pictures, and also it is your guarantee
that the loaf is genuine 100% Wholemeal.
Allinson flour for home baking can be obtained
from your baker or grocer, who sells it in 2½, 7 and
14-lb. sealed bags. Every bag contains particulars of
a generous free gift scheme.

ALLINSON LIMITED
210-214, CAMBRIDGE ROAD, E. 2

5WA CARDIFF. 353 M.
850 KC.

8.50 WEATHER FORECAST, NEWS; Local
 9.00 BROADCAST 1. 4

which were created



On the other hand, the β -phase is not stable in the $\text{Fe}-\text{Fe}_3\text{C}$ system, and the β -phase is not observed in the $\text{Fe}-\text{Fe}_3\text{C}$ system.

the hospital centres that he has established there.

S.B. from Carver



It is in country such as this that Sir Wilfred Grenfell, who will talk from Manchester this afternoon, carries on his work. The picture shows the start of a dog-team race from one of the hospital centres that he has established there.

Programmes for Sunday.

SPY PLYMOUTH. 400 H.P. 160 %C.

3.30 S. I. Cont. 1
5.15 A. B. from Manchester
5.30-6.15 app. S.H. from London
7.55 A. B. from London 9.0 Local Announce
10.30 Epilogue

2ZY MANCHESTER. 1954. 6. 4. 7. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841

3 30 An Orchestral Concert
THE NORTHERN WIRELESS WIND ORCHESTRA
Conducted by T. H. MORRISON
J. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

445 S.B. from London
515 Memo. to Major WILFRED GREENFIELD
KCMG, MLC, FRS

5.30-6.15 app. S.B. from London
6.0
 In Interior
 Howled from Dur-an Cathedral
 S.B. from Heaven!
 An Ocean Recital by Cyran Mauda

R 15 'The Last Judgment'

845
 1/2 of the Anconia Hospital, Manchester,
 Extention Fund. Donations should
 be to the Hospital Treasurer Anconia Hos
 pital, Manchester

8.50	W	THE	11:00	BKFAST. NEWS.	Local An

95 THE SOUTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORGAN.
THE LANSLOWNE SINGERS:
LOUISA L. (Soprano); ELLEN WILLIAMSON
SILVIA DYSON (Tenor); TOM
BUNTON (Baritone).

10.30 Epilogac

Other Stations.

5ND	NEWCASTLE.	212.5 M 965 ND
230	to London 5.15	from Manchester (w)
5.20	5.25	5.30
5.35	5.40	5.45
5.50	5.55	6.00
6.05	6.10	6.15
6.20	6.25	6.30
6.35	6.40	6.45
6.50	6.55	7.00
7.05	7.10	7.15
7.20	7.25	7.30
7.35	7.40	7.45
7.50	7.55	8.00
8.05	8.10	8.15
8.20	8.25	8.30
8.35	8.40	8.45
8.50	8.55	9.00
9.05	9.10	9.15
9.20	9.25	9.30
9.35	9.40	9.45
9.50	9.55	10.00
10.05	10.10	10.15
10.20	10.25	10.30
10.35	10.40	10.45
10.50	10.55	11.00
11.05	11.10	11.15
11.20	11.25	11.30
11.35	11.40	11.45
11.50	11.55	12.00
12.05	12.10	12.15
12.20	12.25	12.30
12.35	12.40	12.45
12.50	12.55	1.00
1.05	1.10	1.15
1.20	1.25	1.30
1.35	1.40	1.45
1.50	1.55	2.00
2.05	2.10	2.15
2.20	2.25	2.30
2.35	2.40	2.45
2.50	2.55	3.00
3.05	3.10	3.15
3.20	3.25	3.30
3.35	3.40	3.45
3.50	3.55	4.00
4.05	4.10	4.15
4.20	4.25	4.30
4.35	4.40	4.45
4.50	4.55	5.00
5.05	5.10	5.15
5.20	5.25	5.30
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6.50	6.55	7.00
7.05	7.10	7.15
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7.35	7.40	7.45
7.50	7.55	8.00
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8.20	8.25	8.30
8.35	8.40	8.45
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7.05	7.10	7.15
7.20	7.25	7.30
7.35	7.40	7.45
7.50		

GLASGOW		740 1/2
5 30	4.10	The Light of Life
5 40	4.20	4.10
5 50	4.30	4.20
6 00	4.40	4.30
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6 20	5.00	4.50
6 30	5.10	5.00
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1 50	12.30	12.20
2 00	12.40	12.30
2 10	12.50	12.40
2 20	1.00	1.00
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2 40	1.20	1.20
2 50	1.30	1.30
3 00	1.40	1.40
3 10	1.50	1.50
3 20	2.00	2.00
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3 40	2.20	2.20
3 50	2.30	2.30
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5 50	4.30	4.30
6 00	4.40	4.40
6 10	4.50	4.50
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6 40	5.20	5.20
6 50	5.30	5.30
7 00	5.40	5.40
7 10	5.50	5.50
7 20	6.00	6.00
7 30	6.10	6.10
7 40	6.20	6.20
7 50	6.30	6.30
8 00	6.40	6.40
8 10	6.50	6.50
8 20	7.00	7.00
8 30	7.10	7.10
8 40	7.20	7.20
8 50	7.30	7.30
9 00	7.40	7.40
9 10	7.50	7.50
9 20	8.00	8.00
9 30	8.10	8.10
9 40	8.20	8.20
9 50	8.30	8.30
10 00	8.40	8.40
10 10	8.50	8.50
10 20	9.00	9.00
10 30	9.10	9.10
10 40	9.20	9.20
10 50	9.30	9.30
11 00	9.40	9.40
11 10	9.50	9.50
11 20	10.00	1

2BL	ABERDEEN.	660 M 900 M
2.28	5.15	5.15
7.10-6.15	8.45	8.45
8.45	9.50	9.50
10.30	11.30	11.30

[illegible]

This Week's Bach Cantata

Church Catalog, No. 52

* 'Falsche Welt, der trau ich nicht.'
* ('Forthright world, I trust thee not,')

[illegible]

1. The Church at the time was in a poor state.

A majestic orchestral introduction, the voice has two recitatives and two arias. The first of these latter is introduced by an important orchestral prelude largely made up of the figure which accompanies the aria almost throughout, and it illustrates the idea, set forth in the text of the faithful heart being smitten and thrust aside by worldly concerns. Reference has often been made in the notes on these Cantatas to Bach's "Glorie" in which the same figure is more striking than here. The other aria, also introduced by a big orchestral passage, is in contrast to the first. The voice part is in the soprano and the accompaniment in the alto. It is not less eloquent of the soul's yearning for God. The Cantata is closed by a simple and very beautiful chorale.

English text by D. Milner Craig. Copyright by
the B.B.C., 1948

I ~~Forlorn~~ *Supreme*
~~Forlorn~~ *W* ~~ill~~ *ill* ~~and~~ *and* ~~not~~ *not* ~~By~~ *By* ~~me~~ *me*
~~I~~ *I* ~~am~~ *am* ~~va~~ *va* ~~rounded~~ *rounded* ~~and~~ *and* ~~by~~ *by* ~~the~~ *the*
~~Forlorn~~ *Forlorn* ~~and~~ *and* ~~not~~ *not* ~~idled~~ *idled*
~~Thy~~ *Thy* ~~ding~~ *ding* ~~face,~~ *face,* ~~thy~~ *thy* ~~hair~~ *hair* ~~and~~ *and* ~~open~~ *open* ~~gaze.~~ *gaze.*
~~and~~ *and* ~~thy~~ *thy* ~~heart~~ *heart* ~~and~~ *and* ~~of~~ *of* ~~I~~ *I* ~~hatheth.~~ *hatheth.*
~~I~~ *I* ~~am~~ *am* ~~lost~~ *lost* ~~for~~ *for* ~~holy~~ *holy* ~~ones~~ *ones* ~~but~~ *but* ~~death~~ *death*
~~and~~ *and* ~~not~~ *not* ~~idled~~ *idled*
~~N~~ *N* ~~ot~~ *ot* ~~in~~ *in* ~~all~~ *all* ~~manhood~~ *manhood* ~~I~~ *I* ~~know~~ *know*
~~I~~ *I* ~~am~~ *am* ~~lost~~ *lost* ~~from~~ *from* ~~the~~ *the* ~~world~~ *world* ~~'twas~~ *'twas* ~~banish'd~~ *banish'd*
~~Sworn~~ *Sworn* ~~in~~ *in* ~~Vanity~~ *Vanity* ~~is~~ *is* ~~found,~~ *found,* ~~the~~ *the* ~~Truth~~ *Truth* ~~is~~ *is*
~~and~~ *and* ~~not~~ *not* ~~idled~~ *idled*
~~For~~ *For* ~~far~~ *far* ~~rest~~ *rest* ~~Friend~~ *Friend* ~~is~~ *is* ~~no~~ *no* ~~more~~ *more* ~~true:~~ *true:* ~~O~~ *O* ~~bit-~~ *bit-*
~~terness.~~ *terness.* ~~O~~ *O* ~~woe!~~ *woe!*

II.—*Aria (Soprano).*
 Evermore, when my heart is stricken sore,
 Is the world my enemy,
 Thou, O God, art by my side, Thou wilt ever
 comfort me

III. *Rock of Ages, Rock of Ages*
 God is my Rock, but will nor can He e'er
 forsake me.
 And though the world in bright array appear
 with idle toils to take me.
 No ever shall His help be near
 God is my rock ! I know that He will always
 abide me.
 Then all my Soul, my mortal frame, ev'n
 as on earth I came to Him I yield me.
 God is my rock.

IV.—*Ann (Supra).*
Unfaltering is my faith in God, all worldly
joys I leave behind :
I with God and God with me, ne'er can I
forsaken be, nor the paw's of evil bind me.

Y. *L. horale*
In steadfast faith I praise Thy name, let none
be ever put to shame, now sinners triumph
over us
I pray Thee Lord, teach us Thy word, and give
Thou still before us!

IN COMING WEEKS

Captains for the next four Sundays are:—

No. 186. 'Arg're dich, O Seele, nicht'
Ver thyself O spirit, not

No. 122 -- Boreitet die Wege
'Prejura ye (he waga'

No. 25.—'Gottlob, nun geht das Jahr'
'O praise the Lord

No. 190.—'Singet dem Herrn ein neues Lied
'Sing to the Lord a glad new song'

HUNGER



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Monday's Programmes cont'd (December 10)

5WA

CARDIFF.

363 M.
850 KC.

1.15-2.0 An Orchestra Programme

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture, 'Mirilla'
Caribbean Sk. hos
Italian Caprice

IPPOLITO ILLI
T. H. J. J.

FROM a very early age Tchaikovsky was strongly attracted by Italian opera, and its influence probably has a good deal to do with the fact that his music is in some ways less obviously Russian than that of his compatriots. He made more than one visit to Italy and this piece, among the gayest and most carefree of all his music, was composed during a trip in 1890, most of which he spent in Rome. Writing from there to Madame von Meck he said: 'I am working at an Italian Festival based on folk songs. Thanks to the charming themes, some of which I have taken from folk songs, and others which I have heard in the streets, this work will be effective.' On 24th June 1890, at the Moscow concert, he wrote to be successful but when it was played in the following year (1891) in St. Petersburg, the critics condemned it as vulgar. In our view it is thoroughly vulgar music of the people, easy to understand and enjoy without suggesting problems to be grappled with.

