

THE BROADCAST PROGRAMMES FOR DECEMBER 8-14

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 323.

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

DECEMBER 6, 1929.

Every Friday, TWO PENCE.



SIR EDWARD ELGAR, O.M.

TWO OUTSTANDING EVENTS.

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

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



GRANVILLE BANTOCK.

A LISTENER'S DIARY OF THE WEEK.

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

Sunday, December 8

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

Monday, December 9

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

Tuesday, December 10

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

Wednesday, December 11

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

Thursday, December 12

- 9.30 United Association of Great Britain and France (London)
10.15 *Love in Greenwich Village* (5GB)

Friday, December 13

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

Saturday, December 14

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



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from the

LISSEN

ADJUSTABLE BALANCED ARMATURE UNIT

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

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

PRICES

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

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

Chin. case for use with the above. PRICE **2/6**

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



CURRENT FROM YOUR MAINS BETTER THAN BEFORE

The current you get from Lissen Rectifier is the purest form of current you can get for radio. But to you, it is like an electric wire, and a Lissen Rectifier will give you the purest current from mains electricity, steady, strong, and long-lasting.

There are 4 types of Lissen Rectifier, one of them will almost certainly be just right for your set. Tell your dealer what voltage your set can supply to and whether it is A.C. or D.C. and he will select the right one for you. The Lissen Rectifier is the best you can get.

TYPES AND PRICES

| D.C. MODEL "A" | D.C. MODEL "B" |
|--|--|
| Transformer 2 A.C. 250-0-250 Volts, 10 Amps for A.C. Mains. PRICE 27/6 | Transformer 2 A.C. 250-0-250 Volts, 10 Amps for A.C. Mains. PRICE 39/6 |

Models working on 250-0-250 Volts will output voltages of approximately 250 per cent. of those values.

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| Transformer as in D.C. Model A. | Price |
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| LN 500 for A.C. Mains voltage. 250-0-250 Volts, 10 Amps. PRICE 25/0 0 | |

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

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

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Type G.M. Two-Plate Type, Glass Containers.

LN 503 2-Volts 20 Actual Amp. Hours, 4/6

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A good general purpose accumulator.

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Type C.S. Really Unsurpassable Celluloid Containers with Special Insulated Terminals.

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*A new valve for
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stage only of L.F.*

YOUR PRESENT BATTERIES WILL DRIVE THIS
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AND GIVE YOU DOUBLE VOLUME



LISSEN'S NEW POWER PENTODE—battery driven!

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

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

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

LISSEN
 NEW PROCESS
VALVES

OTHER TYPES
AND PRICES:

H.210. R.C. and H.F. 10/6.
L.210. L.F. Amplifier, 1st
Stage, 10/6.

P.220. Power Valve, 12/6.
All other types available
shortly.

LISSEN LTD., Worple Road, Isleworth, Middlesex.
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Factories also at Richmond (Surrey) and Edmonton

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K-B RADIO GRAMOPHONE

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

Model K-B 167. 100-120 v. A.C. } 40-60 cycles. £49 10 0 including valves and royalty.

Model K-B 168. 200-250 v. A.C. }

Model K-B 182 (Battery model, with high-grade spring driven motor) £39 10 0 including valves, batteries and royalty.

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

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

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

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

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

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

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

| | | | | |
|-----------------|---|----------------------|---|---------------|
| 1. MARCH | - | Danubia | - | P. Wagner |
| 2. GRANDE VALSE | - | Ravissement | - | P. Leduc |
| 3. GRANDE VALSE | - | Patrouille Enfantine | - | L. Goun |
| 4. OVERTURE | - | Le Devie du Village | - | L. J. Roussau |
| 5. SELECTION | - | Mignon | - | Maisson |

ENTR'ACTE: GRAMOPHONE MUSIC

| | | | | |
|----------------------------|---|--------------------|---|--------------|
| (1) La Cabera del Italiano | - | - | - | Scatano |
| (2) La Bibs del Te Boris | - | - | - | Comare |
| (3) Dans un Sourire | - | - | - | Benatzky |
| (4) L'ame de nos Guitares | - | - | - | Bianco |
| (5) Adoracion | - | - | - | Bianco |
| (6) Navienca | - | - | - | Caterino |
| 6. BALLADE EXPRESSIVE | - | - | - | Caladi |
| 7. RIGAUDON | - | - | - | Pierre Kuni |
| 8. SELECTION | - | "Madame Butterfly" | - | Puccini |
| 9. WALTZ | - | Temptation | - | Ch. Ancliffe |
| 10. EL PASO | - | Marche Espagnole | - | Rauigade |

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BRITISH MADE BY BRITISH LABOUR

