

THE FUTURE HOME OF THE B.B.C. FULL PAGE PICTURE (page 723).

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

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Should the B.B.C. Sell Your Time?

The Question of Advertisement *via* Ether.

THE practice, on the part of broadcasting organizations in some other countries, of selling a certain number of programme hours to commercial firms for the purpose of advertising, has made some people wonder why the B.B.C. has always abstained from what, at first sight, seems an obvious method of increasing revenue and importing a certain variety into the programme. On the face of it, the advantages of such a custom would seem to be almost all on the side of the broadcasting organization. If the manufacturers of some product really think that by paying, say, the Hallé Orchestra to give a concert or series of concerts for the benefit of listeners to broadcasting, on the sole condition that at the end of the concert or concerts it should be announced that the programme was provided by Messrs. So-and-So, people will really be induced to buy a certain brand of soap or matches, there seems little reason why the privilege should not be granted. But when the matter is considered more closely it will be found that there are many other reasons for rigidly excluding this source of programme material.

To begin with, the B.B.C. has a monopoly of broadcasting rights. This means that broadcasting time in this country is entrusted to it on the understanding that it will make the very best use of that time in the interests of the listening public. This trust is regarded by the B.B.C. as a very high and serious one, not to be farmed out or delegated to anyone else. The first duty of the B.B.C. is to use this time in the interests of the public, and not to sell it to someone in the interests of his business, even though by so doing the public will appear to be as well served as by the B.B.C. itself. The revenue from licences in Great Britain is sufficient to cover the cost of what is admittedly the best broadcasting service in the world, so that the increase of

revenue which would be secured by the selling of programme time is not required.

The business of providing daily some twelve hours of programme matter from several stations simultaneously is an extremely intricate and complicated one. Everyone thinks that he could improve the programme out of recognition if he were given a free

cerned are to receive due and fair recognition. There is nothing that an outside organization could provide that is not already available to the programme builders of the B.B.C., and while advice and suggestions are always warmly welcomed, no ideas have come from outside which have not already appeared within the organization itself and been considered, adopted or rejected.

But there are other and more subtle reasons which confirm the Corporation in its policy in this matter. The relationship between the B.B.C. and its listeners is a peculiar and intimate one. In spite of the individual (and for the most part quite healthy) grumbles and criticisms, the public knows very well that its interests are conscientiously and jealously guarded by the B.B.C. in its task of entertaining, educating, amusing and cultivating. There is no hour or minute of programme time which is employed in any other way than in giving the best that is possible. We believe that the average listener's enjoyment of a programme would, in however subtle and indefinite a way, be marred if the integrity of intention were to be in any way encroached upon.

Advertising has a very important part to play in the economic structure of our times, but it has no place in connection with the fine arts. No one knows better than the advertiser how apt the public is to resent being entrapped or influenced by some advertising device that is not quite subtly enough disguised. No one can fairly object to an open and earnest invitation to buy someone's pills; but most people would slightly resent being given, say, a box of chocolates and having their sense of gratitude evoked, only to find that the donor of the gift was benefiting himself by concealing in it some form of invitation to buy his pills.

(Continued overleaf.)

CONTENTS.

'THE BLUE FOREST'

This week's Libretto Opera.

By Herman Klein

WHAT IS A GOOD FILM?

THE SITWELLS

and D. H. Lawrence

By V. Sackville-West

'Round and About the Programmes'

'Both Sides of the Microphone'

Programmes for December 15-22

hand: everyone, that is to say, is capable of providing at least one programme that would be entirely to his own taste. But when it comes to meeting the tastes of millions of people in different localities, with different standards of life, different interests, different degrees of education and culture, it is found that the very widest knowledge, the greatest experience, and the most expert training are required if the multifarious interests con-

SHOULD THE B.B.C. SELL YOUR TIME?

(Continued from previous page.)

However good that box of chocolates might be, it would not be enjoyed to quite the same degree as either a box that was the outcome of a genuine affection or the result of a straight transaction with the confectioner. And our enjoyment of a Beethoven Symphony would almost certainly be tarnished by the intrusion of the thought in the middle of it that the reason we were listening to it was because somebody earnestly desired to sell a particular brand of chewing-gum to us. The intervention, however subtle and disguised, of a third person between the broadcasting organization and its listeners could not fail in some degree to damage that sense of intimacy which is so peculiar and striking a feature of the broadcasting service.

Let us take another parallel—the case of a church with a not very rich congregation which cannot afford the best of everything, either in the way of furniture or music. Suppose somebody were to come along and say, 'You shall have the best choir, the best organ and the most eloquent preacher that money can provide, if you will allow a brief announcement at the end of each service that it has been provided by such and such a store.' Is it conceivable that the congregation would not find such a thing intolerable? The question has only to be stated in order to be answered. The sense of intrusion would be insupportable.

In America, where there is no monopoly and where anyone may set up a broad-

casting organization, the situation is different, and there the selling of programme time may actually benefit listeners by providing them with better programmes than the broadcasting company could afford. There the peculiar sense of intimacy which exists between the B.B.C.



ADVERTISING—AND THE LISTENER.

An impression from an American magazine.

and its listeners is absent, and so cannot be damaged. But with us there is no form of entertainment which could be provided by any commercial organization which the B.B.C. could not afford to employ and pay for itself.

No, broadcasting time is too sacred a trust for anyone who holds it and values it to be willing to hand over to someone with only a private purpose to serve. The silent brotherhood of listeners, so utterly and completely separated and isolated, and yet so mysteriously linked and united.

develops its own habits, its own particular qualities, its own sensitiveness. The person who speaks through the microphone has a far more critical and sensitive audience than he who speaks from a platform. He is not shouting to a crowd, but speaking in the ear of individual listeners; and in this intimacy the smallest mannerism or characteristic may jar. It is this reality of contact between the broadcaster and his listener that is so remarkable an attribute of the Service. It is this sense of reality which would be most marred by the fact that it was not his own thought or emotion that caused the singer to be singing or the speaker to be talking, but that the fundamental and originating cause of the contact was that some third person wished us to buy bread made with his patent flour. If the B.B.C. departed from its present policy it would not be merely time that it was selling; it would be selling a spiritual reality, which of its very nature is among the things that cannot be bought or sold without some degree of degradation to all concerned.—F.Y.

On Sale everywhere next Wednesday, December 19.

"THE RADIO TIMES" CHRISTMAS NUMBER

The contents of this very special issue include:

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by

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A Christmas Story
by

A. E. COPPARD.

'Christmas Music'
by

Sir WALFORD DAVIES.

A Ghost Story
by

HILAIRE BELLOC.

A Detective Story
by

LYNN BROCK.

A Dragon Story
by

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by

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WHAT IS A GOOD FILM?

Listeners who are also film enthusiasts will be interested in this provocative article on the art of the cinema. It is regretted that, owing to pressure of work, Mr. G. A. Atkinson, B.B.C. Film Critic, has been unable to contribute to our series; the accompanying article is therefore contributed by one of our younger writers whose interest in the cinema dates from the now almost legendary time of the 'Keystone Cops' and 'Custard Pie Comedies.'

NOT very long ago I remember putting this exact question to a friend of mine who is himself in the scenario department of a film-producing company and whose leisure hours are spent almost entirely 'at the pictures.' His reply was as follows:—

'A good film is a film that I like. A bad film is a film that I don't like. That is all that can be said about films.'

I suppose, in a way, it is all that can be said about anything. Nowadays, we are all used to allowing various people to make up our minds for us, to save us the trouble of deciding whether we like things or not and whether we find merit in them or not. It has become an invariable side of education to absorb enough of other people's opinions to be able to go to cinema or theatre, to open a book, with a prejudice one way or the other concerning what we are about to see or read. We are almost all either artists or critics. A rather bewildered public completes the circle.

In considering films, I suppose criticism should be directed under three main headings.

There is first the value of the film from the pictorial angle. I place this first because it is in its pictorial aspect that the film differs from any other form of art, containing as it does a mixture of composition, grouping, lighting, and movement. I should perhaps add that, in this article, I am disposed to neglect the question of the interesting experiment in sound pictures. So far that development contains nothing—apart from its

'stunt' aspect—beyond the more tiresome ingredients of stage and screen. It retains the worst of both worlds.

The pictorial side, curiously enough, was a long time in coming into its own. I think it was *The Cabinet of Dr. Caligari* which first taught the world that there was something in pictures outside 'stars,' and stories written for 'stars.' Since that date the purely pictorial aspect has won a footing that it is unlikely ever to lose again. The German producers who practically discovered it have, of course, made the most of it. It is a *sine qua non* of any good picture made by the German or Russian schools. But the idea has also penetrated America, and to-day even the most futile stories from Hollywood are magnificently embellished pictorially. As a story, for example, *Docks of New York* was contemptible: as a series of film pictures it was superb. It was not for nothing that the Americans induced Sternberg, Buchowetzky, and Stroheim to leave Central Europe for California.

My second heading is personality. In the opinion of the majority, probably, this heading should have come first. The American film industry, which is, of course, for various reasons, the greatest branch of the whole film business, has been built upon personalities: that is, upon 'stars.' Its history is the history of Mary Pickford and Fairbanks, Gloria Swanson and Chaplin, Dolores del Rio and John Barrymore. Whether one agrees or not that a picture should be built round a 'star,' it is absurd to neglect the

question of whether a picture is a good vehicle for personality when criticizing it. Even when visiting a German production one goes as much to see Jannings, or Conrad Neidt, or Krauss, as to see the methods of production and lighting of Murnau and Robison. The fascination of personality in pictures is inevitable. Box-office receipts are built upon it, and to neglect it would be fatuous. One need only recall any one of Mr. Chaplin's pictures to see what is a good film



THE ART OF THE SCREEN

Many producers, particularly those with European training, combine a dramatic story with intense pictorial beauty of treatment. A fine example of this is Universal's new picture, *Erk the Great*, a 'still' from which is shown above.

from the point of view of personality.

Thirdly, we come to the question of the story. Myself, I should rank this aspect of the film as high as either of the other two—perhaps higher, because it has been, and still is, so monstrously neglected. It is one of the wonders of the world, the amount of money, ingenuity, and beauty that is squandered in the processes of film-making upon stories of a crude banality so pitiful that no magazine would dare to print them. And yet I doubt if there is anything capable of giving one more satisfaction in the cinema than occasionally to discover this astonishing medium—the film—used for the telling of a good or unusual tale. Among fairly recent films I can remember *Warning Shadows*, the German version of *Manon Lescaut*, *Jachals*, *A Student of Prague*, *The Last Laugh*, and *Sunrise*, as having a definite narrative quality quite apart from their other merits or demerits. Perhaps it is easier to see what I mean when I say that such films as *Tempest*, *The Red Dancer of Moscow*, *Street Angel*, and *Paying the Penalty* were, as stories, almost beneath contempt, though the last, at any rate, was in many respects a fine film.

As a sort of footnote to this section, there is the film, of which *The Spy* is a superb example: a story in itself fantastically ridiculous, but so admirably handled and tuned, so exquisitely attuned to the normal person's feeling and desire for the best kind of melodrama, that the abstract merit of the story can to some extent be neglected. For sheer entertainment *The Spy* has never been equalled.

There are, of course, various other factors in the problem. Do you like the romantic film or the realist film? The film which helps you to draw conclusions, generally saddening, from life, of which the Russian Gorki film, *Mother*, was a magnificent example; or the film which takes you into a charming

(Continued on page 155.)



REALISM IN A NEW PICTURE

During 1928 Hollywood producers have been bitten with a craze for 'realism.' Here is a scene from the shortly-to-be-released Paramount picture *Docks of New York*, in which the stockhold of a big steamer has been reproduced with amazing fidelity.



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



Of Ghost Stories.

CHRISTMAS is coming—and with it the usual revival of interest in ghost stories. It is popularly supposed that on Christmas Eve people gather round the old gas-fire and tell each other tales that make the flesh creep. But do they?



Tales that make the flesh creep.

I think not. A. J. Alana don't grow on trees. In my life I have only met one man who could tell a really convincing ghost-story. There are, however, some splendid volumes of creepy-tales—several by Algernon Blackwood, Dr. M. R. James, Sheridan Le Fanu, E. F. Benson, May Sinclair, and, of course, Edgar Allan Poe. I remember once reading, in some 'digs' at the seaside, a book called 'Carnacki, the Ghost-Hunter,' which was one of the best of its kind, but which I have never since been able to trace. Simplicity is a great merit in a ghost-story. One of the simplest, and best, is 'The Red Room,' the story of a room in which no candle would stay lighted—a slender idea, but strangely pregnant with horror as told by H. G. Wells. Of all ghost-stories, however, I still award the prize to 'The Willows,' by Algernon Blackwood. I have, of course, yet to read Mr. Belloc's story which is to appear in next week's Christmas Radio Times. On Christmas Eve, E. F. Benson will broadcast a ghost-story, entitled 'The Confession of Charles Lambworth,' from his famous and now unobtainable collection, 'The Room in the Tower.' Those who do not feel themselves capable of coping with 'the horrors' should switch off.

Novels For Christmas.

THOSE listeners who intend including novels among their Christmas presents will be interested in the list of titles reviewed on November 29 by Mrs. M. A. Hamilton: 'The Case of Sergeant Grischa,' by Arnold Zweig (Secker); 'A Tale that is Told,' by S. L. Benson (Hodder); 'Enter a Greek,' by Anthony Gibbs (Hutchinson); 'The Partnership,' by Phyllis Bentley (Benn); 'The Money Game,' by Norman Angell (Dent); 'The Cluny Problem,' by A. Fielding (Collins); 'Accessory after the Fact,' by Mrs. Balfie Reynolds (Hodder); 'Superintendent Wilson's Holiday,' by G. D. and M. Cole (Collins); 'Six Minutes past Twelve,' by Gavin Holt (Hodder); 'As a Thief in the Night,' by R. Austin Freeman (Hodder).

An Oratorio in Twenty-Four Days.

THE MESSIAH is to be given from York Minster on the afternoon of the Sunday before Christmas. This must be the most popular oratorio ever written—for two hundred years it has attracted enormous audiences and made the reputations of many sopranos. Handel wrote *Messiah* in twenty-four days. After a first production in Dublin it was heard at Covent Garden in 1743. It was the last choral work which he himself conducted—eight days before his death in 1759.

Christmas Day.

ON Christmas Day there will be two special services from London, one of half an hour at 10.45 a.m., from the Studio, and another at 8.30 from St. George's Chapel, Windsor, at which an address will be given by the Dean of Windsor. The music for the latter service, which will include a number of carols, has been arranged by Sir Walford Davies, who is organist of the Chapel. At lunch-time there will be light music from the Hotel Cecil, and in the afternoon a military band programme. Evening arrangements include a programme by the Victor Olaf Sextet, a reading of Dickens' tale 'The Holly Tree,' and dance music from the Carlton and the May Fair. SGB listeners will hear one Service, relayed at 11 a.m. from the Central Hall, Birmingham, a Symphony Concert in the afternoon, a concert by the Birmingham Police Band, the 'first night' of the radio pantomime, *Dick Whittington*, and special dance music from the studio by Paul Raffman and his band.

The Palladium Again.

A VAUDEVILLE programme on December 29 will include Arthur Prince (the ventriloquist), Albert Whelan, Muriel George, and Ernest Batcher (whose rendering of our folk-songs makes the average jazz tune sound, as the Americans tenderly put it, 'like twenty cents'), and possibly Claudia Coleman, the American dancer who recently gave so delightful an impression of the New York shop-girl in the music department. There will also be another relay from the Palladium which continues to be London's most engaging music-hall, both on account of its excellently presented programmes and the fact that it staged, though not purposely, the only public fight between lions and tigers which, as far as I know, has ever been seen in this country.

The Fatal Table Spoon.

THE programmes for New Year's Eve include a 'star' vaudeville show which is likely to include Neil Krayn, Madge Kennedy, Jack Strachay, (the syncopated pianist), and Violet Essex, who will sing selections from *Chu Chin Chow*. Some will recall that Miss Essex played the part of Zahrat-al-Kulub in the original production of this Oriental fantasy which enlivened the too short 'leave' of so many of us. On the same evening there will be a cheerfully reminiscent programme of 'Songs we used to sing,' and, at 11.50, as usual, a formal mourning of the old year and welcome to the new. On January 1 there is again to be Vaudeville, with Dorothy Monkman and Bobby Blythe, Cyril Shields ('the Man from Maahlynoo'), and Toni Farrell, who sings songs, mostly her own, at the piano and whose real name is Alison Travers. Cyril Shields (he is a conjurer, you know, and has the audacity to conjure before the microphone, though millions must take his conjuring on trust) told me the following amusing story. One evening, after giving a show he went into a restaurant for supper. After awhile he became aware that he was an object of interest to the waiters. Finally, the head waiter joined in the scrutiny, which was evidently not favourable. Mr. Shields was beginning to wonder whether he bore a striking resemblance to someone wanted by the police, when he glanced down at his own breast pocket and saw projecting from it the handle of a table-spoon which he had used earlier in the evening for one of his tricks.

A New Tommy Revere.

OUR most indefatigable comedian, Tommy Handley, not content with appearing in *Dick Whittington* on Christmas Day and Boxing Day, in, on January 4 (SGB) and 5 (other Stations) to play lead in another revue of his own writing, entitled *Rin-gin-gin* (which, if I am pronouncing it correctly as 'ringing in' implies a topical New Year flavour). Tommy Handley has given us three revues during the past year—*Funanina*, *Handley's Mamboes* and *Tommy's Tours*. All have been gay, useful, inconsequent and blessedly full of Tommy Handley.

A Love Left Out.

I WONDER how many listeners noticed a strange coincidence in the programme of Thursday evening, November 29. At the conclusion of the feature programme, 'Love,' we were taken over to the Savoy Hotel for dance music. As the dance band was faded in, a vocalist was singing, and his first audible words were, 'I can't give you anything but love, baby.' Love of all kinds, in all centuries, had been the subject of Mr. Sorekling's programme. Fred Elizalde added a codicil, typifying, as it were, Love in the Jazz Age.

Good St. Nicholas.

ON Monday, December 24, Mr. W. Branch Johnson will talk on 'St. Nicholas' Day.' Nicholas is the patron saint of Russia. In our country you will find many churches dedicated to him. He lived in the fourth century, a.p., and, as archbishop of Myra in Asia Minor, was persecuted by the Emperor Diocletian. St. Nicholas is patron saint of sailors, robbers, virgins and children. He was, of course, the original Santa Claus. The legend grew up this way. It is said that the saintly archbishop was friendly with a certain poor nobleman whose daughter could not marry for want of dowry. Nicholas, who was wealthy, stood beneath the nobleman's window at night and secretly threw a purse of gold into the house. The mysterious gift enabled the eldest daughter to marry. The saint repeated his action in the case of the two younger daughters but was caught on the third occasion. In memory of such unassuming bounty, the practice grew up of making



A certain poor Nobleman.

anonymous gifts on the Eve of St. Nicholas, and allowing it to be supposed that they were of the saint's making. With time the custom shifted to the Eve of Christmas and *via* Germany the archbishop acquired his robe of scarlet and fur and his peaked hood. Then there is the rather grisly legend of the three murdered boys whose dismembered bodies, at a word from the saint, sprang from the pickle tub with repewed life and shape. The pawnbroker's three brass balls are also said to commemorate Archbishop Nicholas.