It begins with the trumpet call which Tchaikovsky heard every morning from the barracks tower which he was living. Then the strings in octaves play what is clearly a popular tune, it is next heard in the woodwinds, and after it has reached a climax it is heard again. Then there is a passage for two oboes, repeated with various changes of instrumentation, even a glissando having a share in it. Another theme is played by the violins against a subsidiary melody on the horns. It, too, is repeated with varied instrumentation, and then, after a reminder of the opening, we come to a circus-like Tarantella which forms the last section of the piece. It is interrupted for a little by the oboes' pastoral theme, played by the whole strength of the orchestra, but is soon resumed, to bring the work to an end at furious speed.

2.30 BROADCAST TO SCHOOLS
CONCERTO DE REYES: 'School Plays and the Theatre—VI, The Actual Day of Performances'

3.0 London Programme relayed from Daventry

4.45 W. H. JONES: 'Little England beyond Wales—II'

5.0 JOHN STREAN & CO. LTD. LIVERPOOL
RELAYED FROM THE CANTON RESTAURANT

6.15 THE CHILDREN'S HOUR:
'THE MAID OF THE MISTLETOE'
A Christmas Fantasy written by DOROTHY COOPER
Music by ROBERT ECKW

6.0 London Programme relayed from Daventry
6.15 S.B. from London

6.30 For the Boys' Brigade

6.45 S.B. from London

7.45 JOHN HENRY,
the Famous Yorkshire Comedian

8.0-11.0 S.B. from London (9.15 Local Announcements)

5SX SWANSEA.

294.1 M.
1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.15 Music 11.0 from London

9.20-11.0 S.B. from London

6BM 326.1 M.
970 KC.

PLYMOUTH

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

6.45-11.0 S.B. from London (9.15 Local Announcements)

5PY PLYMOUTH.

364.6 M.
750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
'Voulez-vous savoir?'
Reading, 'The Romance of Bonnie Black'
Oliver Brown
The Re-appearance of Tor'cum and Bot'cum

6.0 London Programme relayed from Daventry

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

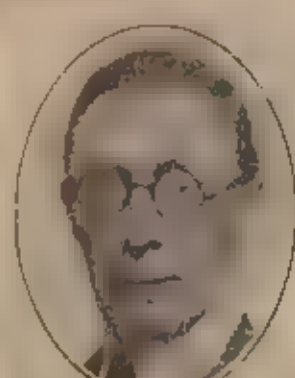
6.0 London Programme relayed from Daventry

2.0 London Programme relayed from Daventry

3.15 THE AUSTRALIAN WIRELESS ORCHESTRA
Hungarian March
Overture, 'The Marksmen'
HARRY HOWSON (Tenor)
Hebridean Folk Songs ... arr. R. ...
Eriksay Love Lift, Sea Ringer ...
Fishers' Song; Kipling's Galley

ORCHESTRA
Four Norwegian Dances
MAURICE POWELL (Soprano)
O come, do not delay ...
Solviag's Song ...
One morning very early ...

(Manchester Programme continued on page 600.)



JOHN HENRY,
the well-known Yorkshire
comedian, will broadcast
from Cardiff this evening
at 7.45



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[Faint handwritten notes at the bottom of the page]

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To Mary } M. Faleris White
Aunt, and present
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Overture, 'The Black Domino'.....Aut.
ZOSUNE I 1884 7
T. B. N. 2 + gl. in }
Luluhy }
Kachasup }
W. C. N. 11 }
S. 1884

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5 15 THE CHILDREN'S HOUR
S.H. from Leeds

8.2 London Programmes relayed from Daventry

6.15-11.0 S.B. from London (415 Local An
 10.0-11.0 S.B. from London (415 Local An

5NO NEWCASTLE. 3.40
 2.0 I am not at home to you. 2.10
 M. 2.0 I am not at home to you. 2.10
 1.15 The Children's Hour. 2.0 London Programme relay-
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

[illegible]

Notes on Future Programmes from Cardiff.

THE Concert by the National Orchestra in the City Hall on Thursday, December 20, is to be the last scene in *The Minstrelsy* will be given with Miss Edith Arliss, Tom Dickens, Alexander Williams, Michael and Parry Jones as principals, the Choir of about seventy voices, being drawn from the Cardiff Musical Society. Vaughan Williams' *Sea Symphony* will be heard in the second part of the programme. On Saturday, December 22, the Concert in the City Hall will be entitled a 'Christmas Carol,' and the first part is being relayed to G.B. Hutcheon, Thomas Green (baritone), and the Station Repertory Choir are to sing Vaughan Williams' *Fantasia on Christmas Carols*, and the Orchestra will play the Suite *Cinderella*, by Percy Pitt, and *Christmas Symphony*, by Hely-Hutchinson, the latter being conducted by the composer. In the second part of the programme two well known carols, *The First Noëls* and *God rest you merry, Gentlemen*, will be sung and also two old Breton melodies. It is hoped that the audiences will join in these. There should be no difficulty about the Breton items as there is no such traditional sympathy between Wales and Brittany.

IN many parts of the country craftsmen are to be found whose skill and knowledge are in danger of dying with them. Sometimes this is because the younger generation refuses to be interested in the occupations which have passed their secrets so far as to learn them. They do not wish to pass them on. Mr. I. C. Griffith Jones, who knows Wales intimately especially West Wales, where the language is most living, will describe Wales' lost industries during the Welsh Interiad. His special subject on Tuesday, December 18, will be an Old Mill by the Donau Stream. This mill is known as a felling mill, and Mr. Jones will have many interesting things to tell of what he saw and heard in the old panning or felling business. Listeners who are unable to visit Pont-y-Don should pay an early visit to the National Museum of Wales, in which there are many examples of the work of the older craftsmen and the instruments of their craft.

THE creative powers of music have been placed beyond criticism since the time of Urquhart, but less has been said of music as a recuperative force. In a musical village not far from Cardiff an Oratorio was being performed in a chapel and the building was so small and the audience so large that the soprano fainted in the middle of one of her solos. Instead of hurrying her out and plunging the gathering into solicitous confusion, the lady was left in peace and the choir sang *Aberystwyth*. Those who are familiar with the tone on football grounds and on Paddington station will realize that it is a tonic of no mean order. By the time the choir had finished, the soprano had recovered and she came forward again and continued where she had left off. During the winter, oratorios are studied and sung in every parish in Wales, and the programme arranged for Sunday evening, December 16, entitled 'Favourites from Oratorios,' will have critical and intelligent listeners. Joseph Parryngton and Gwladys Nash will be the vocalists, and the National Orchestra of Wales will play. The Oratorios from which items will be taken are *The Messiah*, *Elijah*, *The Creation*, and *The Light of Life*.

(Continued on page 681.)

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7.0
A Novel Road
Good Health

TUESDAY, DECEMBER 11
2LO LONDON & 5XX DAVENTRY
(56.4 MC. 830 KC.) (1502.5 MC. 102 KC.)

9.40
Leonard Henry
and
Some Others

- 10.15 a.m.** **The Daily Service**
10.30 (Dav.) **TIME SIGNAL, GREENWICH**
11.0 (Dav. only) **Gramophone Records**
12.0 **CONCERT IN THE STUDIO**
DAPHNE BUTTER (Soprano)
WALTER PAYNE (Baritone)
ALICE ELISON (Violoncello)
1.0-2.0 ALPHONSE DU CUIS and his ORCHESTRA
From the Hotel Cecil
2.30 **BROADCAST TO SCHOOLS**
Sir WALFORD DAVIES
(a) A Beginner's Concert
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course

- 3.25** **Musical Interlude**
3.35 **Music by E. M. STEPHAN** **Music by E. M. STEPHAN**
4.0 **LOUIS LEVY's ORCHESTRA**
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

- 4.15** **Principal of Birmingham University**
Mr. Cecil Rhodes **Relayed from Birmingham**

IN his last talk this afternoon, Principal Grant Robertson dealt with the life of the last of the great empire-builders. Cecil Rhodes has gone out of fashion now, to be replaced by various idealists. But Rhodes lives in history as a man who used the determination and brain to make a vast fortune; the vision to foresee and plan a united South Africa under the British flag, and a Cape to Cairo railway, the man who chose his own tomb in the solitary grandeur of the Matoppo Hills. But perhaps his truest claim to remembrance was his belief in the future of the Anglo-Saxon race, and the friendship of England and the United States.

- 4.30** **LOCAL NEWS FOR HOSTS**
(Continued)

- 5.15** **THE CHILDREN'S HOUR**
Some Zoo Surprises—divulged by LESLIE
PHYLLIS NASH will play selections from her own compositions for the Violin
'Eustace Adopts New Lines'—another Farmyard Adventure, written and told by C. E. HOOPER

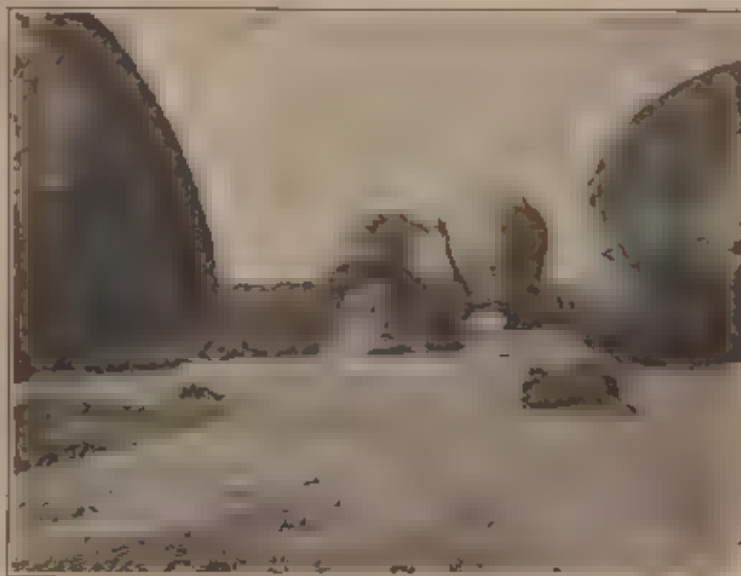
- 6.0** **MUSIC BY THE WEST** **Modern English Poetry**

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

- 6.30** **MUSIC BY THE WEST**
THE FOUNDATIONS OF MUSIC
Sung by GEORGE PARKER (Baritone)
Georg des Herfners—'I' (Harper's Song)
Gruppe aus dem Tartarus (Group from Tartarus)
Der Kreuzzug (The Way of the Cross)

THE first of these songs is a noble hymn of praise in which the pianoforte part has a splendid share, on the text, 'Great is Jehovah the Lord.' With changes of mood to tenderness, strength, and anon deep reverence, the song tells how all things in the world declare Jehovah's might.