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

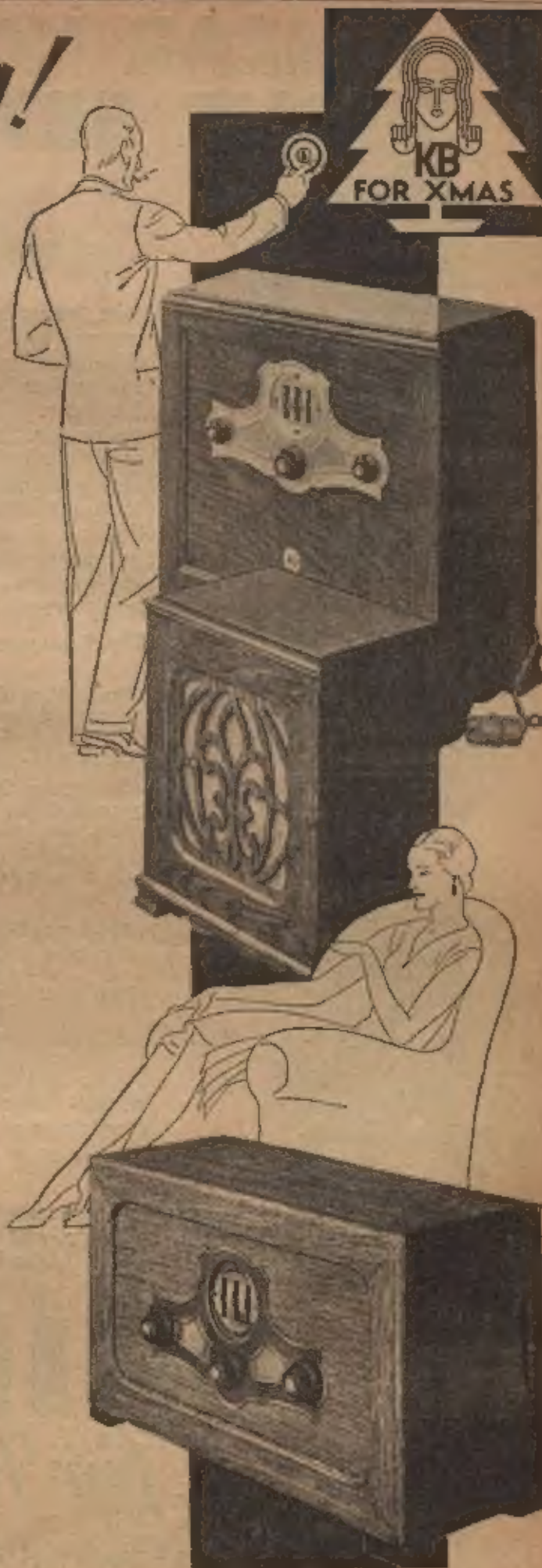
Post to KOLSTER-BRANDES LTD., Cray Works, Sidcup, Kent.

NAME _____ B.T. 6/12

ADDRESS _____

CITY/TOWN _____ COUNTY _____

Service Advertising



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Type 2016
Price £2-10-0



Type 2007
Price £5-5-0



Type 2013
Price £14-14-0

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

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

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

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

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Type 3005
Price £3-17-6

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

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



Type 3009
Price £5-15-0



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Price £5-10-0



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The Brown Receiver

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



Brown Duplex Loud Speakers

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



The Brown "Vee" Unit

The "Vee" Unit is designed on entirely new principles, the product of lengthy research by the leading loud speaker authority in the country. No other unit reproduces the entire harmonic scale so faithfully. It is impossible to overload it. It cannot chatter. It cannot distort. Anyone can assemble the "Vee" Unit to the Cone and Chassis in three minutes and have a complete loud speaker for only £2. The "Vee" Unit costs 25/- and the Chassis 15/-. There is also a handsome Honduras Mahogany Screen, price 42/-, on which you can mount the "Vee" Unit, and thus have a complete loud speaker which your friends will covet.

FREE!

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



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RADIO PRODUCTS



"British as  Britannia"

FOR DEPTH OF TONE



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

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

SIX-SIXTY VALVES

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FROM BIG CELLS

LISSEN

NEW PROCESS

60 VOLT

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

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

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

PRICES.

| | | | |
|-----------------------|-------|-------------------------------------|---------|
| 60 volt (reads 06) | 7/11 | 100 volt (Super power) | 22/- |
| 100 volt (reads 108) | 12/11 | 9 volt Grid Bias | 1/6 |
| 120 volt | 15/10 | 4 1/2 volt Pocket Battery 5d. each. | |
| 36 volt | 4/6 | (4/6 a doz.) | |
| 60 volt (Super power) | 13/6 | Single Cell Torch Battery | 4 1/2d. |

THE SECRET PROCESS THAT PUTS POWER INTO YOUR SET

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

PROOF!!