With Illustrations by Arthur Watts

BOTH SIDES OF
THE MICROPHONE

Trouble is Brewing.

'The Announcer.'

The Radio Times.

Dear Sir,

The attention of our client, Mr. George Dogbody, has been called to a statement in your issue of December 7, to the effect that your Christmas



'Dogbody suffering annoyance.'

Number will contain 'a two-page Dogbody feature by Arthur Watts.' Our client, who, as no doubt you are aware, is a past President of the Bird Seed Factors Christmas Goose Club, has suffered considerable annoyance during the past from the drawings of the above-mentioned Arthur Watts—and we are taking counsel's opinion as to whether these constitute a pictorial libel. Our client considers it his duty to warn you that should you attempt to portray him in any but a fair and favourable light, he will not hesitate to instruct ourselves to take out an injunction against the appearance of your Christmas Number.

Yours faithfully,

BACON AND EGG, Solicitors.

Arthur Watts (timidly): What are we going to do? Myself: Nothing! We will show up Dogbody as the vile oscillator that he is!

Of Carols and 'Waytes.'

WE shall be hearing many of our favourite carols on Christmas Eve—at 3.30, relayed from the beautiful Chapel of King's College, Cambridge, and at 8.30 from the Churchyard of St. Mary's, Whitechapel. In London, at least, the singer of carols is, like the melodious muffin-man, becoming rarer each year. There are still, of course, innumerable children of unmusical ear, who intone *The First Noel* in the faint hope of being rewarded with pennies; but where are the parties of tuneful and hearty adults who used to ring our door-bells? The 'waytes' were a favourite feature of Christmas before the War. They took their traditional name of 'waytes' from the 'waytes' (wind instruments—either flutes, hautboys, or shawms) to the accompaniment of which, in the eighteenth century, they used to sing their carols.

The Charcoal Burner's Son.

ONE of the most successful of the year's Children's Hour programmes was *The Charcoal Burner's Son*, a fantasy by L. du Garde Peach, with music by Victor Hely-Hutchinson. This is to be included in the evening programme for January 4, in order that those children who do not return from their offices before 6.15 may have a chance of hearing it. The cast will include a number of members of the Savoy Hill staff who took part in the original production.

Two Plays.

DURING the first week of the New Year two plays are to be broadcast. On January 1 (5.0 P.M.) and 2 (other Stations) listeners will hear the late Jerome K. Jerome's 'idle fancy,' *The Passing of the Third Floor Back*. This was made famous on the stage by the acting of Forbes-Robertson. If you have not heard the play be sure to listen when it is broadcast. It is a sort of nineteenth-century 'mystery play'—the story of a mysterious stranger—an angel, perhaps—who comes to stay at a Bloomsbury boarding-house, and of the effect which his presence has upon his fellow-lodgers—a beautiful and touching fantasy. Then on January 3 we are to hear a play entitled *Pools and Eddies*, by Victor Brown—a psychological play, an experiment. *Pools and Eddies* resembles in some sort Kessel's *Nurse Henrietta*, which may be rated with *Kaleidoscope* as one of the year's most interesting and successful experiments. Unlike the German play, however, it has more than one character. The chief part is that of 'The Mind of François Beauchamp'; another character is Beauchamp himself, whose 'mind' expresses his unspoken thoughts. This method approximates to that of Eugene O'Neill in *Strange Interlude*, a play in five acts now running in New York. In *Strange Interlude* the characters speak their thoughts in addition to the dialogue which they exchange. *Pools and Eddies* is not lacking in action. It is a crime story which includes a cross-examination by pendulum.

Broadcast Artists in U.S.A.

THE 'Foundations of Music' recitals during Christmas Week will consist of Schubert's Pianoforte Duets, played by Ethel Bartlett and Rae Robertson. These two artists have just returned from a tour of America. That America has appreciated their playing is proved by a cutting from *The New York Telegraph* which a friend has sent me. The *Telegraph's* critic says: 'If Mozart had been able to hear his own *Sonata in D Major* played by Ethel Bartlett and Rae Robertson, he probably would have been amazed that anyone could so clearly grasp the indications of his music.' Another popular broadcaster who has met with success 'over there' is Herbert Heyner, who made a sensational *début* at Philadelphia by deputising *some* evening clothes (which he had left in New York) for Tito Schipa.

For the Children this Christmas.

OUR small listeners will welcome as a Christmas present 'The Children's Hour Annual,' which has been published by Messrs. Partridge at the price of 3s. 6d. The annual, which is well illustrated, contains stories and articles for children by many authors connected with the B.B.C. programmes—among them Desmond MacCarthy, L. du Garde Peach, 'Uncle Peter,' Eric Parker, E. F. Benson, Ralph de Rohan ('The Wicked Uncle'), J. C. Stobart, O. Fox Smith, and Edward Cressy. There can be no harder or pleasanter job than that of making books for children. The compilers of 'The Children's Hour Annual' have met with complete success.

The Entente Quartet.

FROM London on Boxing Day, the pantomime will be followed by a recital of chamber music by the Entente String Quartet, which will play quartets by Mozart, Grieg and Germaine Tailleferre, with Dorothy Heinrich as vocalist.

A Compton Mackenzie Play?

IT is understood that Compton Mackenzie will soon be added to the long list of authors and dramatists who have interested themselves in the radio presentation of their writings. Mr. Mackenzie, who has lately given two delightful talks from the London Studio, is a keen listener. A very fine wireless set installed at his home on the Channel Island of Jethou keeps him in touch with the programmes of all Europe. His interest in music is well known—it has coloured all his novels—but he has now begun to tackle the question of radio drama and it is likely that in January we shall be hearing a dramatic presentation of one of his most popular books.

Julius Harrison Symphony Concert.

ON the Friday evening of Christmas week Julius Harrison is to conduct a Symphony Concert in the London Studio. An interesting item of his programme will be Respighi's transcription for orchestra of four 'Ancient Airs and Dances' originally written for the lute. Respighi, who was born in 1879, is one of the most remarkable of contemporary Italian composers. His suites, *The Pines of Rome* and *The Fountains of Rome*, have been heard on several occasions by listeners—also his popular ballet arrangement of Rimski-Korsakov's *La Boutique Fantasque*. Respighi studied under Rimsky-Korsakov in St. Petersburg and Max Bruch in Berlin, and has for some years been Principal of the Liceo in Rome, Italy's foremost School of Music. Two works by Dvorak are also included in Mr. Harrison's programme—the *Symphony From the New World*, and his *Slavonic Dances No. 8*. The singer at this concert will be Bella Balke.

Fairy Story.

There was once a Listener who lived in a cottage in a wood (most conveniently far from the station, but they always are in this sort of story). Returning one evening from his work as burner to a firm of wholesale charcoal merchants, he switched on his wireless set—and found to his dismay that the programme consisted of a recital by Hammerberg, relayed from the Aesthetic Hall, Upper Brook



'In a cottage in a wood.'

Street, and that this included, among other woe, Liebfraumilch's infamous double-sonata on one note for four bassoons, percussion and a Punkt-roller. What did he do? Break up his loud-speaker with a mallet, light a cigar with his licence, and write to the papers? Not a bit. He murmured in a hurt voice, 'Well, I suppose it will be Tommy Handley tomorrow,' and, walking to the nearest town, spent the evening at a cinema.

'The Announcer.'

Round and about the Programmes.

THE LAND OF LAKES.

On Thursday evening we are to hear a Finnish National Programme. As the writer of this article shows Finland is a land of which we in England might well know more.

THE Finns are a delightful people, but their language is very difficult. The first time I was in Finland we dined in an excellent beer-garden outside Helsinki—I will not betray its name—and at the end of a rather jolly meal I ordered coffee and suggested to my companion a liqueur. She was all for it and chose Benedictine. Now Benedictine is a kind of universal word, and probably means what it says even in Esperanto, so I repeated it firmly (having no Finnish) and at the fourth repeat the oddly attractive waitress nodded comprehension and hurried away. And in due course came back with coffee and a large beer-bottle. As we had already been drinking large bottles of beer and wanted a liqueur now, I was momentarily puzzled, and protested in a jargon of French and Russian that we didn't want beer but—I repeated the magic word—Benedictine. The waitress looked carefully right and left, then put on a seductive roguish smile—wide clear eyes, wide face, high cheek-bones and high breasts: distinctly attractive—and tapped the bottle. 'Für Pulken!' she explained, or words to that effect—again the universal language—and it was now my turn to nod comprehension. Finland being a prohibition country, of course! The police must not know. And then, instead of two small glasses, we had about a pint of 'Bennie' in a beer-bottle, and we drank it up, and I'm glad to say that it was rather more than was good for us, but we were not much preoccupied with goodness just then, being on our honeymoon, and that was that.

Which is not an irrelevant or facetious prelude—it tells you a good deal about Finland.

You know where Finland is—'Suomi' is its beautiful name in Finnish—on the North of the Baltic Sea. The frozen North of Norway and of Sweden bends over to the western edge of Finland, in an area where Lapps and reindeer live, while to the East runs the grimly-guarded Karelian frontier of Soviet Russia: between them the Finnish mainland hangs down like a pouch into the Baltic. There is Swedish influence in the West and the remains of Russian influence in the East, but Finland is pure Finnish and growing ever more so.

And to be Finnish is to have an ancient history. In Russia one feels one is in Asia, and one is: Mongol, Tartar and Hebrew blood everywhere. But Finland is European. The Finns, indeed, were the aboriginals of European Russia, before the Aryans and Mongols flooded in. Just as you find in Russia whole German-speaking areas, so you find on the Volga and in the North small isolated districts which are Finnish. The difference is that the Germans came late, as colonists, whereas the Finns in question remained and kept their culture and their tongue since the days of ancient Greece.

But most of them moved upwards into Finland, where, as you know, they were an independent nation with a special Governor-General, even under the despotic Russian Empire. But the Finns of Finland lived and grew in long, slow evolution, and became a solid and reliable people pursuing their own fate, so that the Germans could not seize their land in 1918 nor the Red Bolsheviks later. They are one of Europe's ancient aristocracies—an old national lineage and a proud family history. Walk through the streets, indeed, and you'll say 'This is the Middle Ages.' Faces that might have stepped out of early prints, queer and full of character: and, barring a few modern structures, the country and the villages and houses of long ago. But their habits are not antique, their legislation is very modern—educational, child-welfare, divorce and marriage, labour—in several respects more so than our own.

A land of ten thousand islands and twenty thousand lakes, and a marvellously crinkled coast-line (whence the smuggling aforesaid). All freezes in the winter—sledges and skis or snowshoes. Sometimes the sea freezes from the mainland right through to Sweden, and nearly always does so to the Åland Islands, which Finland gained from Swedish claims in the Court of the League of Nations. And in the spring and summer flowers and forest and infinite running water—yes, and fish to glad the heart of Isaac Walton. Long, thin threading lakes, as you'll see in the map, fringed by splendid timber.

BROADCASTING HOUSE.

ON the opposite page is the architect's picture of Broadcasting House which, in 1931, will become the Headquarters of the B.B.C. The site on which this great building will stand in Portland Place is in the form of a peninsula facing South and visible from Oxford Circus. In the central tower will be nine studios, four of which will be nearly double the size of the largest studio at Savoy Hill, and one, a super studio, three stories high and, with its gallery, capable of holding an audience of 1,000, together with a large orchestra. All the latest ideas of acoustical treatment are to be embodied in this super-studio. The architect of Broadcasting House is Lieut.-Col. A. Val Myer, A.R.I.B.A.

NATIVITY IN CORNWALL.

A Programme now firmly associated with Christmas is the relay of the Nativity Play, 'Bethlehem,' from Cornwall. This unique festival is to be broadcast on Tuesday for the third successive year.

NO more, and for the third time, the Nativity Play, which made so deep and widespread an impression when it was first broadcast in 1936, is to be given in the Church of St. Hilary, near Marazion, in Cornwall, on December 18. On the two former occasions, thousands of listeners wrote to express their peculiar sense of the way in which this very simple devotional play touched and impressed them; and there is no doubt that if the risks of transmission inseparable from the use of hundreds of miles of land-line do not interfere, a still wider public will hear and enjoy the coming broadcast of this very simple play. The reasons for its appeal are obvious to anyone who listens to it. When simplicity and sincerity are allied with beauty, you get a form of art that has an almost universal appeal. Of the simplicity there can be no doubt. The play is a poetic and ceremonial enactment of the traditional scenes connected with the Nativity. It is a religious celebration much more than a play performed to an audience; and it is exactly the kind of service which was performed at this time of year, before the Reformation, in every English church.

You have only got to go into the church itself at any time to understand this and to see what a living and beautiful thing religion may be in the life of a local community. For the hundreds of visitors who have found their way to the Church because of their interest in the broadcasting of the Nativity Play, there is hardly one who has not given some form of expression to this sense of beauty. The decoration of the church itself combines a deep sense of tradition with the most modern forms of expression. Artists like Roger Fry, Ernest and Dod Procter, Norman Garstin, Harold Knight—to mention only a few of those whose art has contributed to the adornment of St. Hilary—have shown what modern technique and outlook can do in interpreting the strange, dim legends of the local Cornish saints, which principally are the theme of the decorations. The illustrations give a glimpse of the interior of the church decorated, as it is for these plays, with bare ash trees, great silver balls and masses of wonderful flowers.

But these are only externals, and would signify little if they were not an expression of the love and fellowship of which the church is a centre. Near by is the 'family'

of Father Bernard Walke, the Vicar. It is a household of some twelve children, the flowers and jossage of the very worst centres of our diseased city life, most of them selected by Mr. Clarke Hall and sent by him to Father Walke to be brought up in the traditions of which the Holy Family was the origin and symbol. Nearly all of them take part in the play, and, indeed, they, with some other members of the rustic congregation, are the principal actors and participants.

The church itself stands just off what used to be the old road from London to Land's End, a mile before the road reaches the sea coast at Marazion. The church is interesting as being one of the very few in Cornwall that has a spire, and this, which dates from the fourteenth century, was for hundreds of years used as a sea-mark, but now the trees are crowding round it and threatening to overtop it. The grove of trees that enclose the church and personage, planted by a former vicar, make a delicious and sunny shelter from the wild winds that sweep up from the south-west, and afford a sanctuary for innumerable birds, whose voices and fluttering movements are never absent from the vicarage garden.

The 'family,' locally known as 'the Timmies,' because they inhabit a converted public-house that used to be called 'The Timmer's Arms,' has been the chief work and preoccupation of the Vicar for many years. Some of them are very little and have only just come; others are leaving school and beginning to go out to work in the world. The cares and expenses of this little family are a constant anxiety, since it has no income but what those who care for it can beg or provide themselves. No further broadcast appeal can be made for the support of so little a home as this; but those who sent help in answer to the original appeal will not, I hope, forget it this year when they are commemorating in their Christmas presents the gifts brought by the Kings to the stable in Bethlehem long ago.

FILSON YOUNG

Aubert's fairy tale opera, 'The Blue Forest,' will be given its first English performance this week—Monday (5GB) and Wednesday (other Stations).



THE FUTURE HEADQUARTERS OF BRITISH BROADCASTING.
(See opposite page.)

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HOME, HEALTH AND GARDEN

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



Using up the Left-overs—(contd.).

CHICKEN and Veal Patties.—If you have no cold chicken, never mind; that small left-over of cold lamb or veal will do just as well. You can call it chicken and no one will suspect you, if you follow my recipe carefully. Put pastry in hot for three, of course.

Short pastry is quite nice, however, and I have always found it a good plan to bake off a dozen or two of pastry patty cases and store in a tin ready for 'emergency and made-over dishes.'

Mince whatever left-overs of white meat you have. Chicken, or cold lamb, or cold veal, with a little cooked lean ham or bacon.

Add the merest pinch of mixed sweet herbs and mix with a rich white sauce; a few chopped beaten mushrooms are a great improvement, but not necessary.

Fill your pastry patties with this mixture, sprinkle a little chopped parsley on top and serve piping hot. You can use up cold scraps of fish in this way with equal success, and for any special occasions salmon patties with a garnish of chopped hard-boiled egg on top are really delicious.

Left-overs for Swedes.—For Apple Charlotte, well butter a pie-dish and cover the bottom thickly with brown breadcrumbs. Prepare sufficient sweetened apple pulp of the same consistency as apple sauce, spread a thin layer of this on the breadcrumb, more breadcrumbs, more apple, and so on, till the dish is full. Breadcrumbs on top. Now a few pieces of margarine or butter all over the top layer and bake in a moderate oven for half an hour. This is a new apple Charlotte to most people. Just try it once and I think you will prefer it to the old method.

Creamed Rice.—The remains of yesterday's baked rice pudding or a little cold boiled rice beaten up with a little whipped cream. Serve to coupe glasses with a little chopped crystallized fruit on top.

Pudding à la Reine.—Stale pieces of cake or stale fancy cakes make this. Well butter a large mould and line the bottom with a few crystallized cherries and chopped angelica, or a few sultanas and chopped candied peel will do. Cut your stale cake into small squares and half fill the mould with these. Beat up three eggs in one pint of milk. Well sweeten and flavour with vanilla, fill up the mould with this. Stand the mould in a tin of water and cook in a moderate oven till well set. Serve with custard sauce or whipped cream.

Five-Minute Hot Scones.—Using up the left-over sour milk of yesterday.

Rub into a breakfast-cupful of flour 2oz. of margarine, add 1 teaspoonful of baking powder and mix into a very crumbly paste with the sour milk. Roll out, cut into scone shape, brush over with beaten egg and bake in a hot oven for five minutes. Remember! The scones must be rolled out thin and cut into small shapes to cook in this time, for breakfast. A richer scone for tea can be made by adding a beaten egg and a few sultanas, but it is the sour milk that makes them so light and delicious.

Cheese straws are made from the scraps of pastry left over. Roll it out very thin, sprinkle generously with grated cheese, cut into very small straws and bake in a hot oven till crisp.

By this time I think you will find your larder bare of left-overs.—From Mrs. Martin's talk on November 12.

To Clean Linoleum.

Instead of washing or scrubbing, try wiping all over with a cloth generously sprinkled with paraffin oil. This cleans easily, dries quickly, and is much more beneficial to the lino than water. Polishing is far easier after this treatment, than when water is used.

A Sandwich Hint.

When making sandwiches mince or finely chop the meat or ham and mix with any sauce one has in larder, or curry powder, or tomatoes, or eggs. Cook for a minute in little butter and when all is blended together it makes a nice change from slices of meat or ham.

A Use for Old Silk Stockings.

Old silk and cotton stockings can be knitted into many useful articles. Cut off foot, then cut round and round till you have one long strip about $\frac{1}{2}$ in. wide. Join end each strip together, roll up into one large ball. Then with a pair of large bone needles many articles such as bedroom slippers, mats, bags, iron holders, etc., can be knitted.—From *Listeners' Talk*, November 26.

Furnishing the Small Flat—III.

THROUGHOUT these talks I have assumed that I am considering the needs of those whose space is limited to three, or, at the outside, four rooms. At the same time, one has to realize that there are enormous numbers of people who have, perhaps, only two rooms, or even one, to serve them for all purposes.

To such people the question of cooking and other domestic equipment is one which needs the most detailed and concentrated attention. It is not only the question of purchase. The difficulty of storage space and the necessity to preserve neatness and order in the small apartment is equally acute.