HARPER'S SONG is the first of the Harper's Songs from Geoffrey Chaucer's 'The Canterbury Tales'. It is a song in which a robust, where the poet speaks of the empty eyes of the figures on which the song is set. An atmosphere of holy, a song which looks from the window to see the world, the song is set in a page of the



AN EMPIRE-BUILDER'S GRAVE.

There are few tombs in the world more impressive than that where Cecil Rhodes lies buried, amongst giant boulders, on the heights of the Matoppo Hills. Rhodes' picturesque career forms the subject of the last of Principal Grant Robertson's talks at 4.15 this afternoon.

- 7.0** **Dr. C. W. SALZBY** **'The Best of Everything'**

THE invigorating mixture of science and joy de vivre which Dr. Salzby dispenses is familiar to most listeners by now. In this evening's talk he will approach the centre problem of keeping fit by rather a novel route.

- 7.15** **Musical Interlude**

- 7.25** **Prof. M. N. de C. ANDRADA** **'Science in the Modern World—VI, Science and Power'**

IN the final talk of his series Professor Andrade discusses the problems of science and power. He asks how far the power of science can be used to the benefit of the world, and how far it is the duty of the world to look to the hope of finding new ways for the use of power, and the possible discovery of fresh sources of energy.

- 7.45** **A CONCERT**

Music by the West
Charles Parker (Baritone)
Tan Victor (Violoncello)

Reminiscences **Sullivan**

- 7.55** **HEOPHIL NASH**
Down her pale cheek in moonlight
Com a gentil ('Don Pasquale')
THESE arias are taken from two of the most successful of Donizetti's light-hearted operas. In the first aria, the hero who has drunk too much, which gives the opera its name, sees his beloved weeping at the thought of his departure. She has just learned that, in order to obtain the necessary money, he has enlisted as a soldier to obtain the necessary money. The second aria is from an opera of such boisterous fun as to be more rather than comedy. It is a serenade sung by the hero of the tale beneath his beloved's window. Although probably the best known number from the opera, it was not in the original score, but was added by Donizetti as an afterthought to make a specially bright moment in the last act.

Both arias have long been favourites with tenor singers and Caruso sang both roles with real pleasure in their melodious grace.

- 8.0** **Decency Only**
Mr. NORMAN WALKER. How to Begin Biology—VI. What becomes of the Starfish in the Body of the Living Plant?
Local, Relayed from London

- 8.2** **SENTER**
100 Song **Remedy Korocho**
Manet
Lebedev (Love's Joy)

- 8.15** **CHARLES STANER**
Piccola's Palacca (Piccola Solo)
Valentin
South (Blue Plate Solo)

- 8.25** **SENTER**
Li. Humberbach
The Bee's Wood
Mock Morris

- 8.42** **HEOPHIL NASH**
London Lea **Vaughan Williams**
Charming Chloe **German**
The Bubble Song **Martin Shaw**

- 8.50** **SENTER**
Pantasia, 'Pagliacci' **Leonard Henry**

- 9.0** **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 9.15** **Sir WALFORD DAVIES** **'Music and the Ordinary Listener'**

- 9.35** **Local Announcements; (Daventry only)**
Shipping Forecast

- 9.40** **Vaudeville**

FIRE and SCOT (In old-time Favourites)
LEONARD HENRY (Comedian)

LAZY LIPS

Syncopated Numbers away from the Piano

STUART and CAMERON (Xylophone Duets)

DICK TOWN (Comedian)

- JACK PAYNE and TAN D.B.C. DANCE ORCHESTRA**

- 10.30-12.0 DANCE MUSIC, THE PICCADILLY PLAYERS, directed by AL STARRA, and the PICCADILLY DANCE BAND, directed by MAURICE HARFORD, from the Piccadilly Hotel**

(Tuesday's Programmes continued on page 673.)

ATMOSPHERE!

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TUESDAY, DECEMBER 11

5GB DAVENTRY EXPERIMENTAL

(40.8 MC. 810 KC.)

TRANSMISSIONS FROM 1.00 PM TO 11.00 PM

8.0
'Life's
a
Dream'



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Fill Blood, Nerves, every Body Cell, with new Vital Force!
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2.10 The 'Varsity Rugby Match
A Running Commentary
by
Capt. H. B. T. Wakeham
Relayed from Twickenham

PAUL MOUTIER & RIVOLI THEATRE
From the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME
From Birmingham

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSILL

March from 'Cleopatra' Mascanella, arr. S. ...

THE story of Mascanella deals with a revolt in 1817. Mascanella is the daughter of a ... and she is the sister of ... The opera ends in tragedy for the chief character. Mascanella goes out of his mind and is ... the part was usually played by the chief dancer in the opera ballet, with gestures only. The opera is usually known abroad as *The Dumb Girl of Portici*.

The Overture, according to tradition, is made up of ... from the opera itself.

HUNGARIAN BLUES (Columbia)

Save Song ... Del Negro

When you come home ...

One morning, oh, so early ...

Second and Third Movements from Symphony, No. 1 ...

CHORUS ...

And ...

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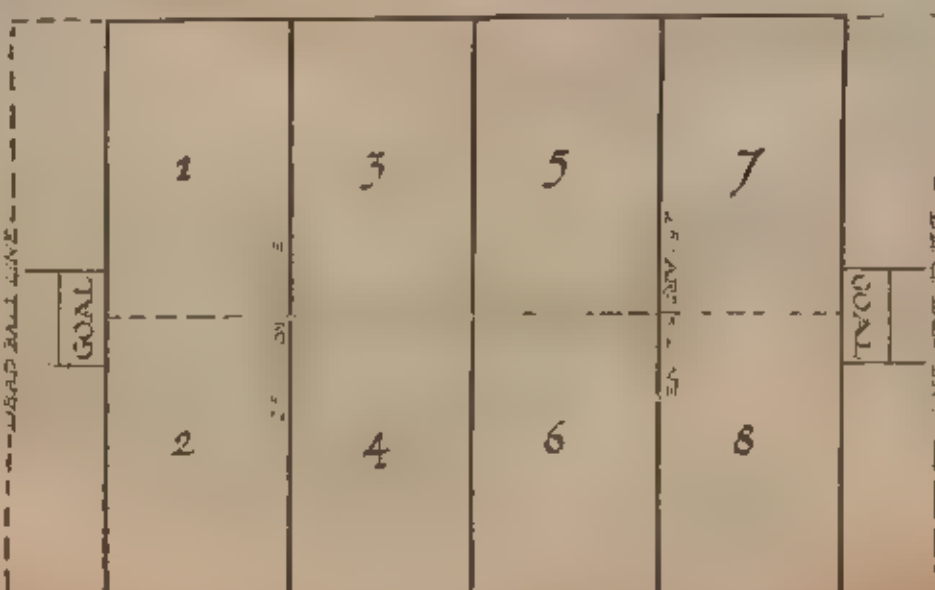
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THE CHALLENGE ...



FOLLOW THE 'VARSITY MATCH' ON THIS PLAN THIS AFTERNOON.

Tuesday's Programmes continued (December 11)

SWA	CARDIFF	6BM BOURNEMOUTH.
2.30 London Programme relayed from Daventry		12.0-1.0 London Programme relayed from Daventry
4.0 A Symphony Concert Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES (Cardiffia Genedlaethol Cymru)		2.30 London Programme relayed from Daventry
Overture, No. 1 Symphony No. 2, in A Minor, Op. 55	Joseph Sainsbury	4.15 S.B. from London
5.0 DOROTHY EDWARDS The Pen Mightier than the Sword—Light Shadows in an Antique Land		7.0 Mr W.C. HARRIS: "Charles Dickens' Birthplace" Portsmouth Feb. 7, 1942
6.15 THE CHILDREN'S HOUR		7.15-12.0 S.B. from London (9.35 Local Announcements)
6.0 London Programme relayed from Daventry		SPY PLYMOUTH.
6.15 S.B. from London		12.0-1.0 London Programme relayed from Daventry
7.0 S.B. from Swansea		2.30 London Programme relayed from Daventry
7.25 S.B. from London		
7.45 Tally Ho! 'And bear in our dreams the sweet music all the day long' Go—Hark! (Charles Kingsley) THE STATION IN THE CITY A Hunt Up Swan Topless GREEN The Hunter's Farewell Hope the Horn-blower T. J. ASCHEN and THE SINGERS John Peel orchestra 'Royal Hunt' and 'Storm' (The Trojaner) Bertha A Reading from 'THE CRIME OF THE BRIGADIER' (An Exploit of the Brigadier Gerard) By A. CONAN DOYLE TOPLESS GREEN Tally Ho! MALE VOICE CHORUS The Hunter's Farewell 9.0-12.0 S.B. from London (9.35 Local Announcements)		A-HUNTING WE WILL GO A hunting programme will be broadcast from Cardiff this evening at 7.45. THE CHILDREN'S HOUR: Three-quarters of an hour: What you will need tonight!
SSX SWANSEA.	MANCHESTER.	
2.30 London Programme relayed from Daventry	12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH A Gramophone Lecture Recital By MONTE BARRETT	
5.15 S.B. from London	1.0 Gramophone Records	
6.0 London Programme relayed from Daventry	1.15-2.0 The Tuesday Midday Society's Concert Relayed from the Houldsworth Hall A CHAMBER CONCERT by THE BRODSKY STRING QUARTET	
6.15 S.B. from London	2.30 London Programme relayed from Daventry	
7.0 A WELSH INTERLUDE 'Pŵllan Dydd Yn Nghytir' (Current Topics in Wales) A Review in Welsh by E. ERNEST HUGHES and MUSIC	4.0 THE NORTHERN WIRELESS ORCHESTRA Suite, 'Children's Games'	
7.25 S.B. from London		
9.35 Musical Interlude relayed from London		
9.40-12.0 S.B. from London		



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 1900 年 11 月 2 日 星期三
 1900 年 11 月 3 日 星期四

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Tuesday's Programmes continued (December 11)

(Manchester Programmes continued from page 673.)

6.15 London Programme relayed from Daventry
4.30 BY NORTHERN WIRELESS ORCHESTRA
 Overture, 'Fra Diavolo'...
 Suite, 'Moths and Butterflies'...
 Selection, 'A Winter Dream'...

6.15 THE CHILDREN'S HOUR
 LIVED AMONG THE LITTLE PEOPLE
 THE NORTHERN WIRELESS ORCHESTRA will play
 'The Nut-cracker Suite' by Tchaikovsky
 FRANK A. LOWE will talk on 'Wild Life in Winter'
 BETTY WHEATLEY will sing Fairy Songs

6.40 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Mr. T. A. COWARD: 'Birds in December'
7.15 S.B. from London
7.45 Music and Drama

THE NORTHERN WIRELESS
 Selection, 'The Con-
 quistadors' (By Request)
 Suite, 'A Winter Dream'...