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



"Selwyn"
St. Helen's Avenue,
Grimsby,
Lincoln.
Sist. Oct. 1929.

Gentlemen,

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

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

Nuremberg.
Toulouse.
Barcelona.
Bilbao.
Barcelona.
Hamburg.
Frankfurt.
Dublin.

Rome.
Doverbury 5GB.
Vienna.
Belfast.
Leipzig.
Paris.
Göteborg.
London.

Manchester.
Birmingham.
Witleben.
Paris PTT.
Prague.
Munich.
Gleiwitz.
Moravia Ostrava, Czecho.

Bratislava.
Breslau.
Stuttgart.
Toulouse.
Katowice.
Madrid.
Langenberg.

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

I am, Gentlemen,
Yours truly,
J. H. Stoen

Simple to build

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

Easy to use

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

32 Stations!

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

Knife-edge selectivity

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

Superb tone

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

£8 15s.

Prices include the NEW Cossor Valves, the cabinet and the 10 components.

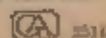
Ready shortly—40 Electric Model . . . Price £15.

The 1930

COSSOR

"Melody Maker"

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



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

Name _____
Address _____

R

THE RADIO TIMES

Vol. 25 No. 323

DECEMBER 5, 1929

Every Friday Two Pence

TESTING LONDON'S SECOND TRANSMITTER.

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

THE second transmitter at Brookman's Park is now complete and ready for service. The object of this article is to explain how the alternative programmes will be introduced so that listeners will experience as little inconvenience as possible resulting from the changed conditions of reception.

The aims which the B.B.C. had in view when planning the new transmitter were explained in *The Radio Times* of September 6. Briefly, these were as follows:

First, by using much greater power, to include a greater number of listeners in the service area of the London transmitter, and secondly, to provide an alternative programme to those in the London area possessing comparatively simple types of receiving equipment. In the past only those listeners whose receivers were both sensitive enough to cut out the near-by transmitter in Oxford Street, and sensitive enough to receive the comparatively distant Daventry 5XX, had the choice of two programmes.

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

In introducing the second transmitter service it is inevitable for those whose sets are not sufficiently selective to cut out one programme for the reception of the other. Technically, the problem has been made as simple as possible by providing an adequate frequency separation between the wavelengths of the two transmitters, and also by making the two transmissions as nearly equal in strength as is possible, consistent with their widely separated wavelengths.

It is believed that the majority of receivers already possess sufficient selectivity for an alternative programme service and that steps can be made to attain it quite simply. This article is not intended to be technical, but if listeners wish to know why the whole of the Metropolitan area, they are referred to an article entitled 'The Service Area of Broadcasting Stations,' which appears on page 28 of the B.B.C. Year Book for 1930, or to



CROUCHING LIKE CAGED MONSTERS.

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

the *Radio Times* Bulletin, No. 10, which appeared on November 1, 1929.

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

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

It is now well known, no doubt, that the new Regional Stations will each contain two transmitters, one radiating a programme of local interest, and the other a programme of national interest, originating either in London or wherever programme material of the requisite quality and interest exists. Of the two wavelengths which will be allotted to each Regional Station, obviously one must be longer than the other, and the longer wave transmitter will be able to serve a larger area than the one using the shorter wave. For instance, the 356 metre transmitter at Brookman's Park will, in general, serve a maximum radius of about 80 miles, while the 261 metre transmitter will serve a maximum radius of about 40 to 60 miles. Outside these distances reception will still be quite possible, but fading will unfortunately make its appearance after a while, a defect which cannot be overcome by

any means at present known to wireless engineers.

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

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

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

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

(Continued on page 743)



A Newspaper Office at Night

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



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

Two Popular Recitativists

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

Plays Later in the Evening

It is reassuring to notice that both *The Prisoner of Zenda* and *Report of a Lady* are being broadcast between 7.30 and 9 p.m. The evening programme, here, is a rather more varied one than the afternoon one. So, and this production has been 'staged' so that it is one of a very few which so many country folk expect to hear at 9 p.m. prompt. If a play is too long to be fitted in between 7.30 and 9, it has to wait till 9.35. Judging from our letter-bag, it appears that very few minded having to overstay their bedtime for *Journey's End*.

'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE

A German War Play

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

The Royal Children.