To this end, two comparatively recent inventions lend themselves very successfully. One of these, the better known, is the self-contained kitchenette which, in no more space than would be occupied by a moderate-sized cupboard, offers a carefully-planned set of shelves, giving storage space for china, glass, kitchen utensils, and store jars; a fixed flour bin, with rotary sifter—an invention which saves an incredible amount of waste and dirt—deep, solid drawers, racks for pot lids, pastry rollers, and so on, and a porcelain-topped table, at a convenient height for work. These almost incredibly ingenious fittings cost from £3 to £9 upwards, and they practically constitute an extra room in the house.

Of another type, and more definitely planned for the one-room dweller, was a recent invention shown by a woman at an International Exhibition. This was a light, easily-movable folding screen with four leaves, each four inches in depth. The interiors of these leaves were furnished with shelves, racks, hooks, and other fittings, and on one there was a drop-leaf table which could be extended.

This, as you will readily understand, constitutes, in itself, a kitchen in miniature. When folded it takes up little more space than an ordinary screen. It is easily moved from place to place, by one person. The specimens I have seen were covered in decorative cretonnes and other fabrics, and the prices, complete with the specially-fitted store jars, ranged from about £3.

For the small kitchen, again, there are many new developments in table manufacture. Porcelain-topped tables with solid nests of drawers below and expanding leaves are now made in all sizes, and they offer an excellent investment to those who are furnishing small kitchens.

Cooking utensils are the most important item of any kitchen, and in this respect enormous strides have been made during the last few years.

Perhaps the greatest revolution in this respect is the high-pressure cooker. These cookers have been

developed and improved to a point which, if not perfection, is certainly very near it. They are, it is true, a heavy initial expense, but some idea of the economic advantages of this type of cookery may be judged from the fact that a chicken, which would ordinarily take from thirty-five to forty minutes to cook, will, by this method, be ready for the table in six minutes.

Other advantages are the lack of water in cooking, which means the conservation of the essential salts and vitamins, the importance of which is daily being more emphasized by doctors and scientists.

The type of material used in the kitchen has also changed enormously in the past few years. Where, until comparatively recently, the choices lay between cast iron, tin, or copper, there are now complete ranges of utensils in fireproof enamel, frequently in gay and cheerful colours: aluminium, which is light, easy to clean, practically everlasting, and non-conductive of cooking smells and flavours, while stainless steel is a newcomer for bowls, containers, saucepans, etc., and is justifying its adoption very satisfactorily. French fireproof wares are, of course, no novelty. Their chief charm are their cleanliness and the saving of labour in that they may be taken straight to table. Fireproof glass is a comparative newcomer, and shares these advantages with fireproof crockery.—From Mrs. Leslie Menzies' talk on December 10.

Listeners' Talks.

For the last listener's talk of the present series many more suggestions and queries were received, and these selected have formed a Christmas Special. One of the most interesting contributions is that from the Albo Crail Lighthouse, that flashing light which is visible for thirteen miles over the Firth of Clyde. In the new series of morning talks Tuesdays will be devoted to 'Listeners' Talk', but for the present we have sufficient, and on more occasions we shall be able to do so. All listeners whose names of talks are accepted will be informed in good time before each broadcast. The subject and hour to be broadcast on December 17 were sent in by the following, to whom cheques will be sent immediately after the talk has been given.

RECEIVED:
Mrs. Gilbertson, Albo Crail Lighthouse, Girvan, Ayrshire.
Mrs. A. J. Graves, 47, Kiplin Road, Addiscombe, Surrey.
Miss G. Walsh, 'Widdows', Church Street, Salford.
Mrs. M. Armstrong, Worsley, Cheshire, England.
Miss H. M. Woods, 51A, Thornley Road, West Norwood, S.E.17.

NOTES:
Miss Burdett, 22, King Edward Avenue, Worthing.
Mrs. Lucy Wilkinson, 13, West View, Clayton-on-Tyne, Co. Durham.
Mrs. L. Townsend, 110, Storrorth Lane, Hasleard, Chichester.
Mrs. G. D. Charles, Puddock Wood Farm, Kent.
Miss E. M. Cox, 163, Queen's Park Road, Brighton.

This Week in the Garden.

Raspberries are among the most popular of fruits, both for dessert and for jam, and they should find a place in every garden. The ground for them should be either 'bastard-trenched' or dug very deeply, working in a good dressing of farmyard or stable manure. Planting may be done at any time during the winter, but the earlier the better, and those who intend to plant this winter should complete the work as soon as possible.

Plantations should be made from 'spawn,' or canes, which have arisen as suckers on the outside of the parent plants. The rows should be 5ft. apart, and the young canes should be planted a foot apart in the row.

In no circumstances should summer-fruiting raspberries be allowed to carry a crop in the first season after planting. The whole of the energy of newly-planted raspberries is required to establish their root system, and to produce strong canes for the following year. Therefore, in the February after planting, all the canes should be cut down to six inches from the ground. Omitting to cut down the canes frequently results in the failure of the plantation.—The Royal Horticultural Society's Bulletin.



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The Midlands Calling!

Some Future 5GB Events from Birmingham.

Church Services

THE Christmas Day Service comes from the Central Hall, Birmingham, when the Rev. Canon H. G. Wood, Director of Studies at the Woodbrooke Settlement, will give the address. The broadcast takes place at 11.0 a.m. On Sunday, December 23, the preacher at the Studio Service will be Mr. H. G. Wood, Director of Studies at the Woodbrooke Settlement.

Bach's Christmas Oratorio.

ANDERSON'S Christmas Oratorio, which was first performed on the radio on December 23, 1924, will be repeated on the same day, December 23, at 11.0 a.m. The Oratorio is a masterpiece of Bach's genius, and its performance on the radio is a great privilege. The Oratorio is a masterpiece of Bach's genius, and its performance on the radio is a great privilege. The Oratorio is a masterpiece of Bach's genius, and its performance on the radio is a great privilege.

Christmas Trees.

I THINK one of the most beautiful memories of my old home in the West Country was the excitement with which I waited as the Christmas Eve night to gaze, thrilled to the core, at the highly decorated and illuminated Christmas tree which graced the centre of the table. The tree was a masterpiece of the reflected glory of the magnificent representative of Christmas which stood above them. Many others will have similar memories. On Sunday, December 23, Mr. H. F. Harvey is making an appeal on behalf of the Christmas Tree Fund organized by the Birmingham Mail. The Fund has been in existence for 30 years. From the modest sum of £25, raised in the first year for providing a Christmas tree for the little patients in the children's hospital, its activities have extended, and last season the amount subscribed was £17,053. The beneficent objects include contributions towards Christmas treats for children and the provision of boots and clothing for poor children attending the elementary schools. Over 10,000 pairs of boots, with a proportion of garments distributed each year, the total number given away since 1906-7 being 145,621 pairs of boots and 40,472 garments. The distribution of Christmas dinners to aged folk and necessitous families is another important branch of the Fund's work. Last year 11,250 family dinners were provided, the total number now distributed being 131,398. It is hoped that those whose means make their own Christmas festivities a certainty will give a thought (and practical support) to those less fortunate.

* At the Do-Drop Inn.

ON Christmas Eve, a comedy, with the above title, written by Gladys Joiner, will be given in the Birmingham Studio at 8.15 p.m. The scene is the bar-parlour of the village inn, and there is a surprise in store for listeners who think that village life nowadays is devoid of the thrills of the good old days. The cast will include George Worrell, Mabel France, Howard Davies, Worley Allen, William Hughes, Howard Hayward, David Hamilton, and Gladys Joiner.

A Symphony Concert

THE afternoon concert on Christmas Day takes the form of a Symphony Concert. The artists being Miranda Sappington (soprano) and Mary Abbott (pianoforte). Mary Abbott will play Grieg's *Concerto in A Minor*, a concerto which has always been a favourite both with performers and audiences. Grieg, although an ardent Scandinavian, claimed Scottish ancestry one of his forefathers having fled the country after the tragic failure of the '45 rising. The concerto is a typical product of Grieg's pen. The Symphony is Haydn's *Symphony in G (The Surprise)* and one wonders whether an element of dry humour did not enter into the conception of a symphony with this title on such a day.

'Halcyon.'

In the concert at 10.15 p.m. on Tuesday, January 1, there will be performed 'Halcyon,' a dramatic poem for mixed voices and soprano soloist and orchestra. The text has been written by David Stevens and the music by Laurence Powell. The chief points of interest will be its first performance and that it has been dedicated to Professor Granville Hurlock, Principal of the Midland Institute School of Music, at which Laurence Powell studied.

'The House the B.B.C. Built'

EVERYBODY knows the old story of 'The House that Jack Built,' and practically everybody has read of the move of the B.B.C. headquarters from Savoy Hill to 'up West.' This theme has been used for the 5GB pantomime from Birmingham this year. The show given the title of *The House the B.B.C. Built*. An all-star cast has been booked, including John Rorke, Colleen Clifford, Edith James, Myles (often of 'Hullo on the Road' fame) and when one reads that the B.B.C. staff of the new Palace of Programmes consists of George Gregory and Harold Clemence, one realises that there are distinct possibilities of some fun. The book, sketches, and interpolated numbers are by Charles Brewer; other musical items being by Norman P. Hawkforth. 'Household Decorations' are by the Birmingham Studio Chorus and Orchestra under Joseph Lewis, while at the two pianofortes will be Walter Randall and Nigel Dalaway—in fact, a big production.

The English Harp Ensemble.

THIS new combination, consisting of two harps, a singer, violin and 'cello, will broadcast from Birmingham at 9.15 p.m. on Wednesday, December 23. Under the direction of Marie Stockham it has toured the principal cities of Europe and proves what an attractive accompaniment the harp can be for the voice and violin. The vocalist, Evelyn Astle, who is already well known to audiences, was for some years a principal with the D'Oyly Carte Opera Company. Kaythe Jones, the violinist, is a sister of Tom Jones, whose orchestra broadcasts from the Grand Hotel, Eastbourne. It is interesting to note how the harp has come to the fore in recent years. The musical director of a certain London hotel has decided to have four harps in his orchestra, and declares the introduction of these instruments can make dance music entrancingly. It sounds an attractive idea, and should make a good contrast to the muted brass, which to my mind becomes a little wearisome when, as the expression goes, it's a case of 'nothing but.'

Dancing Time.

AT 8.30 p.m. on Christmas night, Paul Raffman and his Band will broadcast from the Birmingham Studios a programme of dance music for the benefit of those who are sufficiently active after the day's festivities to tread the light fantastic. Both old and young will be able to enjoy the programme, which will include polka, lancers, and other rowdy old-time, in addition to the modern stately fox trot and blues.

'Trifle'

ANOTHER short revue with the above appealing title, concocted by Dorothy Hayes, will be presented by Phyllis Lucas, Edith James, Harry Bennett, Brian Victor, Alfred Butler, Harry Saxton, Walter Randall, and Nigel Dalaway, at 4.45 p.m. on Saturday, January 3. We have mislaid the recipe of the miment, but this dish should look very attractive, as we understand the instructions state 'Decorate with one or two "mimments".'

A Grieg Programme.

ON Sunday afternoon, December 30, a Grieg programme will be broadcast. Bergitte Blakstad, the Swedish contralto, will sing the composer's songs in the original language, while Gladys Ward will give *Berget*, a dramatic reading with incidental music by Grieg. Tom Brumby is the solo pianist.

An Orchestral Novelty.

A SYMPHONIC Poem, *The Legend of Hylas*, by Arnold Trowell, is the novelty in the Symphony Concert on Saturday evening, January 3. This has been dedicated to Mr. Joseph Lewis, Musical Director at the Birmingham Station. The work depicts the departure of Hercules and his warriors in quest of the Golden Fleece, when Hercules took as his page, the young and beautiful Hylas. After sailing for some days the wind fell, and they landed on a lonely island, where Hylas, wishing to draw water at a spring, in filling his pitcher, was overcome by the alluring voices of the water-nymphs who enticed him to the watery depths below. Hercules went in search of him, but the hills only echoed back his words: 'Hylas! Hylas!' For many days he searched without avail, until, a breeze springing up, he sailed away with his mariners, heart-broken.

High Power 'Short Waves.'

ANOTHER Popular Celebrity Concert is to be relayed from the Central Hall, Birmingham, on Saturday, December 20. The artists are Clara Serena (contralto), Harry Kinnell (baritone), and Amal Oeroff (pianoforte).

Alfred Butler (baritone) sings in the concert to be relayed from the Café Restaurant, Corporation Street, at 6.30 p.m. on Friday, December 23. His programme will include two songs written by himself.

Bert Ashmore (tenor) and Hilma Abbott (soprano) sing in the two broadcasts from Luxella Picture House on Monday and Thursday, December 24 and 27. Miss Abbott is a young Birmingham artist who has given up her work in a local industrial firm, and is making singing her career.

Evelyn Stanley (soprano), Clara Astle (pianoforte), Harold Mills (violin) and Mary Paddock (soprano) are to appear in the Light Music programmes at 6.30 p.m. on Monday and Wednesday, December 24 and 26.

* MERCIAN

What the Other Listener Thinks.

On the Night of the Great Gale—Living Words and Cold Print—Plea for Esperanto—The Complacency of the B.B.C.—Musical Appreciation—Deleterious Influence of Song Words.

14, London Road, Lowestoft

November 19, 1933.

THE ANNOUNCER.

DEAR SIR,—I should like to thank you for your kindness and thoughtfulness on Friday night, as I got your message through just after 11 o'clock. As it was nearly the first we had received that night it seemed to cheer us up a bit. I tried to get through at nine to see if I could get the weather report, but I could only faintly hear, as it was blowing very hard, and with all when we have the cloud roof in the mizen we had put a bucket round the mast which had jammed the aerial, so we had to cut it and knot it. Once again I thank you on behalf of myself and my brother seamen, and all that go down to the sea in ships. I myself greatly appreciate your service in the morning, as I always listen when possible, but in a sailing smack, the time wait for no man. As we are off to sea again this morning I must bid you adieu.—Yours
V. SKIFFER A. (G.D.R. SK)

The above letter refers to the 'Announcer's' words and the playing of 'Eternal Father, strong to save' on the night of Friday, November 10.

Would it be possible to persuade the leading 'wireless' shop in each village or small town, and several in the bigger towns, to have on their counters a contribution box labeled 'This Week's Good Cause'? Into this box quite small sums could be put by those charitably inclined, and then all such contributions could be forwarded at the end of the week, either by the shop proprietor or some other person, to the appropriate address.—F. L. +
Wolverton.

Cut out the 'education.' There was a happy day when, if one was moved to switch on one's set, one could be fairly certain of hearing light and melodious music. Nowadays, if it isn't a long-winded talk on 'Salesmanship' or 'Business', it's a musical jig-saw by an unpronounceable composer.—D. H. C., Brighton

APPROPOS of C. K. Wright's article, 'The Living Word' in a recent issue of *The Radio Times* the following may be of interest. In some instances for me 'gold print' has become allied to 'the living word' through the good offices of the microphone. Particularly where Sir Oliver Lodge, Sir Walford Davies, the Chief Engineer and Mr. Percy Scholes, and, of course, the A. J. A. in are concerned I can never read any article by the aforesaid gentlemen without also hearing their voices and manner of delivery. In the case of Sir Oliver Lodge it is even almost delightfully annoying, because at the end of a fairly long paragraph I can distinctly hear that scarcely repressed little sigh of his. In the reading of a hitherto unpublished story of A. J. Alan's, published in *The Radio Times* some time back I knew exactly the right places to hear his voice trail drawingly or disappear rather quickly into an intriguing silence.—M. W.

I do not agree with the suggestion of a contributor in 'What the Other Listener Thinks,' that you only print those letters that agree with the B.B.C. programme, but I do think that the musical fanatic is always well to the fore in setting forth his views of what the average public do like or ought to like, whereas few of those who disagree, have my bad taste, or, shall I say? impertinence in criticising the actions of those who are supposed to provide programmes acceptable to the great body of B.B.C. listeners. The vast majority of them, I am sure, don't want musical education, but pleasurable relaxation.—H. T. D., Nottingham.

WHAT I particularly would like you to do is, as soon as you feel justified in so doing, to introduce the international language, 'Esperanto,' in your programmes.—A. A. F., Birmingham.

I HAVE sent in quite a few letters myself praising the B.B.C. programmes and general policy, but no one of them has ever been published, so evidently *The Radio Times* is still suffering from a very modest.—M. W., Brigg, Lincs.

THERE are a great many things broadcast that I do not understand, but I do not say that I dislike them or grumble, but try to find what others enjoy in them, and by so doing I myself shall in time understand.—G. K., Nottingham Hill Gate.

THE attitude taken up by the Corporation is one of astonishing complacency, and is thoroughly out of touch with the rank and file of its subscribers.—J. C., Looe, Cornwall.

I FIND that, when the dance music ends, I am irresistibly drawn to my set to switch off before Big Ben strikes. To me there is something frightening about its sound. I wonder if I am alone in this.—R. L., Manchester

THE DOUBLE EXISTENCE OF THE SITWELLS.

(Continued from opposite page.)

to you by giving you some illustrations. She describes the hair of girls, for instance, as falling 'soft as music'; she speaks of the rain 'creaking,' and of lights 'creaking' and 'hardening'; that she coins composite adjectives, such as 'dove-quick hours,' and 'January-thin' as applied to a girl, and 'beaver-smooth grass.' It does not seem to matter how much the images run into each other, and overlap. For her world is the world of a dream, where rigid boundaries cease to exist, and the significance of one thing melts and flows into the significance of another thing—of many other things. This fluid, flexible, sensitive poetry, very closely approximating to music, has the effect of making much other poetry seem as stiff as wood. It is highly artificial, of course, and highly self-conscious, but that is only because Miss Sitwell is a deliberate and quite unscrupulous technician—there is nothing artificial about the original inspiration which taught such apprehension to her nerves and senses.

I have left myself only a little space in which to speak of Sacheverell Sitwell, although he is, perhaps, the truest poet among the younger poets alive today. I say 'truest poet' advisedly, meaning that language in his hands transforms itself most naturally into poetry; he seems to think in poetry, as a painter sees in colours. He works on a larger scale than his sister, and he is far more prolific; in fact, he is rather too prolific, though I hold that to be a virtue rather than a fault in a poet.

His poems are like tapestry. Leaves, flowers, orange groves, clouds, rifts of sky, the breath of the wind, are all thickly woven overhead, and on the ground under the trees nymphs and centaurs disport themselves, or rustic couples, or sometimes couples dressed in the height of modern fashion. Ripe apples fall upon their heads. A satyr puts them all to rout. An elephant threatens to trample them underfoot, or a unicorn to spike them with his horn. Between the trees, in the distance there is a gleam of statuary; even the façade of a house, or the perspective of a pergola. Is it of tapestry that we are reminded? Or of the Russian ballet?

In this week's *Radio Times* there is a letter in which the writer agrees with a former writer that 'only letters favourable to the B.B.C. programmes are published.' That sentiment is so unjust and so contrary to fact, that I wish to make a protest. If those listeners imagine it to be true, they cannot have read the letters that appear every week in *The Radio Times* expressing every shade of opinion about the programmes, nor can they have read the 'Pro and Con' letters that were asked for and printed week after week for ever so long.—E. M. C.
1, BURYTON

MUSICAL appreciation is a gift, a privilege, and we might not be proud of liking Bach, any more than we ought to be proud of hating him—as S. F. J., of Harwich, says he is. Both these attitudes are poses, they are both insincere, and quite as bad as one another. It is just as easy to call attention to yourself by being scathing about classical music as about jazz. But it is nonsense to say that it shows that you are thinking more about your own opinion of the music than of the actual music itself. The difficult thing to do is to be tolerant of both kinds, even if you cannot understand one of them.—R. U., London, N.E.