'In an Art Gallery'
 A STORY BY BLAIR
 (By Request)

THE NORTHERN WIRELESS
 H. R. WILLIAMS
 The Woman on the Bench
 LECTURE MATERIAL
 The Strong minded Woman

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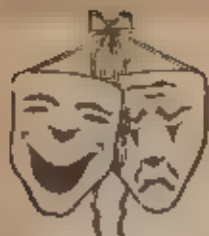
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ORCHESTRA
 Selection, 'San Toy'...
5.45-12.0 S.B. from London (9.35 Local An-
 nouncements)

Other Stations.

5NO	NEWCASTLE	5. M.
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The Fourth of the Great Plays Series.

'LIFE'S A DREAM'

An Appreciation of the Play, by Gordon Beccles.



The fourth of the 1928-29 Series of Great Plays, *Life's A Dream*, by Calderon, will be broadcast on Tuesday 5GB and Wednesday (and other Stations). Calderon's play represents Spanish Drama in the Series, which opened with *King Lear* (Britain), *The Betrothal* (Belgium), and *The Pretenders* (Scandinavia).

PEDRO CALDERON DE LA BARCA—like many well-bred Spaniards of the seventeenth century—mixed fighting and dreaming, and at various periods of his life was both a priest in a lonely convent and a soldier in Philip the Fourth's army in Flanders.

Such contrasting modes of existence found a reflection in the dramatic work of the author of *Life's A Dream*—translated for us as *Life's a Dream*. Calderon, a master of popular stagecraft, was also master of a most delicate vein of phantasy: a Jekyll and Hyde character, such as a modern playwright, who combined the essentials of Edgar Wallace and James Barrie, might be judged.

Life's a Dream is particularly interesting in the sense that no play in my recollection so clearly indicates the style, merits and tendencies of its author as this ingenious improvisation on a theme quite as old as humanity itself: this tale of a man who discovered for himself that 'all life is a dream, and dreams themselves are—but dreams.'

One side of Calderon's art is indicated by an apparently simple stage direction in the third act. It runs thus: 'Enter Rosaura with cloak, sword and dagger.' And how pregnant are those seven words with the atmosphere of the great dramatist! For Calderon takes his place in the company of writers as the 'cloak and sword' playwright. A wealth of romance is always conveyed to me by that phrase. What, for instance, was a lady, Rosaura, doing with a sword and a cloak? Was she disguised as a man? And what of the dagger—weapon of exquisite vengeance?

That is one side of Calderon, who could, when in the spirit, kill off characters with all the hearty dispatch of the William Shakespeare with whom he shared so many stolen—or borrowed—plots.

But, on the other hand, listen to the beautiful soliloquy of Sigismund, one of the loveliest speeches in all drama—even when robbed of its lawful cloak of colourful Spanish phrasing.

Calderon, at such moments, stands revealed as a dreamer and poet, writing with a complete forgetfulness of the swift-moving action which he imposes upon himself in the construction of his plays—and especially in *Life's a Dream*.

The curtain rises on the latter drama upon a rugged height in Poland—much favoured by contemporary dramatists as a convenient sort of Ruritania. Rosaura, the heroine of the drama, appears dressed as a man, followed by the low comedian, one Claron, her servant.

Behind a grill they discover Sigismund, a fellow, who knows so little of the world that 'ever since I was born—I have been called a birth—I have been aware only of this wilderness.'

Of course I need hardly say that it is necessary that in plays such as this a pre-knowledge of the intricacies of the plot are essential to any sort of appreciation.

And the sub-plot alone of *Life's a Dream*



Pedro Calderon de la Barca

from the moment it opens in this striking fashion to its last melodramatic moment, is more extravagant and obscure to an ordinary playgoer than that of any seven-character play ever written.

The sub-plot, indeed, intrudes to the extent of obscuring the real theme of the drama: but it is almost too closely interwoven to be separated.

Thus it should be known that Rosaura, a lady of Muscovy, has journeyed to Poland in search of her runaway lover, Prince Astolfo. She happens, however to come upon the imprisoned Sigismund, a true Prince of Poland, who has been condemned to life imprisonment by the King Basilio for having, unwittingly, killed his mother at child-birth.

She is arrested, for trespassing, by Sigismund's keeper, the noble Clotaldo, who—by coincidence—happens to be her forgotten father, and the man who betrayed her mother.

In the end Rosaura wins her Astolfo, and becomes reconciled to her father's ear by the King.

Rosaura sips in every other scene, the comic Claron is always getting into trouble, and the conscientious Clotaldo is full of misgivings. But they provide the padding to the story, which is really concerned with the King Basilio's sudden decision to give his imprisoned son a chance to reign.

'I have devised a remedy such as may occasion some surprise,' says the King. 'Tomorrow Sigismund, without knowing that he is my son and your king, shall be set upon my throne, in my place—and, in a word, in my office and authority. He shall command and you shall do him homage.'

Now the chief objector to the scheme happens to be the errant Prince Astolfo, who has run away from his Rosaura in order to marry a certain Princess Estrella and become the sovereign of Poland.

But before he can raise any valid objection to such a test, Clotaldo has drugged the poor Sigismund, brought him to the Palace, dressed him in regal attire, and brought him into the limelight amidst music and ceremony.

Suppose he learns he is my son today and tomorrow sees himself reduced once more to a state of misery,' remarks the King. 'For if he is not a tyrant, back he goes to prison. But I leave him a loophole: he can be told he saw it all in a dream.'

There follows a gorgeous scene of action, buffoonery, and philosophical disturbance.

Sigismund plays the deuce with the Court. He insults the King, chucks a servant out of the window 'for annoying him,' nearly kills the noble Clotaldo, his guardian, falls in love with Rosaura—and is finally re-drugged and sent back to his chains and rags.

The scene that follows is one of gracefully-drawn beauty and poignancy.

'To my thinking,' says the bewildered Sigismund upon waking, 'I am still asleep. And I am not far wrong. For if all that I saw in my dreams was so palpable, so real, what I see now must be unreal. No wonder I am tired. For, while I'm asleep I know that I dream while I'm awake.'

After a conversation with Clotaldo, who in his dream period he had desired to kill, Sigismund breaks into his great soliloquy:

We dream again. For we shall dream again
We are in a world so singular, that living
Is only dreaming, and experience
Teaches that men who dream what they are
Until they wake.

The King dreams he is King—
And sees in his dream, ordering—
Disposing, governing, while even the praise
He wins—is borrowed, written in the wind,
And changed by death to ashes.—Tragedy.

(Continued on page 579).

7.25 How to be a Good Sales Manager

10.15 a.m. The Daily Service

10.30 (Continued from 10.15) THE SIGNAL, GREENWICH
WATERLOO BRIDGE

11.0 (Daventry only) Gramophone Records
Symphony No. 5, in E. Brahms

12.0 A BALLAD CONCERT
BEN MORRIS (Tenor), HARRY PHILL (Corgan)

Gramophone Records

1.0-2.0 FRASCATI'S ORCHESTRA directed by
FRANCIS HAYES

From the Restaurant Frascati

2.30 BROADCAST TO SCHOOLS
Mrs. C. VON WASS 'Nature Study for
Town and Country Schools—XI, The
Christmas Tree'

2.55 Musical Interlude

3.0 Unveiling of the Memorial
to Merchant Seamen

THE UNVEILING CEREMONY TO 'TROOP OF
THE AIR'
FLEETS WHO HAVE NO GRAVE BUT
THE SEA

Read from Tower B.

This is one of the Memorials erected
by the Imperial War Graves Registration
Commission
The names of the men who
were killed in the air are
inscribed on the tower. The
names of the ships which
were sunk are also inscribed
on the tower.

CEREMONIAL

of the Memorial

Dedication and Unveiling

The Rt. Honourable the Most Reverend
Archbishop of Canterbury

Lord Archbishop of Canterbury

Hymns

One Minute Silence

Laying of Wreaths

God Save the King

3.29 a.p.m. Musical Interlude

3.30 J. C. STUART and Miss MARY
STUART 'The Foundations of
English Poetry'

3.45 Miss GRACE BADOW: 'Waylating in
Older VI Hq. w. w. w.'

4.0 A Light Classical Concert

URSULA PERKINS (Violin)

HILDEGARD ARNOLD (Violoncello)

DAVID PRITCHARD (Piano)

4.45 ORGAN RECITAL by EDWARD O'BRYEN
From Madras Tussaud's Cinema

5.15 THE CHILDREN'S HOUR

'How Santa Claus came to Simpson's
Bar'

(Dial Harle)—arranged as a Dialogue
Story with Incidental Music by
THE GRESHAM PARKINGTON QUINTET

5.0 A Recital of Gramophone Records

THE WEEK'S WORK IN THE GARDEN, by
the Royal Horticultural Society

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

6.40 THE FOUNDATIONS OF MUSIC

SCHUBERT—Miscellaneous Song—
Song by GORDON PARKER (Baritone)

Frederick Versinken (Singing gladly)

Flower-voice (Fahertian's Song)

Am. Muse (By the river)

Grünerling (Old man's song)

WEDNESDAY, DEC. 12 2LO LONDON & 5XX DAVENTRY (20.4 M. 220 KC.) (1.262.5 M. 102 KC.)

FREIWILLIGES VERSINKEN. The poem by
Schubert which Schubert has set here, tells
of a happiness in sinking beneath the
waves of the sea.

FIN HANDELISE is a happy heart song
telling of how the fishermen untimely his
craft in the morning, singing as he sets about his
daily task. He tells of the sun laughing over
the waves that reflect it.



8.0 'LIFE'S A DREAM'

By

PEDRO CALDERON DE LA HARRA

Translated for the English Stage

by

FRANK BIRCH and J. B. TREMP

Characters

in the order of their appearance

Romance, a Lady of Muscovy MARY O'FARRELL
Clarion, her servant ERIC COWLEY
Sigmund, Prince of Poland BRUCE BELFRAGE
Ciotaldo, his keeper FRANK BIRCH
Astolfo, Prince of Muscovy ABRAHAM SOPAEN
Sigmund, Prince of Poland WINIFRED LEARY
Romance, King of Poland V. C. CLINTON BADOULEY
1st Servant CHARLES HICKMAN
2nd Servant CHARLES PACK
1st Soldier ERNEST HAINES
2nd Soldier IVAN MINTZIES
Narrator IERONE G. DUBOIS

The Scene—Poland

The Royal Palace, a Fortress in the Mountains,
and the Open Country

Incidental Music arranged from Airs of Alessandro Scarlatti
by J. B. TREMP, and played by
THE PARKINGTON QUINTET

10.20 Old Favourites in a Ballad Concert

DITHYRAMB. This is a merry song to
a poem of Schiller's, on the text that the
old classical gods are never seen alone.
and Amor lives together with wine and cup and
laughter and joy

The music is in a fiery, swelling 5-8, and the
same melody, fresh and buoyant

GESENER AND. The poem here
tells how age has whitened the
sage's head though his heart is
warm and glad. There are four bars
of energetic prelude, and then the song
goes very simply and melodiously for-
ward

7.0 LORD RUSSELL: The Prom and the
League

7.15 Musical Interlude

7.25 Mr. C. C. KNIGHTS: 'Salesmanship
—IV, Sales Organization and Control'

IDEAL organization and control of
sales is almost more important than
the ideal selling personality. In this
talk of his series Mr. Knights goes into
various marketing and merchandising
methods. He discusses the duties of a
sales manager, and goes on further to
consider market research, and various
legal aspects of sales.