In the issue of *The Radio Times* for the 23rd instant I notice that your correspondent, P. H. F., of London, S.E.1. accuses S. F. J., of Harwich, of ignorance of music. May I point out that if the music is good, one does not have to be educated to appreciate it, for the person who described music as being the 'food of love' said nothing about education or problems in acoustics.—G. H. W., Loddon, S.W.1.

I THINK it is perfectly scandalous in this age when everybody, even the very rich, is striving to do practical work and get his name into the papers, that lady singers should be permitted to go on broadcasting songs about birds and love and practically nothing else. There is, Heaven knows, little enough practical realism in the warblings of the male vocalist, but occasionally he does sing about work and workers. True, his workers are still as a rule, an old-fashioned crowd—ploughmen, tinkers, stonebreakers, and so on—but they have a certain air of useful activity, and in time, when our lyric writers wake up, we shall probably have motor-mechanics and road-repairers. The case of the woman vocalist, Sir, needs immediate and drastic attention. We must have less of this bird and love business. Women as well as men must sing about the joy of labour (and there is a varied selection of feminine labour to draw upon nowadays), in order that our sisters and daughters may learn from the broadcasting studio what a lovely lot of work awaits them in this emancipated age, and may be inspired to employ themselves usefully instead of harking to the lark. Even now a strong, hearty girl will sometimes stand up and broadcast the following enervating lyrics—

'I love the moon, I love the sun;
I love the forest, the flowers and the fan,' etc.
These are not things to be commended to the affection of consular and intelligent young women. The girl has no right to love them. She should say—
'I love to rake; I love to mow;
I love the shovel, the fork and the hoe,' etc.
Then we should feel proud of her and pay our broadcasting licence much more cheerfully.—DUDLEY CLARK.

In her fifth article on Poetry of Today, Miss V. Sackville-West deals with the poetic gifts of D. H. Lawrence, also a famous novelist, and of

THE DOUBLE EXISTENCE OF THE SITWELLS.

'There are not really three Sitwells—Edith, Osbert and Sacheverell—but six. Three of them are writers, and three of them public characters.'

THIS week I am going to talk about Mr D. H. Lawrence and the Sitwells. Mr Lawrence is probably best known to you by his novels and stories, for his poetry has never been widely enough appreciated. Perhaps this will be remedied now by the publication of his collected poems, in two volumes, by Martin Secker, at the price of a guinea: it may sound rather expensive, but it is less than the price of two theatre stalls—and you have it for ever.

A great deal has been written and said about Mr. Lawrence, and, curiously enough, it is nearly all true—an *truth*, in fact, that it is almost impossible to say anything about him which has not been said already. This seems to point to one obvious *fact*: that Mr. Lawrence is not a very subtle writer. And that, I think, is true, too. He is vivid, he is violent, he has the most remarkable power for making the reader feel and see what he describes; but he is never subtle. He is a man of *force*. His faults are instantly apparent, both his prose and his poetry. The *truth* of Mr. Lawrence is not a *trick* of his poetry, but a *fact* of his nature. You get the maximum pleasure and the maximum significance at once. I think this is very largely because Mr. Lawrence is chiefly concerned with two rather obvious departments of life: sex and external impressions. By external impressions I mean impressions both of sight and touch; there is no one who can describe a landscape, for instance, as Mr. Lawrence can describe it: no one who can make you actually feel the warmth of the sun on your skin as he can make you feel it. As for sex, it is a subject by which he is obsessed. It plays the principal part in his novels, but it also plays a very prominent part in his poetry, and he is capable of writing of it with the same almost painful vividness, when it does not lead him astray into a kind of muddled rage, mixed up with all sorts of metaphysical and psychological extravagance. As indeed, it too often does. Thus, on the whole, Mr. Lawrence is concerned with the crudest aspects of life. He describes experience, but he does not

transmute it into the real world of art. He describes, but he never suggests; his genius is convincing but it is raw; it is as brilliant as it is shallow. That which he does, he does as well as it can possibly be done; and at first it dazzles us, but then we discover that we very quickly get to the end of it. He keeps all his goods, in fact, in the shop window, and there is nothing at the back.

But they are very sumptuous goods, richly painted, even if they are not very expensive or hard to acquire. Mr. Lawrence's poetry has all the merits of his prose and lacks many of its faults. His principal weakness in prose is that he fancies himself as a thinker and a psychologist; he seems to prefer his ideas, which are as chaotic as they are vehement, to his admirable sense of words. He can write, in fact, but he can do more think than an angry lion caught in a trap—the trap, in this case, being the trap of sex; for it is seldom about any subject other than sex that Mr. Lawrence tries to think. In writing poetry his philosophizing is necessary and for a poet restrained, whose sense of language remains paramount.

Many of the poems in these two volumes are frankly autobiographical; Mr. Lawrence says so in his preface. Even the section called "Birds, Beasts, and Flowers" is autobiographical in a sense, for Mr. Lawrence has spent many years of his life abroad, in Italy, in Australia, in Mexico, and other places, and for his store and fauna he has drawn on his own experience. I believe that Mr. Desmond McCarthy recently read you one of the poems from "Birds, Beasts, and Flowers," so I will not quote one here; I will only say that Mr. Lawrence's particular gifts are most happily exercised on these subjects, and that this section contains some of the most original poems in the whole collection. I will give you instead one of his purely descriptive pieces —

Guerra del Moro.

Along the avenue of cypresses,
All in their scarlet cloaks and amplex
Of linen, go the chanting choristers,
The priests in gold and black, the villagers

And all along the path to the cemetery
The round dark heads of men crowd silently,
And black-earved faces of womenfolk, wistfully
"Nitch at the banner of death, and the mystery.

The Sitwells (left to right), Sacheverell, Edith and Osbert, photographed on the occasion of one of their broadcasts.

And at the foot of a grave a father stands
With sunken head, and forgotten, folded hands,
And at the foot of a grave a mother kneels
With pale shut face, nor either hears nor feels

The coming of the chanting choristers
Between the avenues of cypresses,
The silence of the many villagers,
The candle-flame beside the surplice

Now we come to a batch of poets of a very different kind—the Sitwells. A lot of nonsense is talked about the Sitwells, for which, candidly, they have only themselves to thank. For one thing, a popular delusion seems to exist that there are three Sitwells—Edith, Osbert and Sacheverell—whereas there are really six. Three of them are writers; and three of them are public characters. Three of them write poetry and prose; and three of them write articles in the newspapers. The three of them who write poetry and prose are, in varying degrees, contributors to English literature; of the three who write articles in the newspapers, the least said is the better. Three of them are partners in an advertising firm—though one of the partners, Sacheverell, may be described as a sleeping or, at any rate, a drowsy partner; the three of them are shy and even secret people, leading lives of their own. Thus there exists another popular delusion, which is that the Sitwells, three in number, are incomprehensible; and this is also a fallacy. Then there exists also a popular noun which has recently entered the language, Sitwellism. I don't quite know myself what people mean by this, and I doubt if the people who use it most glibly know either, unless, indeed, it vaguely means a synonym for modernity.

Then there is a question which people are always asking: 'Are the Sitwells important?' By this I suppose they mean: 'Will their work have much influence on other poets? Will they found a school?' This seems to me quite meaningless. Every poet is a law to himself, and every poem that he writes is a separate experience. It is a matter of no interest at all if a few people do try to copy the Sitwells. The only matter of interest is what the Sitwells themselves are.

(Continued on opposite page, column)

SUNDAY, DECEMBER 16

5GB DAVENTRY EXPERIMENTAL

TRANSMISSIONS FROM 7.30 TO 11.00 P.M. ON THE 5GB DAVENTRY EXPERIMENTAL STATION

3.30 Chamber Music

ALFRED BARKER (Violin) and R. J. FORBES (Pianoforte)

Sonata No. 2 in E, Op. 30, No. 3 *In the style of Chopin*
Allegro assai: Tempo di Minuetto—moderato e grazioso, Allegro vivace

4.30 JOSEFA BERNARD (Soprano)

Ave Maria—'I Never Felt'

Lullaby—'The Little Girl'

Requiem—'The Little Girl'

4.45 MICHAEL LEIGHT (Guitar)

Sonata No. 1 in E, Op. 10, No. 3

Dance Sonata, No. 1

Sonata No. 2 in E, Op. 10, No. 3

Sonata No. 3 in E, Op. 10, No. 3

Sonata No. 4 in E, Op. 10, No. 3

Sonata No. 5 in E, Op. 10, No. 3

Sonata No. 6 in E, Op. 10, No. 3

Sonata No. 7 in E, Op. 10, No. 3

Sonata No. 8 in E, Op. 10, No. 3

Sonata No. 9 in E, Op. 10, No. 3

Sonata No. 10 in E, Op. 10, No. 3

4.50 JOSEFA BERNARD

El mar de la Mancha

El mar de la Mancha

El mar de la Mancha

El mar de la Mancha

El mar de la Mancha

El mar de la Mancha

5.10 ALFRED BARKER and R. J. FORBES

Sonata, Cesar Franck

Allegretto ben moderato: Allegro

Recitativo—Fantasia: Allegretto

Tanto mezzo

6.0-6.30 Excerpt from 'Christmas Oratorio' (Radio)

Relayed from The Great Hall, Oundle School

CARRIE TUDOR (Soprano)

MARGARET BALFOUR (Contralto)

JOHN ADAMS (Tenor)

TOMMAS GIBBS (Bass)

FABIAN WOODHOUSE and S. CHAMPE (Principal Violins)

LEON GOOSEBERRY (Principal Oboe d'Amore)

G. W. BRIDGEMAN (Organ)

Conducted by G. M. SPURDING

Part I

Chorus: 'Christians, be joyful'

Tenor: 'Now it came to pass in those days'

Contralto: 'See now the Bridegroom'

Contralto: 'Prepare thyself, Zion'

Chorus: 'How shall I find thee?'

Tenor: 'And she brought forth her first-born son'

Chorus and Recit.: 'For us to earth He cometh poor'

Violin: (Bass) 'Mighty Lord and King all glorious'

Chorus: 'Al, Dearest Jesus'

Part II

Violin: (Tobor) 'And there were Shepherds'

Chorus: 'Break forth, O beautiful, Heavenly'

8.0 A Religious Service

(From the Birmingham Sunday)

Kyrie Eleison from the 'Missa Brevis'; Anti-phon—Alton Redemptor—Mater

Address by the Very Rev. Dr. BURN (of Holy Trinity, Roman Catholic Church, Sutton Coldfield)

Introduction by Rev.

(Molot for Five)

Ave Maria from the

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PALESTRINA, the great sixteenth-century composer of church music, some of whose music will be heard in the Studio Service from Birmingham today

Hospital, Birmingham, by Lieut.-Col. GARRARD DRAKE, D.S.O. (Honorary Treasurer)

8.58 WEATHER FORECAST GENERAL NEWS BULLETIN

9.0 Tom Jones and the

Grand Hotel, Eastbourne, Orchestra

NORMAN FENNER (Baritone)

Relayed from The Grand Hotel, Eastbourne

Overture: 'Mariana' Wallace

'Mariana' Fitch

NORMAN FENNER

'Mariana' Florence Aythorpe

Overture: 'Mariana' Wallace

'Mariana' Fitch

NORMAN FENNER

'Mariana' Florence Aythorpe

Overture: 'Mariana' Wallace

'Mariana' Fitch

NORMAN FENNER

'Mariana' Florence Aythorpe

Overture: 'Mariana' Wallace

'Mariana' Fitch

NORMAN FENNER

'Mariana' Florence Aythorpe

Overture: 'Mariana' Wallace

'Mariana' Fitch

10.30

Epilogue

(Sunday's Programmes continued on page 732.)



Christmas Programme

for a

BRIGHTER BETTER CHRISTMAS

How quickly the time flies—and what a host of things simply *must* receive attention before the 25th. Xmas cards, personal gifts, decorations, party invitations and, of course, it would not be Xmas at all without Mince Pies and Plum Puddings! During the multitude of preparations for the festive season THE BUSY HOUSEWIFE will save much time and trouble by using

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Sunday's Programmes continued (December 16)

CARDIFF. 853 AM. 850 KC.

- 3.30 S.B. from Manchester
 5.0 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 6.30 **A Religious Service**
 Relayed from the Central Hall, Bristol
 Introit, 'Jesus, stand by me'
 Scripture Read
 Hymn, 'Earthly Pleasures vanity and vain'
 Hymn, 'Man of Sorrows, what a name'
 Address, The Rev. J. J. BRADSHAW
 Hymn, 'Have you any room for Jesus?'
 Benediction
 7.50 S.B. from Manchester (See London)
 8.45 S.B. from London (9.0 Local Announcements)

- 9.5 **Favourites from Oratorio**
 THE NATIONAL ORCHESTRA OF WALES
 (Coradoria Genedlaethol Cymru)
 Leader: ALF. J. V. JONES
 Conducted by WARWICK BRAITHWAITE
 Overture, 'St. Paul' Mendelssohn
 JOSEPH FARRINGTON (Bass) and Orchestra
 Aria, 'Why do the Nations' ('The Messiah') Handel
 ORCHESTRA
 Meditation ('The Light of Life') Elgar
 GWLADYS NAISH (Soprano) and Orchestra
 How beautiful are the feet ('The Messiah') Handel
 ORCHESTRA
 Overture, 'The Light of Life' Mendelssohn
 JOSEPH FARRINGTON (Bass) and Orchestra
 It is Enough ('Elijah') Mendelssohn
 Rolling in Fanning Hills, 'Creation' Haydn
 ORCHESTRA
 Introduction of 'Elijah' Haydn
 GWLADYS NAISH, JOSEPH FARRINGTON, and Orchestra
 Scene, 'Help me, Man of God' ('Elijah') Mendelssohn
 ORCHESTRA
 March to Calvary ('The Resurrection') Gounod
 GWLADYS NAISH and Orchestra
 With Verdure Glad ('Creation') Haydn
 Hear ye, Israel ('Elijah') Mendelssohn
 ORCHESTRA
 Symphony, 'Hymn of Praise' Mendelssohn
 MENDELSSOHN furnished his setting of the 101st Psalm with a full-sized orchestra, prelude in the manner of the symphonies which stand at the head of older oratorios. It begins with a slow majestic introduction, trombones alone announcing the theme which is in some sense a motto to the whole work, the same tune to which the voices afterwards sing the words, 'All that has life and breath, sing to the Lord.' This introduction leads without a break into the first chief movement of the symphony, a bold, quick march in 2/4 time, bringing themes as heard at once. The motto theme has a large say in the course of it, and the second main tune is of a calmer character like one of Mendelssohn's songs. It comes to an end with a brief return of the majestic opening, and then there is a dainty allegretto with the 'cellos beginning the tune. The flow of the movement is interrupted by a little emphatic section, and after a return of the first flowing tune, a solemn religious movement follows, in which the strings have the melody first. It is a joyous movement, although cast in a dignified and imposing mould. As Mendelssohn wrote it, the symphony ends without a real break into the first big chorus, but is of itself quite long and important enough to stand alone as a separate piece.

10.40-11.0 The Silent Fellowship

5SX SWANSEA. 204.1 M. 1,020 KC.

- 3.30 S.B. from Manchester
 5.0 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 6.30 S.B. from Cardiff
 7.50 S.B. from Manchester
 8.45 S.B. from London
 9.0 Musical Interlude relayed from London
 9.5 S.B. from London
 10.30 **Epilogue**
 10.40-11.0 S.B. from Cardiff



CHESTER CATHEDRAL.

A fine vista of the interior of the Cathedral, from which the evening service will be relayed by Manchester (and broadcast from all stations) this evening at 7.50.

6BM BOURNEMOUTH. 576.1 M. 920 KC.

- 3.30 S.B. from Manchester
 5.0 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 7.50 S.B. from Manchester
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 **Epilogue**
 10.40-11.0 S.B. from Plymouth
 11.0 **Epilogue**

2ZY MANCHESTER. 384.8 AM. 780 KC.

- 3.30 **A BRASS BAND CONCERT**
 Relayed to London and Daventry
 THE BERSHAW OF THE BARN BAR
 Conducted by FRANK L. G. ...
 March, 'Pachelbel's'
 Overture, 'Napoleon'
 Clarinet Solo, 'Furies of the Waters'
 (Soloist, W. RUSHWORTH)
 BETTY BANNIKMAN (Contralto)
 The Cradles
 Moonlight
 Invitation to the Journey
 CLYDE TWELVEFISTERS (Violoncello)
 Aria
 Consolation
 Serenade
 BAND
 Tremulous Solo, 'O come let us worship'
 (Soloist, W. WHITEHEAD)
 Symphony Poem, 'The Preludes'
 The Judge ('Death and Life')
 BETTY BANNIKMAN
 Hear my prayer, O Lord
 By the Waters of Babylon
 Turn Thee to me
 I will lift mine eyes
 Sing ye a joyful song
 CLYDE TWELVEFISTERS
 Reverie
 Maxims in G Major
 BAND
 Selection 'Faust'
 5.0 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 7.50 **A Religious Service**
 from Chester Cathedral
 relayed to London and Daventry
 THE BELLS
 Hymn, 'The King of Love my Shepherd is'
 (A. and M., No. 197)
 Prayers:
 The Collect for Advent Sunday
 A Prayer for the Sick and Suffering
 Thanksgiving for Mercies
 Scripture Reading, Isaiah, chapter IV
 Anthem, 'Hosanna to the Son of David' (Six-part) Orlando Gibbons (1583-1625)
 (By THE CATHEDRAL and VOLUNTARY CHOIRS)
 Address by the Lord Bishop of Chester, the Rt. Rev. HENRY LEWIS PACEY, D.D.
 Hymn, 'Abide with me, fast falls the Eventide'
 (A. and M., No. 197)
 Organ Voluntary by J. T. HEARNS, Organist of the Cathedral
 8.45 S.B. from London (9.0 Local Announcements)
 10.30 **Epilogue**

THE RADIO TIMES.
 The Journal of the British Broadcasting Corporation.
 Published every Friday—Price Twopence.
 Editorial address: Savoy Hill, London, W.C.2.
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2BE	BELFAST	500 M up to
3.30 - 4.15	from London	5.0 - 5.45
4.15 - 5.45	from Glasgow (see London)	5.45 - 6.15
7.50 - 8.45	from London	8.45 - 9.15
10.30 - 11.15	from	

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Eugen D'Albert

11.0-12.0 (Dance only) DANCE MUSIC
Denny Boyers and his Band from Olympia

7.45. **Vaudeville**
with
JACK PAYNE and THE B.B.G. DANCE
ORCHESTRA
(See centre of page)



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feature. The
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Oak.
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price. In Mahogany or Oak.
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Programmes for Tuesday.

SWA

CARDIFF.

五、自來水

2.0 London Programme relayed from DB1 079

40 A Symphony Concert

Reproduced from the National Museum of Wales
by the National Library of Wales
in collaboration with the National Museum of Wales

O. H. H. 'The Masteringers'... Wagner
 Part (Ynt. Sent. No. 2...
 Sent. No. 3 in A. Minor. O. H. H.

THE incident in the case of *Crucial* was that the
Theodore's plan for *Crucial*, has reflected as
was a plan for us to be played far offener
and *Crucial* cost it in the form of two States,
and a short summary of the story,
the parts of it to which the different

The first place in the Second Suite is "Ingrid's Lament." Of this Grieg tells us that "Ingrid's wild adventures, he came on one day to present a wedding where he carried off a bride to the forest, and only to leave her there." The scene of the moment of separation between angry betrothed and a bride is depicted after which the lament begins very sad and lonely. In the end, the other voices enter and the music ends. At the close of the wedding there is a scene of the departing bride.

The second movement is an Arabian Dance. In the play this is part of the incident in which we are also "At Tra's Dance." These are the first State Feet outlawed and wandering, which were greeted in Morocco by Kites, who were only of permission astronomer is. I who wonder: I have throughout a large ship, though there is a short middle section for a time above.

[illegible]

5.0 DOROTHY EDWARDS: 'The Pen Mightier than the Sword—Light Skirmishes in an Author's Life'—1911

5.15 THE CHILDREN'S HOME

4.0 London Programme relayed from Deventry

615 S.B. from London

7.0 A Welsh latitude

By J. C. GARFITH-JONES

⁴ *Id.* 474-75 (1970) (citing *Id.* 474 (1970)).

W. J. Day, Editor

I Hon FENN GOT ALON DUBUIS
 210 N. 1st St. Dubuque, Ia.

(An Old Mill by the Dulais Stream)
And Miss

Aug 31, 1944

226 S.B. from London

145 S.B. from Plymouth

9.9 *B.B. from London (9.30 Local Announcements)*

9.35 Roads Through Songland

Songs heard by the Way

A Monologue by FRED E. WEATHERS, K.C.
With vocal illustrations by ETHEL DAVIS (Con-
tello), DENISE NOBLE (Vantone), THE STATION
MALE VOICE CHOIR

1935-12.4 S.B. from London

(Trialby's Proceedings continued on page 745.)



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SKIN TROUBLE

You stop worrying from the minute you put Germolene on. You feel you've got the right thing on *at last*. Drought, fully cool, it quickly soothes and stops the pain or itching. Then all the poison and pus is pushed out painlessly. Finally, the sore place heals right up—not the sign of a scar remains! It is wonderful the way Germolene heals. Use it for everything—a scratch or an ulcer.

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CUTS
SCALDS
BURNS**
and all
obstinate skin
complaints

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Pleasure

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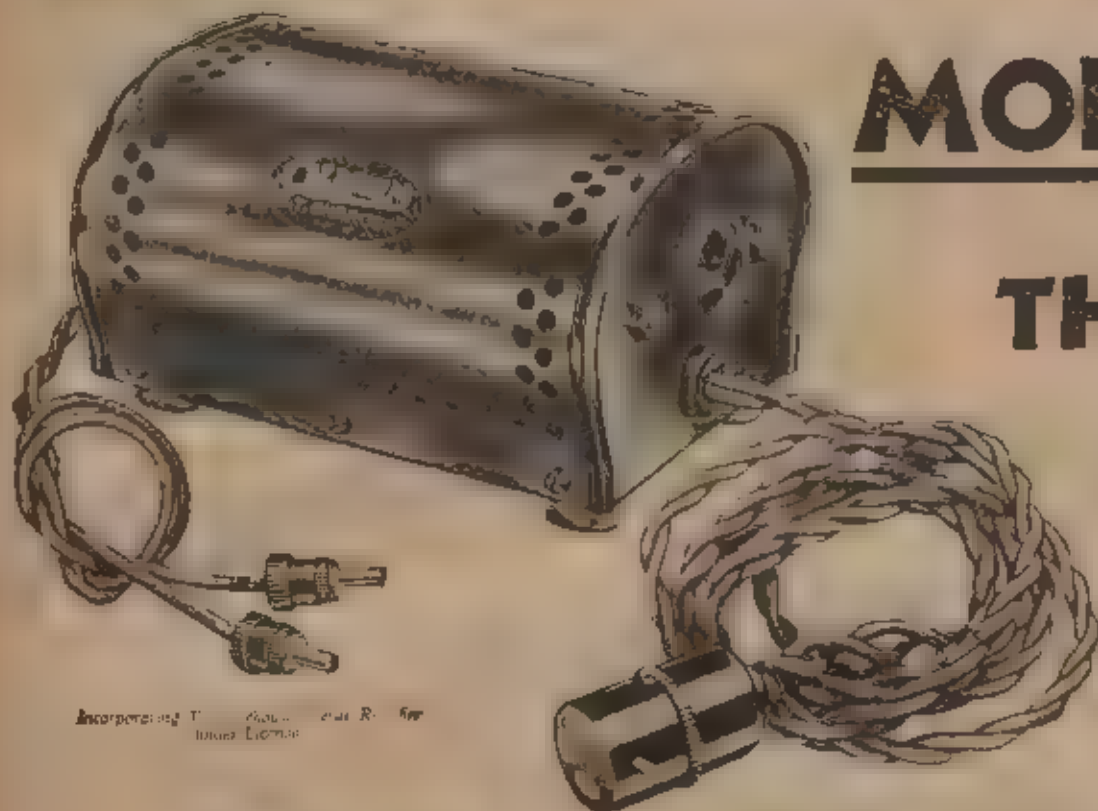
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Complete with a plug and
a 10 ft. connecting cable

Extra large capacity 6/9
4,500 milliamperes

4 years or a year's warranty.
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H.T. CHARGER

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Instant Efficiency—Complete with a plug and a 10 ft. connecting
cable—Extra large capacity 4,500 milliamperes—4 years or a year's
warranty—A.R. 100,000,000 up to 100,000,000

Tuesday's Programmes continued (December 18)

(Continued from page 743.)

5SX SWANSEA. 794.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.25 S.B. from London
- 7.45 S.B. from Plymouth
- 8.0 S.B. from London
- 9.30 Musical Interlude relayed from London
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 828.1 M. 870 KC.

- 12.0-1.4 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. RUDOLF BENNETT: 'In the Days of the ...'
- 7.15 S.B. from London
- 7.45 S.B. from Plymouth
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

SPY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 'THE CHILDREN'S HOUR' Reading: 'The Escape of Lord Rithadale,' by ... 'The Hubert's Cupboard,' the old nursery rhyme sung in the form of opera
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 M. F. S. HARRIS: 'Pictures by Photography'
- 7.15 S.B. from London
- 7.45 Nativity Play
Relayed from St. Hilary's Church, Cornwall
Relayed to London and Daventry,
(See London Programme)
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 884.0 M. 750 KC.

- 12.0 FORTINGHOPE MUSICAL EVENTS OF THE NORTH
A Gramophone Lecture Recital by MRS. BAZZIE
- 1.0 Gramophone Records
- 1.15-2.0 'The Tuesday Midday Society's Concert'
Relayed from the Houldsworth Hall
A PIANOFORTE RECITAL by KATHLEEN COOPER
- 3.0 London Programme relayed from Daventry
- 4.0 THE NORTHERN WINDMILL ORCHESTRA
March, 'Kneller Hall' Burns
Overture, 'Milk and Honey' Auden

HAROLD DERRYSBIRE (Baritone)
At Tankerton Inn
A Favourite Ballad
Beware of the Minstrels
Harold Fisher
David Slater
M. Cranks Do.

ORCHESTRA
Interlude, 'The Minstrel's Dream' Lumley Holmes
Song, 'Cuckoo' (Continued)

HAROLD DERRYSBIRE
From Oueron in ...
I am ...
The Curtain Falls
David Slater
Edward Hamilton
Guy d'Hardelot

ORCHESTRA
Selection, 'De ...'
Meynbeer, arr. Godfrey

5.15 THE CHILDREN'S HOUR
A SPECIAL ADAGE PROGRAMME
Sketches: Spring-cleaning A The Beaside.
A Foggy Conversation The Waits. Songs by
Dorothy R. ...
Music by ...
S.B. from Leeds



DENNIS NOBLE,
the popular baritone, will sing in 'Roads
through Songland, broadcast from
Cardiff tonight.

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Professor A. HAMILTON THOMPSON: 'Ma
diversal Ghost Stories,' S.B. from Leeds
- 7.15 S.B. from London
- 7.45 S.B. from Plymouth. (See London)
- 9.0 S.B. from London (9.30 Local Announcements)

9.35-10.0 A Light Orchestral Concert
THE NORTHERN WINDMILL ORCHESTRA
Overture, 'Zephyr' Harold
Selection, 'The ...' Alcockton

10.0 NORA DELANY
Syncopated Numbers at the Piano

10.15 Light Orchestral Concert (continued)
ORCHESTRA
Selection, 'Carmin' ...

10.35-12.0 DANCE MUSIC HERTINGA DANCE
BAND, relayed from the Empress Ballroom, the
Winter Gardens, Blackpool

Other Stations.

5NO NEWCASTLE. 812.0 M. 850 KC.

12.0-1.5 London Programme relayed from Daventry
3.0 London Programme relayed from Daventry
5.0 Organ Recital by Herbert Maxwell, relayed from the Havelock
Picture House, Sunderland. 5.15 Children's Hour. 6.0
London Programme relayed from Daventry. 6.15 S.B. from
London. 7.0 Mr. G. E. Mason, A.M.L.S.M., 'The
Hard Lot of Santa Claus' 7.15 S.B. from London. 7.45
S.B. from Plymouth. 8.0 S.B. from London.
9.30 Local Announcements. 10.30 Dance Music relayed
from the Oxford Galleries. 11.15-12.0 S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

12.0-1.0 'Symphonies for ...'
3.0 'The ...'
5.0 'The ...'
6.0 'The ...'
7.0 'The ...'
8.0 'The ...'
9.0 'The ...'
10.0 'The ...'
11.0 'The ...'
12.0 'The ...'

2BD ABERDEEN. 800 M. 600 KC.

12.0-1.0 'Symphonies for ...'
3.0 'The ...'
5.0 'The ...'
6.0 'The ...'
7.0 'The ...'
8.0 'The ...'
9.0 'The ...'
10.0 'The ...'
11.0 'The ...'
12.0 'The ...'

2BE BELFAST. 808.1 M. 900 KC.

12.0-1.0 'Symphonies for ...'
3.0 'The ...'
5.0 'The ...'
6.0 'The ...'
7.0 'The ...'
8.0 'The ...'
9.0 'The ...'
10.0 'The ...'
11.0 'The ...'
12.0 'The ...'

Aubert's Fairy Opera, Fourth of the 1928-29 Season,

'THE BLUE FOREST'

An Introduction to the Opera by Herman Klein.

There is a proper Christmas spirit about *The Blue Forest*, by François Louis Aubert, which will be heard on Monday (5GB) and Wednesday (other Stations). This opera, which will be followed in January by *The Golden Cockerel*, is the fourth of the 'libretto series.'



Red Riding Hood.

ters: the heroes and heroines who filled our childhood's dreams and graced with their presence our Christmas pictures and pantomimes. Fancy a fairy-play that yields you not only Little Red Riding Hood, but the Sleeping Beauty and Prince Charming and Hop-o'-my-Thumb into the bargain.

A French critic, M. Henry Malherbe, aptly put it, M. Louis Aubert and M. Jacques Chenevière (his librettist) had been re-reading the tales of Mother Goose at a favourable moment. When the book tumbled from their hands they fell into a reverie during which some of the beloved personages escaped from the open pages where they had been imprisoned. They were perhaps tired of captivity in their respective chapters. They made each other's acquaintance and mutually recounted their exploits. They wanted never to separate again. More especially Hop-o'-my-Thumb became passionately attached to Little Red Riding Hood, and all that took place in a dream amid a perfumed atmosphere of bluish tinge, and beneath the spreading branches of some mysterious primeval forest.

Out of the dream grew the play, and out of the poem there blossomed lovely music. As it happens, both have been known for nearly twenty years to the present writer. First published in 1907, the score was sent to me in 1920 by M. Durand, of Paris, who requested me to write an English version of the text. I gladly complied. Still, *La Forêt Bleue*, to give *The Blue Forest* its native title, had not yet been staged in France, and was not heard there until June, 1924, when,



The Fairy Queen.

tardily enough, it was mounted (with splendid success) at the Opéra-Comique. In the meantime, however, it had actually been performed in 1913 for the first time anywhere, at Boston, U.S.A., thanks to the efforts and the presence there of a talented French conductor, M. André Caplet. America liked it immensely. So did Geneva a little later—in the days prior to the existence of the League of Nations.

The present performance of *The Blue Forest*, under the auspices of the B.B.C., will be the first that has been given in this country or in which the English version has been employed. One hopes that it will lead to the early stage representation of a fairy



The Ogre.

musical play that deserves to attain the same popularity as *Hansel and Gretel* has done. Let us for the moment imagine we are taking time by the forelock and witnessing that interesting *première*. When the curtain rises it is not yet dawn in the village where Red Riding Hood lives with her well-to-do mother; hard by is the humble cottage that shelters the half-starved Hop-o'-my-Thumb and his unhappy folks. We hear the soft chorus of the fairies, we even faintly perceive the form of the Fairy Queen herself, as they watch over these children whom they love; but they disappear with the break of day. The reapers assemble for work, but Red Riding Hood refuses to go with them. She is anxious about her poor little neighbour, and wants to give him a nice cake before visiting her grandmother. From their talk it would seem that the father of Hop-o'-my-Thumb is about to take him and his brothers and leave them in the Blue Forest, under the protection of 'the good fairies who help children abandoned by their parents.' This the

father soon confirms, and they all depart for the forest.

Now the village wakes into life, for the Prince's honours it with a visit, and, concealed among the crowd that welcomes her is none other than Prince Charming. He approached the fair one, but the time has not yet come, for Destiny has still to fulfil itself as in the old story, which she herself takes care to relate. Ah! she perceives a peasant girl with her spinning-wheel. Of course, she must touch and handle it and prick her finger, all to the sound of sweet voices in graceful choruses. Of course, she falls asleep, though not until she has warned the Prince that none can deliver her save he who discovers her hiding-place. Then she is borne off by her attendants.

In Act II we are in the forest. The children, left alone, have lost their way. The birds eat the crumbs of cake that Hop-o'-my-Thumb had dropped. Red Riding Hood wanders hither, too, but is quickly frightened away again by the distant howl of her enemy, the Wolf. Then the Ogre appears, gnashing his teeth and brandishing his knife, but he fails to discover the children, though he can smell them. On his departure Red Riding Hood and Hop-o'-my-Thumb meet and prepare to spend the night *à la* Hansel and Gretel beneath the trees. Whilst they slumber the voices of the watchful Fairies are heard, soon these enter with their Queen and cover the sleeping children with leaves. Again the Ogre threatens danger; but this time his attention is diverted by a magic stream

(Continued on page 780)



Hop-o'-my-Thumb.



Prince Charming.

WEDNESDAY, DEC. 19

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.30
The Maker of Ballads

Columbia
New Process **RECORDS**

ELECTRIC
RECORDINGWITHOUT
SCRATCH

Your Christmas Programme by B.B.C. Favourites

B.B.C. CHORUS
with the B.B.C. Wireless Military Band
(*Soloist: DORIS VANE)

50" (See 5.10) "O God, Our Help in Ages Past"
60" (See 5.10) "O God, Our Help in Ages Past"
60" (See 5.10) "O God, Our Help in Ages Past"
60" (See 5.10) "O God, Our Help in Ages Past"

B.B.C. CHOIR
Conducted by STANFORD ROBINSON

47" (See 5.10) "O God, Our Help in Ages Past"
44" (See 5.10) "O God, Our Help in Ages Past"
44" (See 5.10) "O God, Our Help in Ages Past"
44" (See 5.10) "O God, Our Help in Ages Past"

B.B.C. WIRELESS SYMPHONY ORCHESTRA
Conducted by PERCY PITTS

10" (See 5.10) "O God, Our Help in Ages Past"
10" (See 5.10) "O God, Our Help in Ages Past"
10" (See 5.10) "O God, Our Help in Ages Past"
10" (See 5.10) "O God, Our Help in Ages Past"

B.B.C. DANCE ORCHESTRA
Conducted by JACK PAYNE

50" (See 5.10) "O God, Our Help in Ages Past"
50" (See 5.10) "O God, Our Help in Ages Past"
50" (See 5.10) "O God, Our Help in Ages Past"
50" (See 5.10) "O God, Our Help in Ages Past"

Complete list of New Arrivals
Records and Catalogues of
Columbia Records
in reply to 5GB 14

3.0 A MILITARY BAND PROGRAMME (From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, "Euryanthe" H. S.
Frank Lester (Baritone)
My dwelling place Schubert
Whither? Schubert
Death and the Maiden Schubert

5.15 BAND
Avo Maria L. S. G.
Helen Alston
Entertainer at the Piano
Helen Alston
First of 3 Second Movements, Symphony No. 3
in C Minor, Op. 67 Tchaikovsky

3.50 FRANK LESTER
The image of thy presence
Three Poor Mariners
Helen Alston and Dinton and
More John Rutledge
The Buccanor
Mancilla Brooks

BAND
Cornet Solo, "Rome of
Picardy" Wood
Solo Cornet, Richard
Mancilla

4.15 HELEN ALSTON
will again Entertain
Slav March Tchaikovsky

4.30 JACK PAYNE and THE
B.B.C. DANCE ORCHESTRA
Renee Rodant and Billy
Helen Alston

5.30 THE CHILDREN'S
BAND
(From Birmingham)

"Almonds and Raisins"
by Jessie Baynes F.R.S.
"It's a Long Lane"
that has No Turning, by
William Haynes. Helen
Alston will entertain

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

6.30 BERMUNDSEY CENTRAL SCHOOL CONCERT
Bermundsey Central School for Boys, Monnow
Hall

The Monnow Song, 1st Verse only (Bermundsey
Central School Song)
Operetta, "The Village Maiden"

7.0 Light Music
(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, "Zampa" Herold
Selection, "The Yeomen of the Guard" Sullivan
Maurice Strakos (Conductor)

Queen Mary's Song Sigar
Just before the Phillips
The Second March Hoey

ORCHESTRA
Valse, "Nights of Gladness" Anichiff

THE CATHEDRAL QUARTET

The Hunter's Farewell W. J. L.
Calm is the Sea P. J.
Pilgrim's Song W. J. L.

7.45 ORCHESTRA

Suite from Egyptian Ballet Liszt

8.0 A MILITARY BAND CONCERT

SYRIL MADDEN (Conductor)
STANISLAS NIEMCEWICKI (Pianoforte)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, "Sunlight and Shade" Parker

8.10 SYRIL MADDEN

The Lake Isle of Innisfree M. Herbert
Death of Robin Hood E. P.
The Woodland Tailor L. S. G.