7.45 THE GRESHAM PARKINGTON QUINTET
Overture

8.0 'Life's a Dream'

(See centre column, also special article on
page 878.)

10.0 WEATHER FORECAST, SECOND
CHIEF NEWS BULLETIN, Local An-
nouncements (See page 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)

10.20 A Ballad Concert

OLIVE GROVES (Soprano)

TOM KINZIBURGH (Bass)

LIVIO MANNUCI (Tenor)

TOM KINZIBURGH

Quaff, quaff with me the Purple Wine

Down among the dead Men

10.28 OLIVE GROVES

I heard you singing

Japanese Lullaby

Who Holo in the court

10.35 LIVIO MANNUCI

Aria Porpora, arr. Conti

Les Cherubins Camporin, arr. Salmon

10.45 TOM KINZIBURGH

When I think of the Happy Days

If ever I meet the Sergeant

10.52 OLIVE GROVES

The Little Shepherdess

The Old Sweet Song

11.0-12.0 DANCE MUSIC: JACK
PAYNE and the B.B.C. DANCE OR-
CHESTRA

WEDNESDAY, DEC. 12

5GB DAVINTRY EXPERIMENTAL

(401.5 M, 6.0 MC.)
 THE LONDON STUDIO EXCEPT WHEN OTHERWISE STATED.

7.45
Listen to
Cicely
Courtneidge



Stephenson's Floor Polish

can be used with equal success for polishing stained floors, parquet, painted or varnished woodwork or lino.

It cleans and waterproofs Brown Boots. It is splendid for MOTOR-CAR Bodies. For every use Stephenson's goes a long way and lasts a long time.

3/4, 1/2, 1/4, 1/8 and 1/16.

Sole Manufacturers:
STEPHENSON BROTHERS, Ltd.,
 Bradford.



I Taught Her Syncopation NOW SHE'S POPULAR

She would already play a little—most girls can. I wanted her to play to be different. I taught her syncopation. I taught her this modern through the piano. Now she's popular. I'm in the suburbs. My method is simple, rapid and last.

Now mark it. If you cannot play at to-day. You've got to learn from the man whose work you know. Billy Mayerl. School, Studio 9, 29, Oxford St., London, W.1.

Billy Mayerl
 School, Studio 9,
 29, Oxford St., London, W.1.

3.0 An Orchestral Programme

Conducted by FRANK CAMPBELL
 HARRY HAYES: Lullaby
 CHALMERS WHITMORE: Piano
 The Road to the Isles
 The Road to the Isles

3.15 ORCHESTRA
 Symphony in G (The 'Oxford') Haydn
 Adagio and Allegro
 Adagio and Allegro

3.43 CHALMERS WHITMORE
 Rhapsody in A flat Chopin
 CHALMERS WHITMORE
 The Language of the Flowers
 The Language of the Flowers
 The Language of the Flowers

4.10 CHALMERS WHITMORE
 Waltz in E major Chopin
 Waltz in E major Chopin
 Waltz in E major Chopin

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

5.30 THE LONDON STUDIO
 The London Studio
 The London Studio

5.15 THE LONDON STUDIO
 The London Studio
 The London Studio

6.30 Light Music
 Light Music
 Light Music

6.50 ORCHESTRA
 Selection of 'The Open Road' ...
 Selection of 'The Open Road' ...

7.20 ORCHESTRA
 Selection of 'The Open Road' ...
 Selection of 'The Open Road' ...

7.45 CHALMERS WHITMORE
 Selection of 'The Open Road' ...
 Selection of 'The Open Road' ...

8.0 A MILITARY BAND CONCERT

Conducted by B. WALTON O'DONKILL
 Overture, 'The Merry Widow'
 Overture, 'The Merry Widow'

8.12 RONALD CHIVERS
 My Heart is in the Hand
 My Heart is in the Hand

8.20 BAND
 Ballet Divertissement
 Ballet Divertissement

8.32 ALICE LILLEY
 Down the Garden Path
 Down the Garden Path

8.40 BAND
 Selection, 'Buddigore'
 Selection, 'Buddigore'

8.52 RONALD CHIVERS
 I wish I was a Soldier
 I wish I was a Soldier

9.0 BAND
 Three Dances and Norman March from 'Rolf'
 Three Dances and Norman March from 'Rolf'

9.14 ALICE LILLEY
 The Old Sweet Song
 The Old Sweet Song

9.22 BAND
 Czardas, 'Zsambaki'
 Czardas, 'Zsambaki'

9.30 WEATHER FORECAST SECOND GENERAL NEWS JOURNAL

9.45 'The Heart of a Clown'
 By CONSTANCE ...
 By CONSTANCE ...

The outskirts of a village far with its gaily-colored caravans, pitched at the edge of a wood. Along the path through the trees appears Clown, carrying a waltz.

Incidents: Music by THE MIDLAND PIANOFORTE

10.15 DANCE MUSIC: MARGA B. WINTER'S DANCE BAND, from the Hotel

11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

Wednesdays Programmes continued on page 660.

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

Programmes for Wednesday.

80 London Programme relayed . Duxton

615 *S. B.* from London

£ 30 Royal Horticultural Society's Bulletin

640 S.B. from London (10.15 Local Annou
ment)

10.20-11.0 How to Dance

The Lancers
The Barn Dance
The Polka
The Quadrilles

MAJ. GEN. OF CEREMONIES—THOMAS DODD

The Mercury	Lancaster	Johnson
Mo. G. & N. Daily	Patton	Tilley
Ex. & C. D.		Boyle
Ex. & M. Journal	Wheat	St. Louis

The idea of this programme is to tempt the present generation to join in some of the dances which were popular about twenty years ago. These dances are well worthy of revival, and the festival gatherings at this season of the year seem to offer a particularly suitable opportunity.

Other Stations.

5NO NEWCASTLE. 712.5 M
1960 10.

2.16	—London Programme relayed from Davenport.	3.45
Jan 1971		4.15
10.15	—	5.15
Children's Hour	4.5	6.45
11.45	—	7.15
12.15	—	8.15
12.45	—	9.15
1.15	—	10.15
1.45	—	11.15
2.15	—	12.15
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8.45	—	1.15
9.15	—	2.15
9.45	—	3.15
10.15	—	4.15
10.45	—	5.15
11.15	—	6.15
11.45	—	7.15
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8.45	—	1.15
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12.15	—	8.15
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7.15	—	10.15
7.45	—	11.15
8.15	—	12.15
8.45		

SSC GLASGOW 0548

3.0	Bandstand to School.	Reading Test.	Mr. George
Interpret	"Minister and	At 1.30 - Musical	Inter
Inter	3.30 - Luncheon		
3.45	Orchestra (un-		
	derstand) (W.)		
		Use of 244 clannock	A spirit
		dra Ballet Music	Naturel
		Over the Moon (Jullia)	
	Here say Lots MacLenn	O dry those tears (Ed Hagan)	
	A Birthday (P. Power)	Orchestra	Value Time (Hedley)
		(Montenewski)	4.45 - Drama
	4.15	5.0	5.15
		5.15	5.45
6.30		10.15	10.30 10
		Clapham and Da	
	outby More Music and Humour.	Clapham and	
	Another Spot of Ballet.	The Station Orchestra	

2RD ABERDEEN. 500 M. 500 M.

2.0 A.M. from Glasgow. 4.30 London Programme re
 5.0
 A Summer Night (A
 (Hullman) Fulton Road
 5.15
 8.15
 10.30 1.0
 1.30 1.0
 1.30 1.0

2BF BELFAST 270 1 38
041 2 07

[illegible]

Joseph Spring (Hollweg), Jureur de Ville, (Chapman d'Am-
wick) Préféré à E. Major (Wabun).

For South Wales Listeners.

ted from page 0001.

1. Horses and their Difficulties.

It will tell of the liberties besetting the writer of fiction in collecting raw material. Everybody hastens to provide it for one ready manufacture, she declares, or else they take one to the dust-places imag- ing under the impression that they are providing local colour.* Local colour is probably the very last thing that would interest Miss Edwards. She does not give names of countries, real or fictitious, in her stories. She is more inter- ested in climatic conditions than in geographical boundaries for a fall of snow or a withdrawing of the sun may have incalculable effects on a man's destiny, and it is of such events and not of the rise and fall of kingdoms and Governments that her

Ghost Stories.

SOUTH WALES is known as the Land of Castles, and where there are castles there are ghosts. At St. Donat's Castle, near Bridgend, there is a tradition that a lady, met a terrible death in or near the castle, and ever since, her specter, clothed in flowing white garments, is said to haunt the locality, earning for it the name of 'The White Lady of St. Donat's.' Miss Eaylt Newbery gives a talk entitled 'More Ghost Stories' on Saturday evening, December 22, and the homes in which these stories will be heard to the best effect will be the lonely cottages with oil lamps. This form of illumination is excellent for producing moving shadows, and it is to be found in the homes of many of the most faithful Catholics.

'Little England Beyond Wales.'

THE history of a country looked at from without is often summed up by a single word of its fortune in war, and the measures passed by its successive Governments. A more illuminating method is to study the country from within, and to find a key to its history in the fortunes of a few families. This is the method of Mr. W. H. Jones who a short time ago gave a course of talks on the Vale of Glamorgan, using as his material the legends and romances of the old Glamorgan families. On Monday, December 17 he will tell of Pembrokeshire, known as 'Little Britain' and Wales, a county where Welsh is not spoken. He will tell why this is so, and reveal the past one of centuries, also telling of the romances of the old families. Mr. Jones is a native of Swansea, and for thirty years occupied editorial chairs in Daily St. Edward's, Peter and Norwich. He now directs the activities of the Royal Institution, and is a member of the Society of Swansea and the League of Gower.

PLATE 1

THE programme on Monday, December 17, includes a comedy of the Yinkan entitled *A Point of Etiquette*, which deals with the difficulties and perplexities of two gold miners. It is also *The Eighth Wonder*, a sketch by Don Tithers; *Elvis Leaves* (supremo) and *John Burke* (baritone) appropriate numbers from *Joe, The Duke of New York*, and other music comedies.

On Thursday, 14th under 30, another play will be given, *The Lone Wolf*, by W. Riley. It takes place in the cottage of a poor old man, a lonely moor, and a little child is a candle so that a stranger may find his way if he is led to him. A stranger does come, and although he is a fugitive from justice, the mission of the child's act has a lasting meaning for him.

(Continued on page 691)

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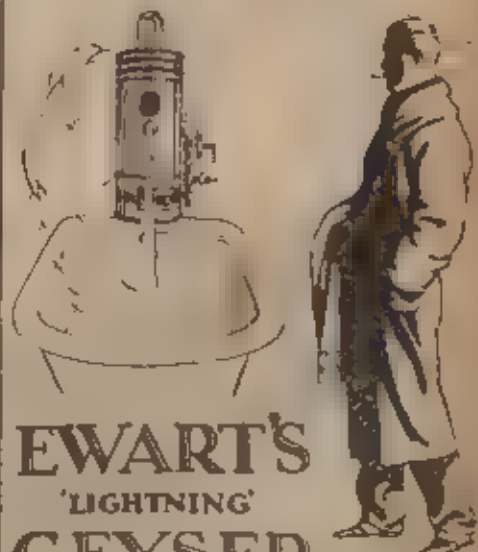
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THURSDAY, DECEMBER 13

2LO LONDON & 5XX DAVENTRY

(201.4 M. 530 KC.)

(1 682.3 M. 182 KC.)

7.45

Harry Weldon

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

10.30 (Daventry only) **TIME SIGNAL, GREENWICH**
W. A. L. 10.30

11.0 (Daventry only) **Gramophone Records**
Quartet in K Flat *Schumann*

12.0 **A CONCERT IN THE STUDIO**
MAI RACHMAN (Contralto)
Soprano Soloists (Miss Barone)
ELSIE A. WOOD and VERA TOWERS (Duet for Two Pianofortes)

1.0-2.0 **The Week's Rental of Gramophone Records** arranged by Mr. CHRISTOPHER STONE

2.30 **Broadcast to Schools:**
Mr A. LLOYD JAMES 'Speech and Language'

2.50 **Musical Interlude**

3.0 **Evensong**
From Westminster Abbey

3.45 **A Woman's Day—VI Mrs. RACHMAN, J.P.**
A Woman Magistrate's Day

ONE of the chief departments of public life to be affected by the female revolution is the magistrates bench. Mrs. Rachman has had a long and varied experience of the bench. She has been a Poor Law Magistrate, a Factory Inspector and is now a member of the Standing Joint Committee of Women's Industrial Organisations.

4.0 **A Studio Concert**
ELLIS BURNFORD (Soprano)
CONELLA WINDRATT'S OCTET

5.15 **THE CHILDREN'S HOUR:**
'THROUGH THE LOOKING-GLASS'
(Lewis Carroll)

—wherein we relate some of Alice's Adventures with songs set to music by LESLIE WOODGATE and sung by THE WIRELESS SINGERS under the direction of STANFORD ROBINSON. There will also be the story of 'The Mirror' (Stephen South read)

6.0 **Wireless League Quarterly Bulletin**

6.15 **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**
Soprano: Mrs. ANDREW BROWN
Sung by GEORGE PARKER (Baritone)
Continued on page 3



CICELY COURTNEIDGE,

the famous revue star, follows her husband, Jack Hulbert, as the 'on tour' artist this week. Tonight she takes part in London's Vaudeville bill; on Tuesday she broadcasts from Aberdeen, and yesterday she was heard from 5GB. Tomorrow, Glasgow, Manchester, and Cardiff. Listeners will hear her, and she will wind up the week by broadcasting from Newcastle on Saturday night.

7.45 **Vaudeville**

CICELY COURTNEIDGE

the famous Revue Star

from

'Clowns in Clover'

FLORENCE OGDHAM

HARRY HEMSLEY

HARRIE OLIVER

(with EDWARD COOPER and some Friends)

HARRY WELDON

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

A VARIETY ITEM

from

THE LONDON PALLADIUM

Der König in Thule (The King in Thule)
Das Grab (The Grave)
Der Apenjäger (The Huntsman in the Alps)
An Schwager Kraut (To Brother Time)

7.0 **Mrs. M. A. HASLITA: 'New Novels'**

7.15 **Musical Interlude**

7.25 **Mr G. D. H. COLE: 'Modern Britain in the Making—VI, Manchester Triumphant'**

In the final talk of his series Mr Cole describes the rise of the Manchester School in the second half of the time of Coates and Bright. He describes the movement culminating in the Parliamentary Reform Bill of 1832, and the respective roles of Tories, Whigs, Radicals, and the Chartists. Lastly he describes the Manchester triumph in the Repeal of the Corn Laws and the general conditions prevalent in England about 1860.

7.45 **Vaudeville**

(See centre column)

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

9.15 **Mr VERNON BARTLETT: 'The Way of the World'**

9.30 **Local Announcements. (Daventry only)**
Shipping Forecast

9.35 **A MILITARY BAND CONCERT**

PERCY WHITEHEAD (Horn)

THE WIRELESS MILITARY BAND

Conducted by B. WATSON O'DONKILL

Overture, 'Der Freischütz' (The Marksmen)

9.45 **PERCY WHITEHEAD**

And Maria Zart 17th Century Lullaby
O Jesu in Süss H. Reimann
The Munster Carol (Sussex) arr. L. Gray

9.52 **BAND**

Ballad Music, 'Ravenna' Coleridge-Taylor
The Wagon; The Marriage Feast, Bird Songs
and Conjuror's Dance; Departure and Reception

10.15 **PERCY WHITEHEAD**

The Monkey's Carol Stanford
As Joseph was a-walking The Man
I saw three ships The Man

10.22 **BAND**

Three Dances, 'The Bavarian Highlanders' Nipper

10.35-12.0 **DANCE MUSIC** FRED ELIZALOW
and his SAVON HOTEL MUSIC, from the Savoy Hotel

GOING OVER TO THE

LONDON PALLADIUM TO-NIGHT



Keep her
fit on this
matured honey

SHE'S never still, always
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Absolutely full of energy!!!
Start her to-day with a spoon-
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LAND HONEY. It will keep up
that supply of energy. It is a
body-builder.
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food. ~~It is~~ ~~the~~ ~~most~~ ~~valuable~~
Too much manufactured sugar
will spoil her teeth and upset
her digestion. Honey will satisfy
her natural craving for sweet
foods. Let her take it with her
porridge.

Be sure you give her
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'Imperial Bee'
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In 7's, 1's and 2 1/2's Glass jars with patent
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[illegible]

Conducted by Sir DAN GODFREY

Overture, 'The Marriage of Figaro' Mozart

Violoncello (Violoncello)

Allegro; Adagio ma non troppo; Finale, allegro moderato

No. 9, in D Minor [imitating the Chorus]

in poco tempo: Adagio, Adagio

[illegible]

6.16 TIME SIGNAL, GOLDENWIDE, WEATHER FORD
CAST FIRST GENERAL NEWS BULLETIN

Led by Joseph Lewis
 Received from Lewis's Store

THIS evening's programme of exercises by singing from one of Birmingham's largest States is the result of an interesting experiment initiated by Mr. Joseph Lewis among the staff of Missera Lewis, who have taken to community singing as eagerly as to other forms of recreation.

THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HASTY
A.B. from Manchester

Overture, "The Mastersingers" Wagner
Variations, L. Cherubini, Scherzo, and Finale

First time in Manchester
Triple Concerto in G, Op. 56 Beethoven
R. J. FOSTER (Pianoforte); ALFRED HARRIS
(Violin); J. C. HARRIS (Violoncello)

B 45 app. Hallé Concert
(Continued)[illegible]

Comic Opera

10-2 WEATHER & FORECAST, SEVERE GENERAL
NEWS BULLETIN

S. ————: From the Comic Opera by I. Secor
(From *Intimations*.)

ΟΛΥΚ ΓΚΟΥΛΕΣ ΣΟΡΕΤΗΝΟΙ

Г М ПССК 71 (Т. 100)

Is $\pi_1(\mathbb{R}^n) \cong \pi_1(\mathbb{R}^m)$ for $n \neq m$? (Hint: rotate)

THE BIRMINGHAM ST. JOURNAL, MONDAY AND OCEANIC
COLUMBIA, JOSEPH LEWIS

By R. M. Freeman



Nov. 16.—This day was 41 y^r died g^od Uncle
Perrinax Pepps, of a tripe pneumonia, he having
3 lungs, the onele man that ever had, though
otherwise a very good worthy man; and Sir W^m
Jenner, that was Queen Victoria's chief physician,
with a most notable disempower of limb's take
n the Lancet, to the great joy and pride of all the
family. God rest him!

Listening in this night, my wife and I, the notown comes to me of a Listening-in-Club, to form it among our friends in the following manner: viz.—the members to meet once in every se'night at each other's houses by rotation, for the hearing of particular items of musique on the wireless and afterwards to debate of them. Which shall, methinks, make both for good edification and diversion also, is moreover the least expensfull way possible of entertaining friends, if (as out of a considersation to our poorer neighbours I believe we may, we limit refreshments to cakes and coffee, or at worst some chepe kind of cupp, whether white or red.

So break it to my wife, who did for once
favour what I proposed, yet even in favouring
it must have her wiles at me, by thanking
Heaven 'twill keep me within an ought of the
at any rate. Which methought a mean kind of
thing to say, but held my peace, having ever found
this the best answer to my wife's wiles

Anon fell to listing names, whom we shall bid, and to resolve we will begin with *item* M. Black, the Rector, *item* to balance him Widow Frigg, *item* Jumble, squallinger, Snagby Dr Jelkington, with them theyr ladies; bidding them all hither come Friday evening at 9 of the clock, and to break the matter of the Listening-in-Clubb to them, wherein if they consent, shall proceed accordingly. So, having helped my wife write the invitations, to bed, but not to sleep, by my wife's naughty snornings, and wight from my heart the wretch had a button to her, so as I could twiddle it and turn her off, like the worst.

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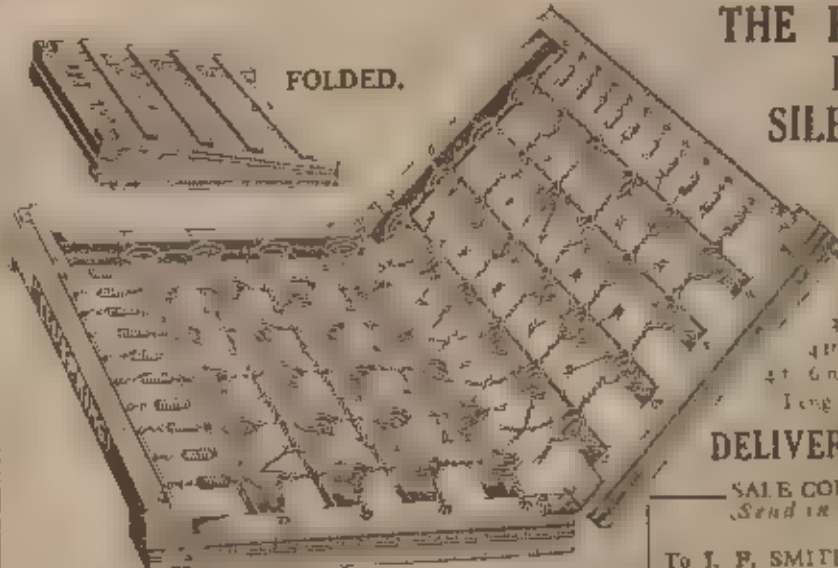
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The Fifth Concert of the Season of B.B.C. Symphony Concerts.

A WAGNER-BEETHOVEN CONCERT

Conducted by

FRANZ VON HOESSLIN.

Relayed to All Stations (except 5GB) from the Queen's Hall.

Notes on the Programme.