8.15 BAND

Four Old English Dances
Stately Dances; Rustic
Dances; Country Dance

8.35 STANISLAS NIEMCEWICKI

W. J. L.
Frohneingastimmen (Voice)
Serenade for Voice
A. The end of the world
P. The end of the world
Concert Tunes by

8.50 BAND

Selection, "Utopia Limited"
Sullivan

9.05 SYRIL MADDEN

Bothwell Brooke
Song of the Bell Oliver

Song of the Bell Oliver

9.12 BAND

Poetic Songs
In the Woods; On the Mountain
Village

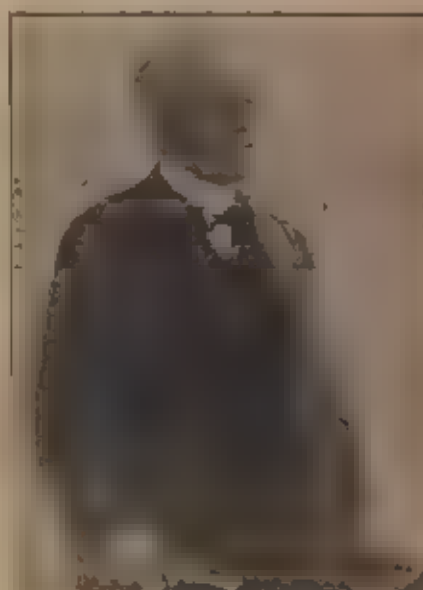
9.30 Here we come a-ballading

(From Birmingham)
A Monologue by
FRED E. WEATHERLY, K.O.
With Songs by
ETHEL DAKIN (Soprano)
and
GLYN KAPTEMAN (Baritone)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC: CRO'S CLUB BAND,
directed by RAMON NEWTON, from Cro's Club

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



BALLADS FROM BIRMINGHAM.

A new portrait of Mr. Fred E. Weatherly,
who will give a monologue—with songs
by Ethel Dakin and Glyn Kapteman—tonight at 9.30.

Wednesday's Programmes (continued, December 19)

5WA CARDIFF. 353 M. 850 KC.

6.30 An Orchestra Programme
The London Symphony Orchestra
Conductor: Sir Edward Elgar
Henry VIII Dances (German)

3.0 London Programme relayed from Daventry

3.45 A Chamber Concert
Relayed from the Lesser Hall, City Hall
GLADYS PALMER (Contralto)
Soloist
The Cardiff Chamber Orchestra
The Cardiff Chamber Orchestra (Violin)
ROBERT HUGHES (Violoncello)
The Cardiff Chamber Orchestra

A COMPARATIVELY late work of Brahms, this Trio has from the outset a sense of real bigness. The violin and 'cello alone begin the first movement, which is a study in the art of being a companion. The piano enters with a quieter sound in which the pianoforte has a strenuous part while the strings have a more relaxed one.

The theme of the first movement is a simple one, but it is a study in the art of being a companion. The piano enters with a quieter sound in which the pianoforte has a strenuous part while the strings have a more relaxed one.

The most striking feature of the Scherzo is the figure made up of rapidly repeated notes played by the strings while the pianoforte rushes up and down the scale.

The first movement is a study in the art of being a companion. The piano enters with a quieter sound in which the pianoforte has a strenuous part while the strings have a more relaxed one.

6.45 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London 9.30 Local Amusements

5SX SWANSEA. 293.1 M. 820 KC.

1.15-2.0 S.B. from Cardiff
3.0 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry

6.15 S.B. from London
9.30 Musical Interlude relayed from London
9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 820 KC.

3.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London 9.30 Local Amusements

5PY PLYMOUTH. 400 M. 760 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
A day made amiable, when we visit a Match Factory (J. G. Jackson)
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London 9.30 Local Amusements



NORA DELANY.

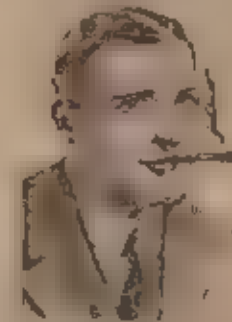
whose songs and numbers in the piano will be a feature of the programme. A work which was heard for the first time in the concert hall on Tuesday will be broadcast from London and Daventry on Wednesday and from 5.15 on Saturday night.

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 London Programme relayed from Daventry
3.45 Excerpts from Opera
The London Symphony Orchestra
Conductor: Sir Edward Elgar
Henry VIII Dances (German)
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London 9.30 Local Amusements

MARTINS Panatellas

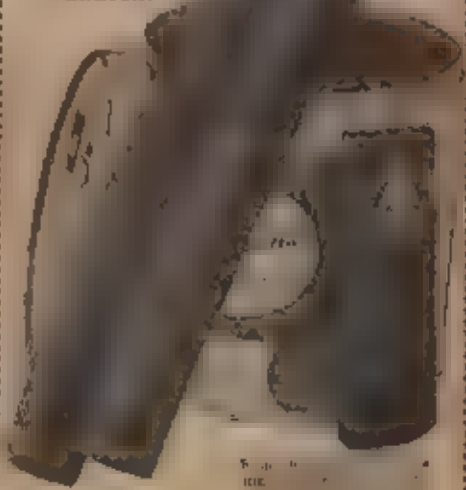
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For Outdoors, use Potter's Smoking Mixture and Cigarettes.



Programmes for Wednesday.

(Manchester Programme continued from page 740.)

Your Tiny Hand is Frozen ('La Bohème')
When a Charmer would win Me ('The Girl')
Selection 'Romeo and Juliet'

- 5.16 THE CHILDREN'S HOUR
Hurrah for Toy Town!
Songs of the Toys by DORIS GARNETT
and HARRY HEDDERLEY
- 6.5 London Programme relayed from Coventry
- 6.15 S.B. from London
- 6.30 Royal Horticultural Society's 1st
- 6.40-11.0 S.B. from London (9.30 Local A.S.)

Other Stations.

5.10 NEWCASTLE.
5.15 Newcastle Programme relayed from London
5.45 Newcastle Programme relayed from London
5.55 Newcastle Programme relayed from London

5.55 GLASGOW.
5.55 Glasgow Programme relayed from London
5.55 Glasgow Programme relayed from London
5.55 Glasgow Programme relayed from London
5.55 Glasgow Programme relayed from London

2.17 ABERDEEN.
2.45 Aberdeen Programme relayed from London
2.45 Aberdeen Programme relayed from London
2.45 Aberdeen Programme relayed from London
2.45 Aberdeen Programme relayed from London

2.58 BELFAST.
12.5.10 - Grand Opera House, Belfast. 4.5 - Children's Music
12.5.10 - Grand Opera House, Belfast. 4.5 - Children's Music
12.5.10 - Grand Opera House, Belfast. 4.5 - Children's Music
12.5.10 - Grand Opera House, Belfast. 4.5 - Children's Music

'Out of The Hat.'
THIS is the title given to what is described
as 'A Christmas Vaudeville Draw,' for
5GB listeners on Friday, December 28.
It will consist of Vaudeville presented in a
new form. Instead of hearing the show from the
front row of the stalls, listeners are asked to imagine
themselves in the wings and not a great distance
from the stage door, where they will hear the com-
ments of the artists on their fellow-performers and
also the pearls of wisdom which fall from the lips
of that great student of human nature—Fred, the
stage door-keeper. Why is it that stage door-
keepers are such philosophers? I remember round
at the Gaiety—but that's delving far too deep into
the shady past. An attractive bill includes Mar-
jorie Palmer and Elsie Williams (in light dress),
Harry Saxton (humorist), Jessie and Max Coyne
(synopsized songs), Dorothy Ashley (in im-
pressions), Albert Whelan, the well known Austral-
ian entertainer, and last but not least—Fred,
the stage door-keeper.

Samuel Pepys, Listener.

By R. M. Freeman.



Not so—This night was founded our Listen-
ing-In Circle, by meeting in my parlour, all
bidden being present, having come Widow
Pepys, who writes she is sick of a noisy rheum,
but her Iris, who brings this note, tells our
Doris 'tis a noisy musketeer-bite that will not
let her show herself. So having visited me to
the chaise, with my wife as Hon^d Sec^d and to
take the minutes, did proceed to business.
Wherein God forgive how the women did for-
ever chatter and tattle away from the point,
and reminds me of Uncle Athanasius Pepys
his always speaking of his the-Church-Coun-
cillors as Dorothy Perkinnes, being that bluntly
to name them for crimson ramblers (which is
what he means) were perhaps, in a clergyman,
something over-sanguinary.

Business dispatch, thanks to my firm but civil
conduct of it, we did resolve ourselves into
Listening-In Circle, with the greatest possible
pleasure to me in hearing Part II of the B.B.
Symphony Concert being Schubert's Symphony
No. 5 in B flat, and afterwards his Military
March in C; the most bright joyous lifting
music possible, yet very noble music withal,
that, for the gnyety of it, once youth could have
made. But Lord! How rare a thing to find
any youth (and he not yet out of his teens) with
the art to make it!

Debating hereof in Circle afterwards, Jimble
thinks they did mature then younger than now.
He instances Haydn and Mozart. To which Dr.
Jebbington says every age has its particular sort
of precocity, that of the present age being a
precocity not in art or letters, but in unblushing
impudence, especially in young mauxes. I
believe he do once say thus to please his wife,
having myself seen him play at flirts with the
girls very contentably, but she is a devil against
them and so the rogue talks up to her.

Snigby having had word that they wd broad-
cast *Abes Through the Looking-Glass* on December
21, he bids the Circle meet at his house that day
to hear it, and offers a short paper afterwards.
Which is all, it seems, on the strength of his
grandfather's having been up at The House
under Dean Liddell and once took in Miss Abes
to dinner at the Deanery. And the strange
thing, says Snigby, was that Mr. Carpenter,
afterwards Bishop of Ripon, was at the same din-
ner, sitting opposite Mr. Dodgson, and guzzled
the oyster-soup with a very noble relish.
Whereby Snigby's grandfather never atter-
wards doubted that this first gave Mr. Dodgson
his notious for 'The Walrus and the Carpen-
ter.' Which if it be true, as there is never any
knowing with fantastick Snigby, is very strange.

No wireless receiving apparatus,
crystal or valve, may be installed or
worked without a Post Office licence.
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any Post Office at which Money
Order business is transacted, price
10s. Neglect to obtain a licence
is likely to lead to prosecution.



*1828. When Grandpapa asked Grandmama
for the second minuet*

*1928. When Grandmama asked Grandpapa
for the second cigarette*

*Player's,
of course*



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4.0 Callender's Famous Brass Band

THURSDAY, DECEMBER 20

2LO LONDON & 5XX DAVENTRY

(251.4 MC. 830 KC.)

(1,582.5 MC. 192 KC.)

7.45 Vaudeville at its Best

10.15 a.m. The Daily Service

10.30 (Church only) TIME SIGNAL, GREENWICH.
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT IN THE STUDIO
LARENCE MARTIN (Soprano)
THE GLADYS NOON TRO

10-12.0 The Week's Record of Gramophone
Records
Arranged by Mr CHRISTOPHER STONE

3.0 Ecce Homo
From Westminster Abbey

SCHUBERT'S PIANOFORTE SONATAS

Played by JAMES CHUNG

Sonata No. 4, in E Flat, Op. 122 (Second, Third,
and Fourth Movements)

THE slow movement begins with a very simple
tune which is set forth with variations,
and the movement is built up and comes, with the
characteristic fire after which the first movement.

The last movement is a vigorous and happy
character. The first movement which begins with-
out any prelude, and particularly the little figure
in the second part which is used at the end of the
way through, although in the middle there is a
sublimely beautiful passage of the first movement. It is a move-
ment which calls for real dexterity on the part

former's part; running about with tireless
energy in demands very great clearness of
execution.

7.0 Mr. FRANK TOTE: 'Music in the Theatre'

7.15 Musical Interlude

7.25 Mr. A. L. SIMPSON: 'The Magic of Our Maps'

HALF the joy of walking really enjoyable
walking, not the sort where one reckons
up the miles and is a map-watcher, lies in
maps. Maps that show villages and lanes and
great old houses and all the things and people that
that motorists never see as they tear along their
way on the roads. It is as if one were to see Mr.
Simpson will evoke some of the magic that lurks



FINLAND

A NATIONAL PROGRAMME

will be broadcast tonight at 9.35

Among those taking part will be Scott Goddard (at
the piano) and C. Denis Freeman

FINLAND is one of those smaller countries of Europe
which are less well known than they deserve to be.
The Finns have had a history as romantic and as
nationalist as any other buffer state, and would probably
have ranked with Ireland and Poland as one of the more
gallant oppressed nationalities if it had not been for their
peace with the Arctic Circle.

They took possession of what is now Finland at the begin-
ning of the sixteenth century. Early came into contact with
the East and Europe with the introduction of Christianity about
1150. In the 16th century, their baroque borders upon the
frontiers of Sweden had proved a thorn in the flesh to their
warlike neighbors, and finally the Swedish king took the
North of Finland, conquering and conquering the Finns and in-
corporated Finland with Sweden. From that time until
early in the nineteenth century Finland passed to the dignity
of a Grand Duchy, shortly after adopting the reformed
religion in 1809, was a continual bone of contention between
Sweden and Russia, with the Muscovites pressing in little
by little. In 1809 Gustav the Fourth of Sweden ceded the whole
of Finland and the Åland Islands to Russia in 1809. Under
Russia she became a semi-independent Grand Duchy with
the Emperor as Grand Duke. But there was a continual
nationalist movement for independence. Finally, after the
after the Bolshevik Revolution in Russia, and recognized
by the various European powers in January, 1918. Various
attempts to make the new republic follow the Soviet model
were defeated by the White General Mannerheim, to the
accomplishment of the hideous cruelty and slaughter in-
dependent from Red and White Forces. A peace treaty
was a good and Soviet Russia in October, 1920.

As a people, the Finns are virile and hardy. They are
morally upright, honest, and with a keen sense of
personal freedom and independence. Many of their physical
and moral characteristics they share with the so-called
Mongolian race to which they are probably related ethnically.

(See also special article on page 722.)

3.45 Mrs. MARY ELPHINSTONE: 'A
Church with a Museum'

OLD Chelsea abounds in curious
history and even its churches
have a strangely obscure and
eccentric history, about which
Mrs. Elphinstone has taken this
afternoon. She has chosen as the one
and changed it back again. It has
been from being a Parish
Church to being a Parish Chapel,
of the Parish Church, and it has
a Museum open to all, so called
to be a museum, a combination of
ecclesiastical and Mrs. Elphinstone
probably right in con-
sidering unique.

4.0 A Brass Band Concert
ELEAN BLACK (Conductor)
CALLENDER'S BAND
Conducted by TOM MORGAN

5.15 THE CHILDREN'S HOUR:

Here we go a-singing

—and with the Callenders go the
Records in the proper Christmas
spirit

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST GEN-
ERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF
MUSIC

7.45 Mr. FRANK TOTE: 'Music in the Theatre'

7.45 Vaudeville

TOMMY HANDLEY

(Comedian)

GEORGE F. MORRIS

(Banjoist)

DORIS and ELSIE WATERS

(Accompanied Duet)

DORA DEANE

(Accompanied Duet at the Piano)

JACK FARRLEY & COMO CLUB SIX

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

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

9.30 Local Announcements: (Dav-
entry only) Shipping Forecast

9.35 NATIONAL
PROGRAMME

Finland

(See Centre of Page)

10.5 A Violin Recital

by

ARTHUR CATTERALL

10.30-12.0 DANCE MUSIC

Time for the Savoy
Hotel and the Savoy
Hotel

Thursday's Programmes continued (December 20)

5WA CARDIFF. 853 M. 850 KC

- 30 London Programme relayed from Daventry
- 345 Mr. J. W. F. CARDWELL: "Under the Southern Sky"—Norman's 1939.
- 40 London Programme relayed from Daventry
- 515 THE CHILDREN'S HOUR
- 60 London Programme relayed from Daventry
- 800 S.B. from London

930 Choral Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Under the direction of CYMRU)

Leader
ALBERT VOORSANGER
Conductor
W. J. P. CARDWELL
Soprano: Mrs. J. W. F. CARDWELL
Tenor: Mr. J. W. F. CARDWELL
Bass: Mr. J. W. F. CARDWELL
Chorus: The National Orchestra of Wales
The National Orchestra of Wales

DR. VAUGHAN WILLIAMS tells us in the first of his Symphony that "the word as well as the deed is the most important thing in life." In the second of the four movements he tells us that "the word as well as the deed is the most important thing in life." In the third of the four movements he tells us that "the word as well as the deed is the most important thing in life." In the fourth of the four movements he tells us that "the word as well as the deed is the most important thing in life."



ALBERT VOORSANGER
leader of the National Orchestra of Wales, which has been responsible for so much of the best music broadcast in Wales during the last year. It will be heard in the Choral Concert relayed from the City Hall tonight.

615 12.0 S.B. from London

615 12.0 S.B. from London
The National Orchestra of Wales, which has been responsible for so much of the best music broadcast in Wales during the last year. It will be heard in the Choral Concert relayed from the City Hall tonight.

615 12.0 S.B. from London
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100 L. A. ...

105 The Lord's Poor Brother
A Play in One Act by W. B. RICE
An Old Shepherd ... J. D. JONES
Martha, his daughter-in-law ... N. D. PETER

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WHAT IS A GOOD FILM?

(Continued from page 70)

ADDRESS _____

THE CHILDREN'S CLASSIC.

No two books in the world are better known and loved than 'Alice in Wonderland' and 'Through the Looking-Glass', which are read by children—and grown-ups—in a dozen languages. This week's adaptation of the latter is particularly timely, for the gaiety of the immortal fantasy is in tune with that spirit of irresponsibility with which, socially at least, the majority of us approach Christmas.

I SUPPOSE that nearly everybody knows how first 'Alice in Wonderland' came to be written. Mr Dodgson (Lewis Carroll), of Christ Church, Oxford, was boating on the river on July 4, 1862, in the company of the three little daughters of Dean Liddell. In the manner common to all children they demanded to be told a story, and gradually, from this most conventional of beginnings, the whole fantastic tale was born. The original Alice, now Mrs. R. J. Hargreaves, of Lyndhurst, Hampshire, was the second of the three daughters, and Dodgson said of her that the privilege of hearing her thoughts was "next to what conversing with an angel might be."

'Alice in Wonderland' was first published in 1865. The sequel, 'Through the Looking-Glass,' which is being broadcast, was published in 1871. The two books are, of course, the most famous children's books in the world. There must be something inherently and charmingly childish in our national character, for not only have we produced Lewis Carroll, but also Kenneth Grahame, whose 'Golden Age' and 'Dream Days' are children's classics of the first order, and Richard Jefferies whose 'Boxer' is too long to be easily readable, is very little less a child in spirit. To say nothing of Kipling's delicious 'Just So Stories.'

But the author of 'Alice' stands in a class by himself, for his appeal is the same for children and grown-ups alike, and survives unchallenged from generation to generation. It is not only that the child mind with its

curious mixture of subtleties and transparencies, is an open book to him, but that there is also mirrored in these few but exquisite pages the essentials of the English country and the English character.

Like all classic literature, it has not escaped the medieval interference of common



Alice Meets the Red Queen.

tators and interpreters. The Mock Turtle, the White Knight, the Jabberwock, and the rest of them have been dragged ruthlessly out of their delightfully inconsequent setting and their innocent gambols have been twisted into such dreary shapes as satire and symbolism. The truth about the 'Alice' volumes is an extremely simple one, and that is that they say what they mean. The proof lies in the fact that when you read 'Alice' to a child, the child will not find the least difficulty in understanding the story. The apparent improbabilities are as natural as any surmise. The point being that, to an unprejudiced, unsophisticated observer, the episode of the Walrus and the Carpenter is infinitely more probable than the episode of the Motor Bus and the Tram! One can like the Walrus and appreciate the Carpenter, but it is certainly very hard to explain to a child how or why anybody ever thought of such improbabilities as the vehicles used by the L.C.C. and the London General Omnibus Company!