A PROGRAMME largely made up of Wagner's music has a special interest when it is conducted by Franz Von Hoesslin, Conductor of the Festspiel at Bayreuth. The great Wagner's own traditions are still upheld there; on the stage and in the orchestra, his ideals govern everything.

The programme is interesting in itself, it illustrates four stages in Wagner's progress from the formal, artificial opera of his youth to the realization of his dreams of a 'music drama' in which each of the two arts should have an equal share. *Tannhauser*, with the Overture to which the programme opens, was completed in 1842, when Wagner was twenty-nine. In it already, as even in *The Flying Dutchman* before it, he begins to find his way towards the use of leading motives—themes which stand for an idea or a character—but the work is still opera in the sense that it consists of separate numbers—arias and ensembles. The Overture is made up of two conflicting influences—religion, set forth in the Pilgrims' Chorus at the beginning and at the end, where it triumphs over worldly desires. The middle of the Overture tells of Venus' enchantments, and *Tannhauser's* ecstatic song in the forest.

The *Siegfried Idyll* was composed when the third of the four big music dramas in the *Nibelung's Ring* was nearly completed. Wagner and his good lady were living at Tribschen, near Lucerne, and there, in 1869, their son Siegfried was born and named after the drama on which Wagner was at work. The little piece, built on themes from *Siegfried*, along with one other—a German Cradle Song is very happily blended with them—was written first for private performance, and was played outside the villa on Christmas Day, 1870, by a select band of Wagner's disciples and helpers, as a serenade to Frau Wagner and the child Hans Richter, the conductor, took part in it, and Wagner himself directed the performance.

Parsifal, as everybody knows, was the culmination of all Wagner's ideals for music-drama. It was completed only in 1882, the year before he died. It unites the mysticism of old legends of Knighthood and the Grail with the solemn mysteries of our own Christian faith in so devout a spirit that there are some who would have the work given only in church.

The Good Friday music is taken from a point in the third act where the old Knight Gurnemanz tells Parsifal that it is Good Friday morning, and that the first Spring flowers of the year are waking refreshed by

the tears of penitence. The themes of the Grail and of Faith are heard in this beautiful extract, as well as the melody, played by the oboe, which has the name 'the Good Friday Spell'.

The Mastersingers was in Wagner's mind for many years as the subject of an opera. Conceived at first as a form of burlesque on the song contest in *Tannhauser*, it grew in the course of years to be something much more. Although he had actually begun sketches for it as early as 1845, the work was not completed until 1867. The Prelude is most easily understood if we think of it in four parts. The first great theme of the Masters is exploited at some length, and leads to a short lyric episode which is clearly meant to tell us of the two young lovers Walter and Eva. Then with a rush of vicious the theme of the Guild is introduced with all its stateliness. The next episode is the Prize Song, a finely lyrical movement, and after it the merry parody of the imposing Masters theme, which is the Apprentices, breaks in. These four, developed with rather more breadth and freedom than in the classical models are combined with wonderful skill in counterpoint and orchestration, to build an Overture, designed on the old classical lines, but instinct with freshness and vitality.

There is a special interest, too, in hearing a Beethoven Symphony conducted by one of the recognized authorities on Wagner. Beethoven's music had never a more doughty champion than Wagner himself; at a time when it still needed champions, he did all he could with persuasive tongue and eloquent pen, to make the world of music realize the beauty and the grandeur of the nine Symphonies, and his notes on them are to this day among the most illuminating which anyone has written.

Now, to be sure, the symphonies, and especially the fifth the most popular of all symphonies, are assured for ever of their place among the world's great treasures; it is difficult to believe that there was ever any doubt of it. *The Fifth* owes something of its universal popularity, no doubt, to the theme of 'Fate knocking at the door,' which everyone can understand. From the opening bars, with their stern announcement it dominates the whole of the great first movement, and appears again in the second. The Andante, with its two beautiful themes and the big, impressive Scherzo, are Beethoven as we know and love him best, and the triumphant major with which the last movement breaks in, after a wonderful transition passage from the end of the Scherzo, is indeed noble music.

7.25 The Future of our Industries

- 10.15 The Daily Service
10.30 (Darenty only) TIME SIGNAL, GREENWICH: WEATHER FORECAST
11.0 (Darenty only) Gramophone Records
12.0 A SONATA RACCATI
ENDS BAILEY (Violin)
NORMAN FRANKLIN (Pianoforte)
Legend Arnold Bax
Sonata, No. 15, in B Flat..... Mozart



SIR HERBERT SAMUEL

the eminent statesman and economist, will this evening conclude the series of talks on 'Tendencies in Industry Today'

- OR AN RECHT
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
1.0 MOSCOW and his ORCHESTRA
From the May Fair Hotel
2.30 Dr. B. A. KEEN: 'The Why and Wherefore of Farming—VII. The Uses of Farm Crops'
2.55 Musical Interlude
Mr. EDNET YOUNG: 'Round the World—XII. The Nitrate Desert of Chile'
Musical Interlude
Miss ANA M. BRAY: Arts League of Service
Looking at Pictures—XII. How Georgia killed the Dragon and what it owed afterwards
3.40 Musical Interlude
3.45 CONCERT TO SCHOOLS
4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Llandudno
5.15 THE CHILDREN'S HOUR
'My Programmes' by JULIAN HYDEMAN
5.30 Miss E. M. GILPIN: 'English, French, and German Children Pratorious at Freiburg'
THE International Holiday School movement is one that succeeded in furthering the cause of internationalism whilst at the same time giving a lot of children a great deal of fun. Miss Gilpin will tell how fifty English children went to Freiburg, in Germany, and spent a fortnight working and playing with fifty French and fifty German

FRIDAY, DECEMBER 14 2LO LONDON & 5XX DAVENTRY

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(1,662.5 M. 182 K.C.)

children. Next year a school in England, and a German have set the same programme very high.

5.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST FOR LONDON AND DAVENTRY

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT—MISCELLANEOUS SONGS
Song by GEORGE PARKER (Bristol)
Der Flug der Zeit (The Flight of Time)
Seltige Welt (Bizarre World)
Gedanke des Harpers III (Harper's Song)
Der Jüngling und der Tod (The Youth and Death)
Der Schäfer und der Rüter (The Shepherd and the Hunter)
Der Tod und das Mädchen (Death and the Maiden)

IN some sort of the same spirit as the last song, Schubert's 'Der Flug der Zeit' is a more lighthearted vein, less mysterious, but no less expressive of the swift, never-ending passage of Time on his hurrying wings.

'SELIGE WELT'—and is happy little poem, seen, wings of life as a boy which he sits peacefully in his bed, in the words and tales of life to go on and on.

The pianoforte part has a suggestion of waters, rising to a stormy climax at the end.

SCHUBERT set three of Goethe's Harpoe's Songs from the romance of Wilhelm Meister. The other two have already been sung in the course of the Foundations of Music series this week.

This song is no less sad than the others. The Harper tells of his wandering from door to door, begging his bread, and of the tears of sympathy which fall from the eyes of those who see him.

'DER JÜNGLING UND DER TOD' is in some sort a companion to the more bitter 'Der Tod und das Mädchen'. As in the first, we have two characters, the Youth and Death, but the Youth is welcome, not repelling, as the Maiden does. At the end Death himself speaks and promises the Youth release from his grip.

THERE are two sharply contrasted moods in 'The Shepherd and the Horseman' song—first, a merry lute, and running throughout the accompaniment, such as the shepherd might play on his pipe, tells of his sitting happily in the meadows with his sweetheart. With a sudden change to galloping rhythm, the song shows us the horseman rushing past them. The first mood returns while the shepherd tells him to rest at ease among the flowers, and again we have the galloping rhythm while the horseman relates his unhappy fate, how he is condemned to ride for ever until he dies.

AT the beginning of the last song, the maiden, shuddering at the wild appearance of Death, begs him to leave her. Then Death himself, calmly and quietly, of his friendliness and of how she will sleep softly in his arms.

This is one of the songs which Schubert wrote somewhere at first for a string quartet, and movement of one of his string quartets.

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 Musical Interlude

8.25 Sir HERBERT SAMUEL, G.C.B., G.B.E.
Conferences in Industry Today—VI. What of the Future?

THE last talk in this series will be given by one of the most important public figures of the day. Sir Herbert Samuel, who will discuss the future of British industry, was one of the ablest members of the Liberal Cabinet before and during the War, and he is also a distinguished economist who has been President of

7.45 Hear the Roosters Once Again

the Royal Statistical Society from 1918 to 1920; he was Home Secretary in 1916, and at his retirement from the High Commission of Palestine he was appointed to the office of Chairman of the Royal Commission on the Coal Industry, in 1925.

7.45 The Roosters Concert Party

8.0 B.B.C. Symphony Concert—V

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

THE B.B.C. SYMPHONY ORCHESTRA
Conducted by FRANZ VON HOESSLIN
(See special article on p. 168)

Part I—WAGNER

Overture, 'Tannhäuser'

8.15 'Siegfried' Idyl

8.35 Good Friday Music ('Parsifal')

8.50 Overture, Die Meistersinger von Nürnberg
(The Mastersingers of Nuremberg)

9.0 WEATHER FORECAST, SUNDAY, DECEMBER 15
NEWS BULLETIN

9.15 Symphony Concert
(Continued)

Part II—BEETHOVEN

Symphony No. 5 in C Minor

Alegro con brio, Andante con moto, Allegro; Andante

10.0 Local Announcements; (Darenty only) Shipping Forecast

10.5 Mr. WILLIAM RIDDALE: 'Talk of the Devil'

10.20 PLANTATION FEATURE
(OLIVE KAVANA (Contralto)
STUART ROBERTSON (Bass)

THE WIRELESS CHORUS

Conducted by STANFORD ROBINSON

10.45 SURPRISE ITEM

11.0-12.0 (Darenty only) DANCE MUSIC
AMSTERDAM BAND from the May Fair Hotel



FRANZ VON HOESSLIN

conducts the fifth B.B.C. Symphony Concert, which will be relayed tonight to the Queen's Hall



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ORGAN RECITAL

By LEONARD H. WARNER
Relayed from St. Botolph & Bishopsgate
Booth UNWIN (Baritone)

How blue thou wast when I saw thee
My love is like a red rose

Love is a Babel
Son of Man
The Robe
When a Maiden takes your fancy 'U Herbage

The Call . . . Herbert Oliver

4.0 JACK PAYNE and THE D.B.C. DANCE
On the Spot
LUCY EARLE (Banjoist)

5.30 THE CHILDREN'S
Hour
(From Birmingham)

'Still more about Air-
ships,' by C. H.
Prewett

THE CLIF TRIO in
Vocal Selections

THOMAS FIKEMAN
Narrator

6.15 THE SIGNAL
LONDON
THE FORECAST, FIRST
GENERAL NEWS
BULLETIN

6.30 Light Music
(From Birmingham)

THE BIRMINGHAM
Symphony Orchestra
Conducted by
J. H. LEACH

Overture: 'The
Cavalry' . . . Sapp

APPALTON MUGRA
(Baritone)

My love is like a red
rose Humphreys

Heart o' Fire Love
An Enslaved Love Lull

arr. Kennedy-Fraser

6.45 ORCHESTRA
Minuet and Finale, Symphony No. 35 (K. 551)

EDITH PENNELL (Flute)

My love is like a red
rose

7.10 MARCEL SEXTON (Soprano), Chorus and Or-
chestra
Suite: 'The Cross of London' Herbert Oliver
APPALTON MUGRA
Onaway! Awake!
Water Boy
Parsell

7.43 EDITH PENNELL
Idyll . . .
The Devil's Dance . . .
Overture
Suite: 'Woodland Pictures' Fletcher

8.0 'Up to Scratch'
A Playful Revue in a series of Gaudois
by
RONALD FRANKAU and his CABARET KITTENS

8.0
Miaow!
Hear the
Kittens!

'Why be bored, depressed?
When Kittens can say
Which makes the oldest p
At Gaudois advised by V

OWEN ALBAN
MATT AND MISS
P. H. H. H.
I. H. H. H.
C. H. H. H.
C. H. H. H.