Of course there is an inevitable comparison between 'Alice in Wonderland' and 'Through the Looking-Glass.' Oddly enough, I think it is true to say that 'Through the Looking-Glass' is slightly the better known of the two. We miss the White Rabbit, the Caterpillar, the Duchess and the

Cheshire Cat particularly the last, at least, I do. But I believe the word 'Alice' implies more promptly than anything else, Tweedledum and Tweedledee, the Walrus and the Carpenter, Humpty Dumpty, the Lion and the Unicorn, and the White Knight. And all these are found 'through the looking-glass,' and not 'in Wonderland.'

Lewis Carroll's nonsense is the sort of nonsense that makes one wish occasionally there were fewer sane people in the world. I believe it to be true that he sensibly preferred children to grown-ups; for though some children can be detestable they seldom reach that degree of loathsomeness which is too often associated with grown-ups.

One cannot help wishing that he were alive to hear the broadcasting of 'Through the Looking-Glass.' No doubt there are 'Alice' fanatics who consider such treatment of their fetish a profanation and in outrage. Somehow, I do not think that Lewis Carroll would have agreed with them. There must be a good many old men throughout England whose homes possess some form of wireless set but lack a copy of 'Through the Looking-Glass.' The language of the book is essentially language to hear spoken or read aloud, and I feel that the author's heart, which was entirely given to friends of under twelve years old, would be gladdened by the knowledge that at any rate one of the famous fairy tales was to be carried to more than a million English children by a method no less wonderful and surprising than even the most astounding inventions of his own White Knight.



The White Knight in trouble again.



'The Jabberwock, with eyes of flame.'

The pictures on this page are reproduced from Tenniel's original illustrations to 'Through the Looking-Glass,' by courtesy of Alice's Adventures in Wonderland.

4.0 A Carillon from Bond Street

10.15 a.m. The Daily Service

10.30 (Daventry only) TWE SIGNAL, Glee, and Weather Forecast

10.45 (Daventry only) Gramophone Records

11.00 A SONATA BY ITAL
KREMER, M. ENDOU (Violin)
ARNOLD FERRY (Pianoforte)

11.15 ORGAN RECITAL

11.30 LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Choral Society, 1. F. ... S. S. Wesley
Romance in E ... R. Ross Constant
Andante in A ... Smart
Thanksgiving ... A. H. Brewer
Carillon—Sonata ... H. Mulet

11.45 LUNCH TIME MUSIC
MOSCHETTI and his ORCHESTRA
From the May Fair Hotel

12.00 A Light Orchestral Concert

12.15 IRVINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, Russian and Lullaby ...
Song, The Pirates of Penzance ...

12.30 FORTY-FOUR RICHARDSON (Baritone) and
Chorus
A clear no ye winds and waves
Overture
Song, 'Children's Glee'

12.45 W. ...
Reproduction of the Dance in Solitude
Overture
Song, 'The ...'

1.00 Carillon Recital

1.15 M. de CHAVALLIER JKY DRYCE
played from
Mons. J. and E. ARMANON, 11,
Old Bond Street
Marche des Carabiniers Belges ... Mary
O Canada ... C. Lavallo
Jura ... Spanish Melody
Marching thro' Georgia ... H. Q. Worth
The Night (St. Nigh)
Merry Christmas Song
La Parisienne French Popular Song

1.30 FAYE WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse

1.45 THE CHILDREN'S HOUR:
'THE FANT'
Gathers round to wish you a Very Happy

1.50 Mrs. ROBERT NOBLE: How to run a Christmas Party

1.55 I ...

2.00 Musical Interlude

2.15 THE FOUNDATIONS OF MUSIC
SONATA BY ...
played by JAMES CHESA
No. 2 Grosse (Great) Sonata in A (1st and 2nd)

FRIDAY, DECEMBER 21 2LO LONDON & 5XX DAVENTRY

(301.4 M. 330 MC.)

(1.562.5 M. 1000000)

11.0 You'll Be Surprised

THIS is the second of three Sonatas designated 'Great Sonatas.' The one in B Flat played at the beginning of the week in this series was the first.

The first movement of this is, indeed, cast in an imposing mould, but though worked out at some length, it is all so happily melodious that none would wish it shorter. It begins with a subject in which the keynote persists at the top of the harmony for five bars, and the repetition of one note is an important feature of the whole movement, forming part of the second main theme also.

The second movement begins with a happy little song melody, that is very much after the manner of one of Schubert's songs, to form the first section of the movement.

life, and not merely the background of novels, and was followed an oblique as strict as that of the modern hunting field. The summary of the ... Edward III, with the ... of the ... from execution by the ... the Lord Mayor of London ... the ... Revolt in the reign of Richard II, is another admirable piece of historical writing. An interesting incident of the rising was the burning of Savoy Palace, then the property of the Duke of Lancaster, by the rebels.

7.45 A Light Orchestral Concert

A British Corporation ...
THE WIRELESS CHORUS
Chorus Master, STANFORD ROBINSON
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
March, 'Henry VIII'
Overture, 'The ...'

8.00 CHORUS
Songs
8.17 ORCHESTRA
Song, 'Minnichaba' ...
Song, 'The ...'

8.26 CHORUS
Songs
8.27 ORCHESTRA
Selection, 'Reverence of the Savoy'
Song, 'The ...'

8.44 CHORUS
Songs
8.50 ORCHESTRA
Song, 'Summer Days' ...

9.00 WEATHER FORECAST, SECOND GENERAL NEWS
9.15 Capt. A. H. d'Aville: 'All the Fun of the Rainy Day'

TRAVELLING, even a cursory glance at it has a certain element of adventure clinging to it still. One's ... are a shade sharpened, our notions things more, and they are apt to impress one or amuse one more. That is probably why the ... people on stations and in trains. For the people one meets travelling do seem rather extraordinary though not all of us have had such strange encounters as those that Captain d'Egville will describe tonight.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 'Through the Looking-Glass'
An Adaptation of Lewis Carroll's Book made for the Microphone by CECIL LEWIS
With incidental music by VICTOR HELZ
(See special article on page 786)

11.0 SURPRISE ITEM
11.15-12.0 (Daventry only) DANCE MUSIC:
ALFREDO and his BANDA and THE NEW PRINCES ORCHESTRA from the New Princess Roosters



There is then a brilliant interlude with rapid runs, and the movement is closed by a sort of variation of the first section.

7.0 Mr. EDWIN EVANS: Musical Orchestration

7.15 Musical Interlude

7.25 HISTORICAL READING
Froissart's Chronicle, Chapter 140—The Surrender of Calais. Chapter 284—Wat Tyler's Death at Smithfield

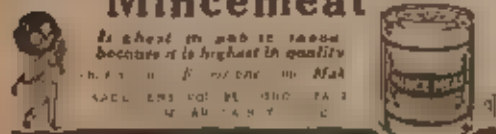
THIS evening's reading is taken from the Chronicle of the famous medieval historian of the Hundred Years War between England and France. It is from the pages of Froissart that the most vivid, and simultaneously the most accurate, pictures can be obtained of the period when Chivalry was a real code regulating normal



The Passing of an Old-time

The practice of making Mince-meat at home is rapidly becoming a thing of the past. The long and tedious task of preparing the ingredients is avoided in the modern custom of using

Golden Shred Mince-meat



GIVE SOCKS A PRACTICAL GIFT MEN WILL APPRECIATE

A few pairs of socks is a present men will surely appreciate. Give them the best. Give them Two Steeples No. 83 Quality and you pay a subtle compliment to the good taste of the recipient. For this sock is made to last. It is a sock of taste, dress, and maximum comfort.

It is produced by skilled English sock-knitters from the finest wool, the highest grade of wool obtainable, in beautiful browns, greys, heathers, etc., included in a range of over thirty exquisite ingrain shades to choose from.

There's a name tag sewn inside the top of every genuine Two Steeples No. 83 Quality Sock.

Give Socks, but be sure that they are

Two Steeples No. 83 Quality Socks

A SHADE FOR EVERY SOUL

Programmes for Friday.

Manchester Programme continued from page 760

7.45 Bands and Choirs of the North IV

THE SCOTTISH BRIGADE BAND
(Bandmaster, G. T. BANCROFT)
Overture, "The Battle of Bannockburn"
Concert Solo, "Hansel and Gretel" (Soloist, J. HICKMAN)

From Hull
The Song of the Shadows Armstrong Gibbs
Cockney Death Julius Harrison
Auntie Laurie Mr. Macpherson

From Leeds
BAND
Morris Dance Hotel

From Hull
Chorus
An Incident in the History of the Ship
Slumber Songs of the Minstrel Colin Taylor
The Keel Row Mr. W. G. Whitaker

From Leeds
BAND
Scholarship Mr. Bunker
Chorus
No. 1 Eric Fogg
Meg Merrilies Eric Fogg

From Hull
BAND
Sweet and Low Barnaby
9.9-11.15 S.B. from London (Local Announcements)

Other Stations.

5 NO NEWCASTLE 512.5 M
6.15-6.45 The Newcastle News
6.45-7.15 The Newcastle News

5 SC GLASGOW 404.4 M
3.30 The Arts League of Service will entertain
6.45-7.15 The Glasgow News
7.15-7.45 The Glasgow News

2 BD ABERDEEN 507.1 M
3.45 The Aberdeen News
6.45-7.15 The Aberdeen News
7.15-7.45 The Aberdeen News

2 BE BELFAST 505.1 M
12.0-12.15 The Belfast News
12.15-12.30 The Belfast News
12.30-12.45 The Belfast News

2 BE BELFAST 505.1 M
12.45-1.00 The Belfast News
1.00-1.15 The Belfast News
1.15-1.30 The Belfast News

(Continued at foot of column 2.)

'THE BLUE FOREST'

(Continued from page 748.)

of wine, pouring from the trunk of a tree. It suffices to render him tipsy and send him to sleep. As day is breaking the children awake, and Red Riding Hood describes a beautiful dream; then suddenly they behold the snoring Ogre and proceed to render him helpless by pulling off his boots. The music of this scene is the best in the piece, while the fun increases when the Prince comes to the rescue and bids his servants carry off the Ogre in chains. The Prince, however, is very unhappy. Hop-o'-my-Thumb advises him to appeal for help to their friend the Fairy Queen. He does so, and the response comes quickly. The branches separate and disclose at the back the castle of the 'Sleeping Beauty in the Wood'. All is well.

It is Hop-o'-my-Thumb and Red Riding Hood who, in the third act, discover the sleeping Princess in the hall of the castle. They lead the way for Prince Charming and the scene of the awakening is enacted with a delightful co-mingling of humour and sentiment. Needless to say, it is followed by a prolonged and passionate love duet. But will the children remain in the castle? No; the Fairy Queen, radiant with light, once more appears, and, together with her, the father and mother and brothers of Hop-o'-my-Thumb, their troubles now at an end. All join in a chorus of joy and gratitude, after which the children take their leave, not without a blessing from their beloved Prince and Princess and a foreshadowing of the immortality that awaits them in the nurseries of Time.

Such is the pretty dream, the happy mélange of personages and plots, that the French author has evoked from those tumbled pages of nursery lore. The music of M. Louis Aubert seems to fit and direct it to perfection. It is modern music, of course, and yet not too modern. It does not, for instance, fall into the category of the incoherent, incomprehensible, pretentious stuff written by the 'Six,' or anything of that sort. The motives, what there are of them, are attractive; the harmony flows easily and gracefully; the general flow of the music is melodious, and it has the rhythmic swing that good music must have when children are the principal listeners. For, when all is said and done, *The Blue Forest* is not an opera, but a real musical fairy-play, and as such belongs of right to the theatrical repertory which we associate with Christmastide and the best kind of pantomime.

(Continued from column 2.)

2 BE BELFAST 505.1 M
12.0-12.15 The Belfast News
12.15-12.30 The Belfast News
12.30-12.45 The Belfast News

Let your Eyes
help your Ears
When you are Listening to Music!

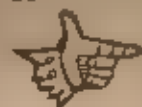
Thousands of listeners-in everywhere are enjoying music more by following it with a printed score. By reading the score the eyes are helping the ears more than by contemplating the household furniture. It is not difficult to learn to recognise the melodic curves, the patterns of accompanying figures and other details by means of which a composer expresses himself on paper. The various instruments are easily identified. Knowledge of musical notation is not essential. Miniature scores of most of the well-known classics are available at moderate cost. Begin to-day by getting the scores of your favourite Schubert works. You will be surprised how much pleasure you will derive from using them in the manner suggested.

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Symphony 3, B♭	26	String Quart., B♭ Maj	Op. 148	1/-
" " C	6/-	" " B Minor	" "	2/-
" " H B Minor	2/-	" " Quintet, C ♯ m	Op. 163	2/-
Wassermann Overture	Op. 24	Trout	Op. 114	2/-
String Quart	4 m	Sextet in F Maj.	Op. 165	3/6
" " G	Op. 61	String 1/2 m	Py	1/-

(G.) Directions for Score Reading 2.-

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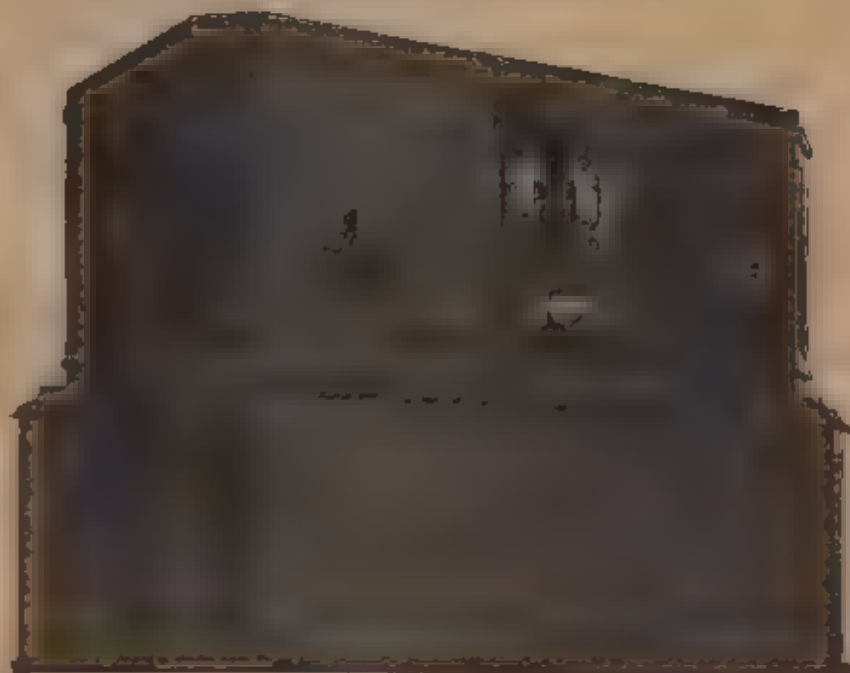


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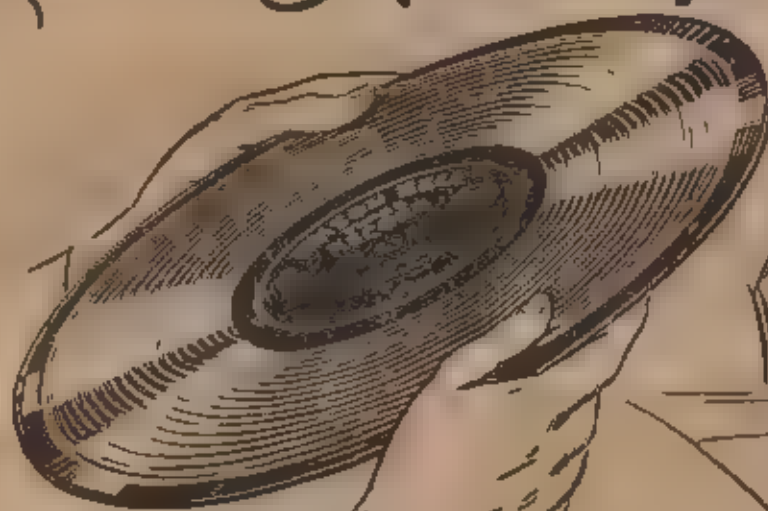
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4848	MY INSPIRATION	Is my Lady's
4849	PIPER	Plaza Band
4854	B. BIRD SING ME A SONG	Billy Elliot
4857	THAT'S ALL WEAK-NESS NOW	Handolph
4843	WATCH ME, BOB A B. BIRD	Billy Elliot
4844	STAY OUT OF THE SOUTH	Billy Elliot
4845	YOU CAN FEEL IT DOING YOU GOOD	Handolph
4842	SPANISH ROSE	Chris Hall
4833	TOGETHER	George Campbell
4829	TOGETHER	The Plaza Band
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SATURDAY, DECEMBER 22

5GB DAVENTRY EXPERIMENTAL

(491.2 M. 610 KC.)

THE PROGRAMME FOR THE EVENING WILL BE BROADCAST WHILE OUR GUESTS ARE AT THE

3.30

'Moonshine

(From Birmingham)

A New Radio Show written and arranged by
GEOFFREY DAVIS

Sketches by EDWIN LEWIS

Mrs. L. VADGOS COMPOSER

Presented by

PYTHIAS LONES

LEITH JAMES

BEAN VICTOR

HARRY S. SULLIVAN

ALFRED S. SULLIVAN

HARRY S. SULLIVAN

WALTER RANDALL } At the Piano

NORM DALLAWAY }

4.30

The Dancers

(From Birmingham)

BILLIE FRANKS and his BAND

Relayed from the West End Dance Hall

RAYMOND GREEN (Entertainer)

5.15

THE CHILDREN'S HOUR

(From Birmingham)

'Snoddy's Christ-

mas Party, 1934

Presented by JAMES

WILLIAMS (Entertainer)

AUNTIE RUBY

UNCLE LARRY and

the 1934 Not-

tingham and

Entertainer

6.15

TIME SHOW

GREENWICH

Weather and

East Time, Gen-

eral News, etc.

Relayed from the

Radio and Sports

Bureau

6.45

6.45

Light Music

(From Birmingham)

PATTON'S SALON ORCHESTRA

Directed by NORMAN STANLEY

Relayed from the Corporation Street Café

Restaurant

Overture, 'Oban' Weber

She is far from the Land

Lambert, specially arr. by Penker

DAISY KEAL (Contralto)

The Rose Noel Johnson

The River and the Sea Noel Johnson

The Joy Bird Louis Barnes

7.15

ORCHESTRA

Fantasia, 'Merry England' Germain

Large Handel

LARRY NIEL

Homing De Biego

7.25

NORMAN STANLEY (Violin)

Caprice Violino Kreisler

ORCHESTRA

Suite, 'Three Dances, Danco' Coleridge-Taylor

7.45

Christmas Carol Concert

Relayed from the Assembly Room, City Hall

S.I. from Cardiff

NATIONAL ORCHESTRA OF WALES

(Cedderfa Genedlaethol Cymru)

Conducted by WALTER BLAIRWATER

Overture, 'Hansel and Gretel' Humperdink

7.45 and 9.0

A Concert of Carols

TOPIAS GREEN (Baritone)

Soprano

THE STATION REFECTORY CHORUS and

Music

Fantasia on Christmas Carols - Vaughan Williams

(John Russett, REGINALD BEDFORD)

ORCHESTRA

Christmas Symphony

Holy-Hutchinson

TOPIAS GREEN and Orchestra

Songs

The Little

Suite, 'Cinderella' Percy Fidd

9.0

Popular Carols

by the BIRMINGHAM STUDIO CHORUS and

Music

Conducted by JAMES LEWIS

9.45

NORA DELANY

Synopsed Numbers at the Piano

10.0

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

10.15 Sports Bulletin

(From Birmingham)

10.20 A Ballad Concert

(From Birmingham)

NORM DALLAWAY

(Pianoforte)

BARRY PARTNOR

(Violin)

Allegretto tran-

quillo and

Allegro animato

from

Sonata in G, Op. 13

Opus

10.30

'The Daisy Chain'

A Song Cycle for Solo Voices

(Liza Lehmann)

EMILIE WALDEMAN (Soprano)

ALICE VANDER (Contralto)

GEOFFREY DAVIS (Tenor)

JAMES HOWELL (Bass)

MADAME LIZA LEHMANN was among the first of our British women composers to take a really distinguished place, and was the first woman to be actually commissioned to compose a musical comedy. The work was *Sergeant Brum*. Among her happiest and most successful works are several Song Cycles, with orchestral or pianoforte accompaniment, and usually with four solo voices singing solo numbers separately and some in ensemble. Of these, 'The Daisy Chain,' though perhaps not quite so popular as the 'Perverse Garden,' is a very fresh and melodious example, setting forth an almost child-like joy in flowers and springtime.