9.0

'The Stepmother'

A Farce in One Act by ARNOLD BENNETT
(From Birmingham)
Cora Prout: a popular novelist and a widow

JANET ECOLL
Adrian Prout (her step-
son)
THOMAS GARDNER (a
brother)
T. HANNAH CLARK
Christine Fetherham
Mrs. Prout's secre-
tary) GRACE WALTON
Mrs. Prout's study
where Christine is
seated at the table,
awaiting the advent
of Mrs. Prout, and
work

Followed by

Those Good Old
Days

By F. MORRIS
HOWARD

Sq. W. H. H. H.
T. HANNAH CLARK

Derek
H. H. H. H.

PARADE
EIRA MORGAN

Kates, the H. H. H.

CHARLES HERBERT
Square Wilmeton

of Wilmeton Hall,
is at dinner with
his grandchildren,
Derek and Pamela

He seems at a loss to know how to entertain
these two modern persons.

Incidental Music by THE EDGAR WHEATLEY
Piano Trio

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC: THE CAFE DE PARIS
DANCE BAND, directed by JACK DE GRAY
from the Cafe de Paris

11.4-11.15 AMBROSIO'S BAND from the May Fair
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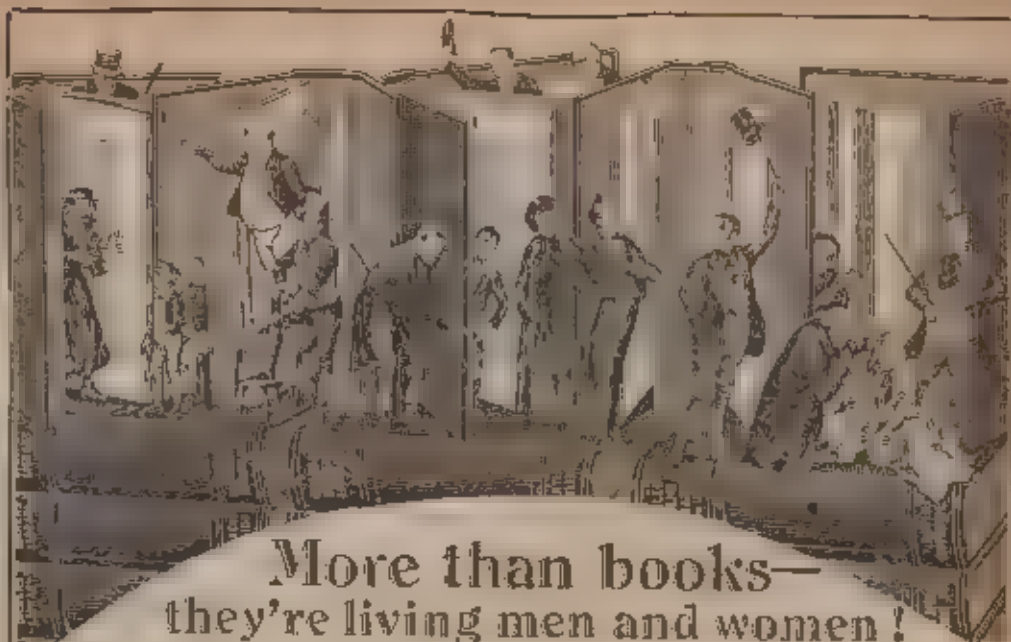
From Alice the Bristol Channel

[illegible]

Topen & Tun & Be see the Microphone

[illegible]*Reveries Through Scotland*

M R. WEATHERLY writes of another pleasure he has derived from his boyhood and his experiences. I have the joy of receiving countless letters from nieces and friends, and perhaps the most delightful experience of all is to receive letters from old friends who I have not seen for years. I old friends who used to sing the songs of early years and some of them mine, from young folk who have heard their parents sing them, and, later on, from the young folk who sing the modern songs. Some of the most interesting and telling of these have their origin in the songs we sang in our childhood. In the place of young folk for saying with pride that they had learned songs *Roses of Picardy, Up from Somerset through May and On with the Wind* are as well known as our old *Swing Low* and *The Holy City*. "Roads Through Songland" is the title Mr. Weatherly gave to his volume on Tuesday, December 18. With the help of Ethel Duke and Deane Noble he will take his listeners to many places and assign to each some of the songs. The journey is far from the green fields of Somerset to the Forest of Arden, from the dusty highway where *Somersetter* has his place to the valley to gay banqueting hall, and from a room where a father reads to a mother singing Luther's *Christ the Lord*.



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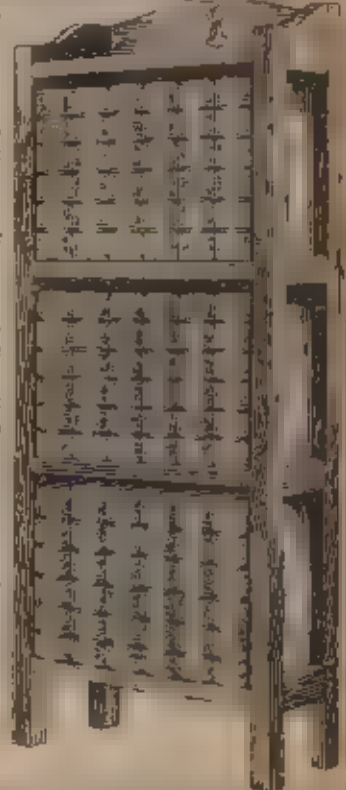
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ETC.

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branch in the West End of London
and are now open for business.
We have a large stock of
records and gramophones
and are now open for business.
We have a large stock of
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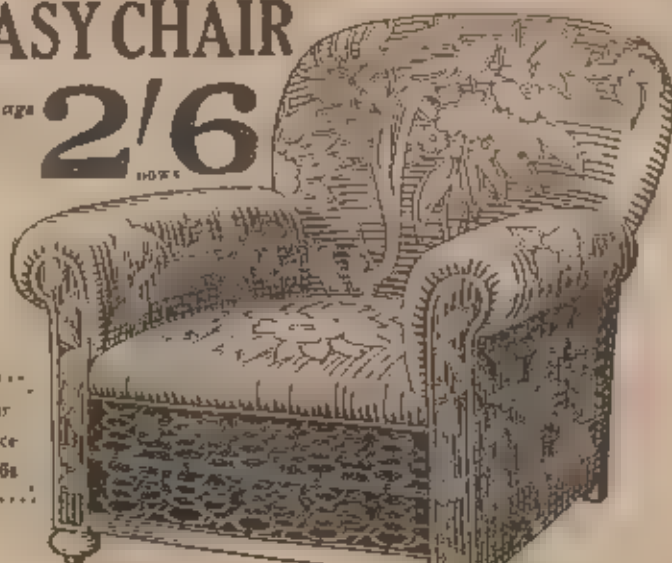
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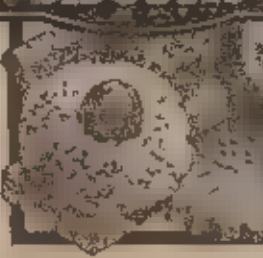
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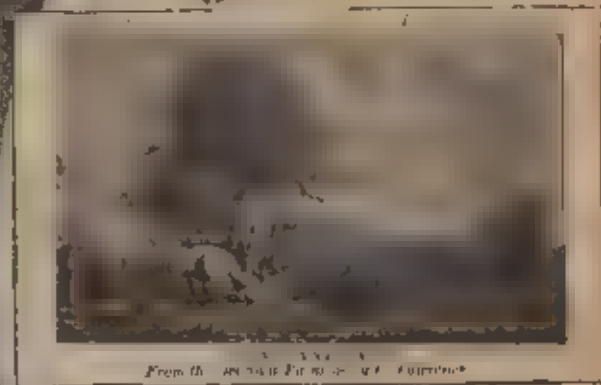
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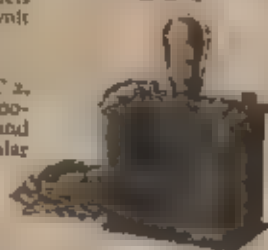
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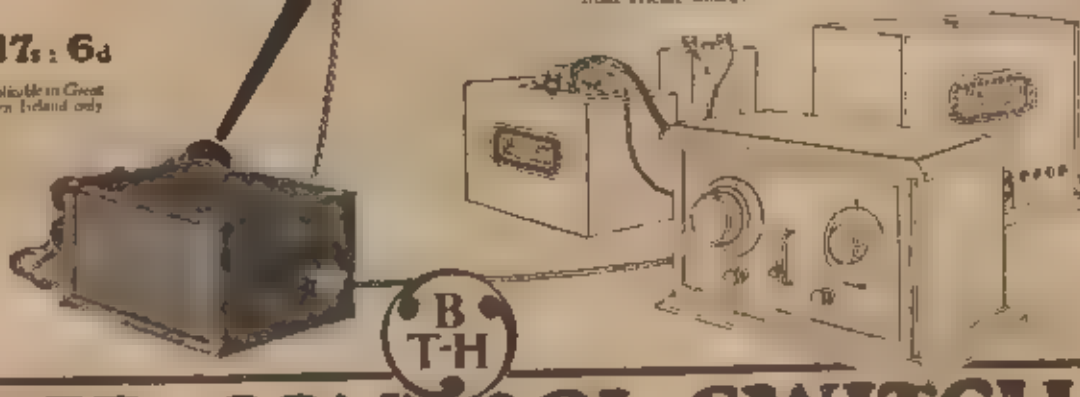
- ON Receiver Operation**
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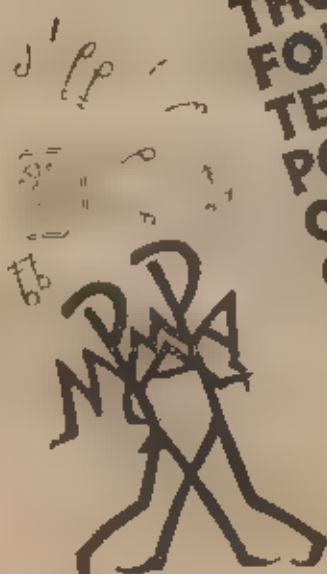
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2-valve
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