11.5-11.15 BARRY PARTNOR

Andantino

Martinus

Romance (F. J. A. Aquilino) ('Four Water-

colours') For A. J. J.

Prædium and Allegro Pignani, arr. Kreisler

(Saturday's Programmes continued on page 761.)



The Ferranti AF3 is the Transformer of universal appeal. To the electrically critical it shows an amplification curve that speaks volumes. To the musically critical it offers a revelation in faithfulness of reproduction.

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LANCASHIRE

Saturday's Programmes continued (December 22)

5WA CARDIFF. 352 M. 850 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales

Symphonic Poem "The Song of the Sea"
Tone Picture "In the Steps of Central A"
Conductor: Mr. R. J. Jones

3.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.15 London Programme relayed from Daventry

6.45 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.0 EVELYN NEWBERRY: More Ghost Stories

7.15 S.B. from London

7.25 Mr. L. E. WILLIAMS: "Holiday Football"

7.35 S.B. from Swansea

7.45 Christmas Carol Concert

Relayed from the Assembly Room, City Hall

Relayed to Daventry Experimental National Orchestra of Wales (Cerdoria Genedlaethol Cymru)

Conducted by WARWICK BRADTHAITE
Overture, "Hansel and Gretel"

Topline GAMES (Baritone)
The STATION REPERTORY CHOIR and ORCHESTRA

Fantasia on Christmas Carols
"A Holly-Idyllic Rite" (J. S. Bach)

Christmas Symphony Hely-Hutchinson

Topline GAMES and Orchestra

Mighty Lord and King All Glorious (Christmas Oratorio)

QUARTET
Suite, "Cinderella" Percy Pitt

MR. PERCY PITT is known to the world of music not only as a distinguished conductor of opera and concert, one who has had a large share in raising Covent Garden opera to its high position it holds, but also as a composer, among whose orchestral works in light-hearted mood the "Cinderella Suite" has always held a place of honour.

Appearing on radio, as "A Musical Fairy Tale" for Pianoforte Duo, it was at first transcribed by the composer for orchestra.

The first movement begins in moderate time, after four bars of prelude, with a horn solo whose rhythm is afterwards taken up by the rest of the orchestra. The theme itself is heard now on the strings, now on the woodwinds, and for a moment in a big climax, to die away very softly.

The second movement is a delicate waltz with the tempo shared at first between clarinet and flute. It is worked out at some length with changes of mood and key, but throughout in flowing waltz rhythm.

A slow movement comes next, whose principal theme is introduced by flute and strings, with another melody which flute and clarinet play.

first appearance. The music is a big climax, but the end is a mood of the op.

Number five is a brisk march with the tune in the woodwinds. The whole afterwards takes it up and there is a more slower, broader melody.

9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 284.1 M. 1,020 KC.

12.0-12.45 S.B. from Cardiff

3.15 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry



CAROLS FOR CHRISTMAS.

No Christmas-tide would be complete without its carols, and Cardiff listeners will hear a concert of them relayed from the City Hall this evening at 7.45. Amateur carol-singers can take notice, therefore, that there is no need for them to behave like the people pictured above.

6.15 S.B. from London

S.B. from Cardiff

6.45 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

S.B. from Cardiff

7.35 Mr. W. Rowe HARRING: "Rugby"

S.B. from London

9.30 Sports Bulletin. S.B. from Cardiff

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 430.1 M. 920 KC.

12.0-1.0 Gramophone Recital

3.15 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL
Popular B

The Knight of Bethel
Sweet Christmas Time
I heard a thrush at eve
The Holy Child
And the Latest Dances Numbers

3.15 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
A Dress Remembrance of the Christmas (Clarkson)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

Sports Bulletin

6.45-12.0 S.B. from London (9.30 Hours of Naval Information; Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.0 M.

12.0-1.0 THE NORTHERN WHISTLES ORCHESTRA

Overture, "Opera Bouffe" French

MURIEL TAYLOR (Pianoforte)

ORCHESTRA

MURIEL TAYLOR

Maiden's Wish Chopin, arr. Liszt

Why? Stanford

ORCHESTRA

Selection, "Kissing Time" Correll

3.30 An Irish Programme

Patrol, "The Boys of Tipperary" Amers

Overture to an Irish Comedy Ansell

ELIZABETH CARRAN (Irish Entertainer)

M. BOON (French)

Mr. Dooley on Christmas Presents F. P. Dwyer

ORCHESTRA

Two Irish Dances

Molly on the Shore

STIRLING ORCHESTRA

Irish Tune, "County Derry" Grainger

M. C. HARRIS (Pianoforte)

The Little Irish Girl Stanford

The Pride of Tipperary Lohr

ORCHESTRA

Selection, "The Emerald Isle" Sullivan and Gernon

WILLIAM MURPHY shall not sing tonight Walford Sh

Paddy O'Riordan Lower

Marry me, darling, tonight W. W. Finch

ORCHESTRA

Three Irish Dances Ansell

M. C. HARRIS

Selection, "The Emerald Isle" Sullivan and Gernon

ORCHESTRA

Selection, "The Emerald Isle" Sullivan and Gernon

Songs by GOSWELL, HAMILTON and DAVIS NICHOLS

Selection, "The Emerald Isle" Sullivan and Gernon

6.0 London Programme relayed from Coventry
6.15 S.B. from London
6.40 Regional Sports Bulletin
6.45 S.B. from London
7.0 Lieutenant-Colonel E. G. GOLDSCHMIDT :
"Children in the Hunting Field"
7.15 S.B. from London
7.25 Mr. F. STACEY LINTOTT : Sports Talk
7.45 'The Third Degree'

Robert Underwood	W. R. DICMAN
Mr. Redington	CHARLES NESBITT
Howard Jeffries, Junior	LEO CHANEY
Mrs. Howard Jeffries	LEO CHANEY
Und. A. Clinton	LEO CHANEY
Dr. J. C. Sergeant	LEO CHANEY
Dr. J. C. Sergeant	LEO CHANEY
Archie Jeffries	LEO CHANEY
Franklin J.	LEO CHANEY
Howard Jeffries, Son	LEO CHANEY
Richard Brewster	LEO CHANEY
Jonas (his Clerk)	LEO CHANEY

Supported by THE NORTHERN WIRELESS

Act I
Scene 1: Robert Underwood's Apartment in
New York City
Scene 2: The same (a few hours later)
Act II
Richard Browner's Law Library
Act III
The same

Act IV
The Dining-room in the Harlem Flat of Howard
Jeffries. *Scene.*

9.0 12.0 *B.B. from London* (5 30 Regional Sports Bulletin and Local Announcements)

5NO	NEWCASTLE	£12.50 550 YD.
12.0.18	Master relayed from the Oxford Galleries.	2.15
London Programme relayed from Deverley.	4.15	—Master
1.0.19	From the Oxford Galleries.	5.15
2.0.19	From the Oxford Galleries.	6.15
3.0.19	From the Oxford Galleries.	7.15
4.0.19	From the Oxford Galleries.	8.15
5.0.19	From the Oxford Galleries.	9.15
6.0.19	From the Oxford Galleries.	10.15
7.0.19	From the Oxford Galleries.	11.15
8.0.19	From the Oxford Galleries.	12.15
9.0.19	From the Oxford Galleries.	13.15
10.0.19	From the Oxford Galleries.	14.15
11.0.19	From the Oxford Galleries.	15.15
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9.0.20	From the Oxford Galleries.	25.15
10.0.20	From the Oxford Galleries.	26.15
11.0.20	From the Oxford Galleries.	27.15
12.0.20	From the Oxford Galleries.	28.15
1.0.21	From the Oxford Galleries.	29.15
2.0.21	From the Oxford Galleries.	30.15
3.0.21	From the Oxford Galleries.	31.15
4.0.21	From the Oxford Galleries.	32.15
5.0.21	From the Oxford Galleries.	33.15
6.0.21	From the Oxford Galleries.	34.15
7.0.21	From the Oxford Galleries.	35.15
8.0.21	From the Oxford Galleries.	36.15
9.0.21	From the Oxford Galleries.	37.15
10.0.21	From the Oxford Galleries.	38.15
11.0.21	From the Oxford Galleries.	39.15
12.0.21	From the Oxford Galleries.	40.15
1.0.22	From the Oxford Galleries.	41.15
2.0.22	From the Oxford Galleries.	42.15
3.0.22	From the Oxford Galleries.	43.15
4.0.22	From the Oxford Galleries.	44.15
5.0.22	From the Oxford Galleries.	45.15
6.0.22	From the Oxford Galleries.	46.15
7.0.22	From the Oxford Galleries.	47.15
8.0.22	From the Oxford Galleries.	48.15
9.0.22	From the Oxford Galleries.	49.15
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11.0.22	From the Oxford Galleries.	51.15
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2.0.23	From the Oxford Galleries.	54.15
3.0.23	From the Oxford Galleries.	55.15
4.0.23	From the Oxford Galleries.	56.15
5.0.23	From the Oxford Galleries.	57.15
6.0.23	From the Oxford Galleries.	58.15
7.0.23	From the Oxford Galleries.	59.15
8.0.23	From the Oxford Galleries.	60.15
9.0.23	From the Oxford Galleries.	61.15
10.0.23	From the Oxford Galleries.	62.15
11.0.23	From the Oxford Galleries.	63.15
12.0.23	From the Oxford Galleries.	64.15
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6.0.25	From the Oxford Galleries.	82.15
7.0.25	From the Oxford Galleries.	83.15
8.0.25	From the Oxford Galleries.	84.15
9.0.25	From the Oxford Galleries.	85.15
10.0.25	From the Oxford Galleries.	86.15
11.0.25	From the Oxford Galleries.	87.15
12.0.25	From the Oxford Galleries.	88.15
1.0.26	From the Oxford Galleries.	89.15
2.0.26	From the Oxford Galleries.	90.15
3.0.26	From the Oxford Galleries.	91.15
4.0.26	From the Oxford Galleries.	92.15
5.0.26	From the Oxford Galleries.	93.15
6.0.26	From the Oxford Galleries.	94.15
7.0.26	From the Oxford Galleries.	95.15
8.0.26	From the Oxford Galleries.	96.15
9.0.26	From the Oxford Galleries.	97.15
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THE Outside Broadway in the Surprise Item on Friday, November 30, which may have puzzled many listeners, consisted of a relay from the London Hippodrome of the last part of Jack Palance's musical play, *That's a Good Girl*, and of sounds incident to the departure of the audience after a show.

'COO D'OR.'

On January 28 and 30 there will be broadcast the fifth of the series of twelve well-known operas, this time *Cog D'or* by Rimsky-Korsakov. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Cog D'or* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 1s. 6d.

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'THE FANTASTICKS.'

The Fantasticks, by Rostand, to be broadcast on January 15 and 16, is the fifth of the series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain (1) Single copies of the book on *The Fantasticks* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 1s. 4d.

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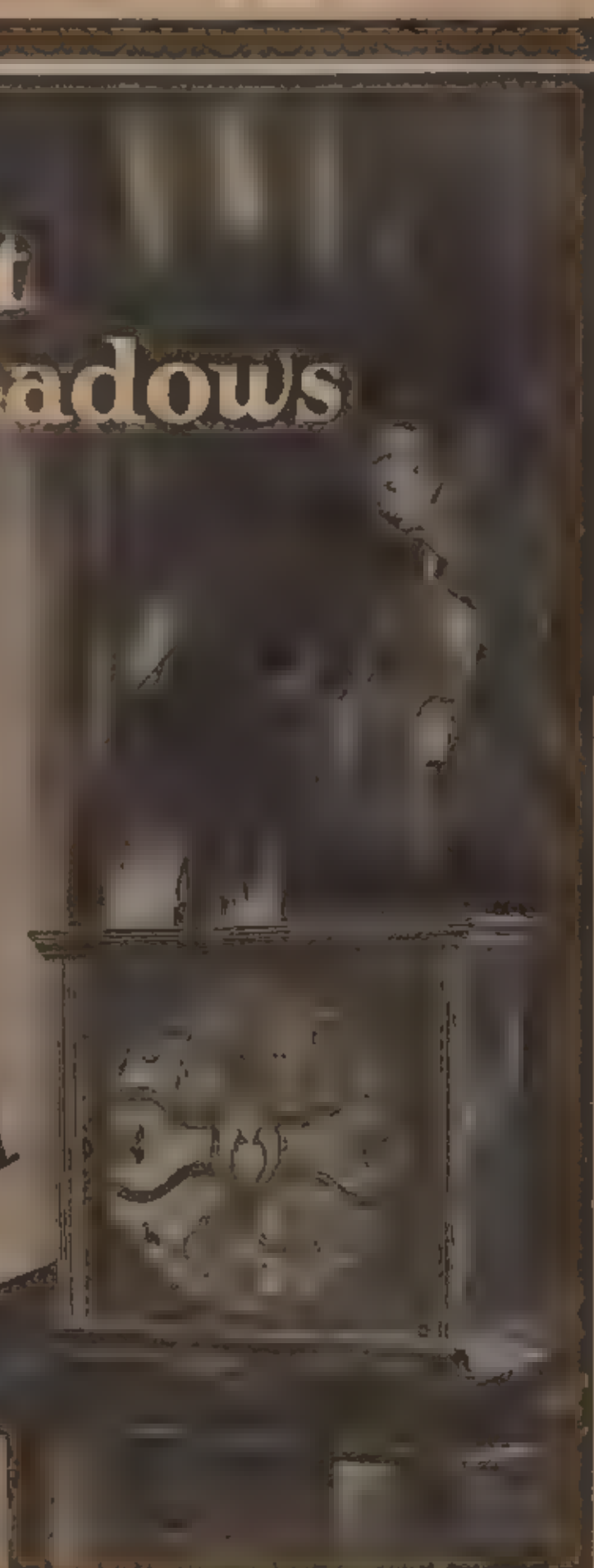
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so writes one who built the
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All in a matter of minutes. The instructions include a building up of the receiver from the parts which are sent to you. The receiver is a simple steady state design and is a fine tuned radio which can be used in any of the following ways:

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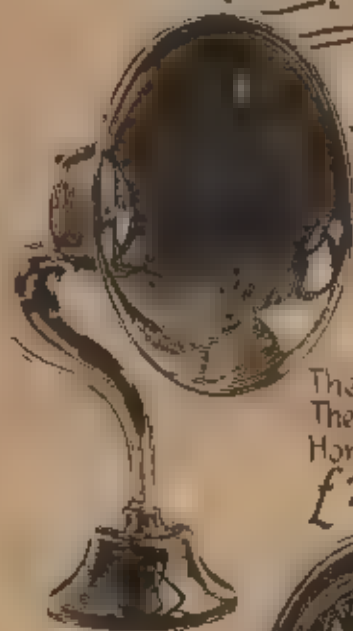
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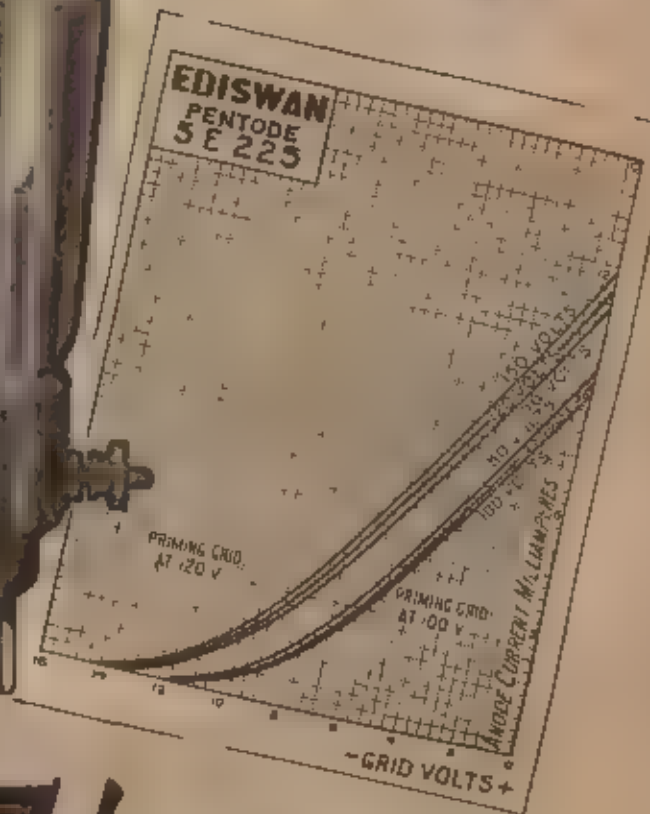
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HE LAUGHS BEST..

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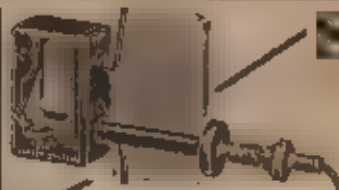
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REGENERATOR H.T.

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

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

The H.T. that won't grow old

FELLOWS WIRELESS.

Head Office: Dept. R.T. 17 Park Royal, London, N.W.10

DON'T MISS THEM FOR WANT OF POWER

GET A

LISSEN

HIT BATTERY

Noticeably improves loud speaker tone

NEW
PROCESS

NEW
PROCESS

60
volt
READING 60

MADE
IN
ENGLAND.

IN TIME FOR XMAS

You will want your radio loud and clear for the great Christmas programmes. Make sure of that by using only the pure D.C. current that comes from the Lissen New Process Battery. This yields you a power which is steady and sustained, smooth flowing and noiseless. There is energy in abundance in its large cells that puts power into your set and clarity and natural tone into your loudspeaker. Only in the Lissen Battery do you get the new process and new chemical combination which has made the Lissen New Process Battery highly prized among all who appreciate truthful utterance in their loud speakers. And 10,000 radio dealers sell it, but ask for a "Lissen New Process Battery" in a way that shows you will take no other.

60 volt (reads 60)	7/11
100 volt (reads 100)	12/11
60 volt Super Power	13/6
30 volt	6/-
9 volt Grid Bias	1/6
4 1/2 volt Pocket Battery	3d. each
Single Cell Torch Battery	4d. each

LISSEN LIMITED,

FRIARS LANE, RICHMOND, SURREY.

Managing Director
THOS. M. COLY