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

Murderous Opera

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

The Fairy-tale Caper

HUMPERDINCK'S *Königskinder* is a very unusual opera. It is a fairy-tale, and it is a caper. It is a story of a king's daughter, a goose-girl, who is held captive by a witch. The witch forces the princess to bake a magic loaf which shall prove fatal to him who eats it. In the wood the goose-girl meets the king's son. Freed from the witch, she goes to the neighbouring town which is waiting to crown a king whoever passes through the town-gate at a certain hour. It is the little Princess and the King's son who appear at the fated hour, but no one will believe that they are a royal pair, so away they wander in the woods. Faint with hunger, they eat the magic loaf and die wrapped in each other's arms. A pretty fairy tale with a tragic ending, set to entrancing music (especially the fiddler's Song of the Royal Children).

Nineteenth Century Goings-on.

THAT charming broadcaster, Mr. M. J. M. returns to the microphone on Monday, December 16 with a talk on 'Lady Caroline Lamb' in the series of Mr. M. J. M. Biographies. It is not surprising that Mr. M. J. M., whose acquaintance with English life and letters in the nineteenth century is so considerable, has picked upon the eccentric authoress of 'Glenarvon' as the subject for his contribution to the series. Lady Caroline Lamb, had she been alive today, would have been a 'gift' to my Lord Castlerosse and his fellow-patigraphists. This hysterical, attractive, witty, and adventurous woman behaved all her life with a delectable eccentricity. At one time a *belles amies* of Lord Byron, she never forgave him for leaving her; her novel 'Glenarvon' was written (at dead of night and 'unknown to all save



'Country lasses, dressed in white.'

a governess, Miss Welsh') in order to contain a caricature of his lordship. When Lady Caroline heard later that Byron and Miss de Stael had laughed at her book as 'that insincere production,' she burned copies of all his letters to her together with his miniature, on a bonfire while country lasses, dressed in white, did a triumphal dance round the flames, singing a special song written by Lady Caroline for the occasion, which began, 'Burn, fire, burn.' This phenomenal creature was born in 1785 and died in 1835.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



On Eating Macaroni

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ГЛАВА 1. ОБЩЕЕ ПОНИМАНИЕ

"*Maccaroni*." This Italian word is served plain, and seasoned with either melted butter, grated Parmesan cheese, or tomato sauce; it should not be chopped up into convenient lengths but left as long as it comes from the pocket. The length of macaroni is embarrassing to the English eater; he lacks the dexterity to twist it round the fork and the abandon just to shovel it into his mouth off the strands as dictated by a sense of

But the sheer joy of macaroni and spaghetti lies in the wild, ecstatic eating of it. Watch them in Naples dealing with their *pasta*! That is the origin of the slogan, 'See Naples and die'.

Move from Lemnages'

LITTLE enough is known, authentically, about the work of the post-Revolution artists in Russia. The Paris group has made its voice heard plainly; but from Moscow and Leningrad comes hardly more than the distant echo. Occasional travellers bring home variegated tales of 'Art made tongue-tied by Authority'; or a few films and photographs leak through showing how a violent reaction is sometimes fruitful of a vital audacity; a few of the more startling poems of Blok and Essenin find their way into the New World; and, very rarely, rumour reaches us of what is being done in music. But, all in all, we know precious little; our view of Russian art today is much as if we should look at a wide unbroken hole. Listeners who have not heard the Russian voice must turn to the records; and here, too, the picture is far from complete. The Russian records of the past few years are not so numerous as they were in the twenties; and the few that are available are often of poor quality. The records of the Russian Philharmonic, conducted by Malko, are of the best; but the records of the Leningrad Philharmonic and professor of the Leningrad Conservatoire, are coming over to conduct a broadcast concert.

Nikolai Malin's Programme

OF foremost interest in Dr. Malko's programme is a symphony by Shostakovich, a young Russian of only 24, who may be taken as representative of the present so-called "Leningrad School." When Nikolai Malko last conducted a concert in London (March 8, this year) he was

kavach—a skirt on the popular number 'Tea for Two.' Other works by him include an opera based on Gogol's *The Nose*, *A Christmas Eve* (surrounding Gogol's story (by Rimsky-Korsakov) is also included in Malko's programme. The soloist at the concert will be Tatiana Maslennikova.

A Quiet Man, Despite His Roar

THE traditional picture of Handel is of a giant stalking through England, bitter and ruthless, huge in stature, a rather rude old man, one equally outspoken to artist and king. Like most traditional pictures, however, this shows only one side of the man. He may have drunk hugely, and gobbled his food and spoken roughly on occasion, but he could be simple and gentle and quiet too. He loved to walk alone in the Park, he seldom missed an opportunity of sitting in Marylebone Gardens, listening to the band; and in his own home, in Brook Street, the humble furniture of dining-room and bedroom were a clear indication of his underlying simplicity. 'He found his way to the art of the world by the understanding of simple things.' And so with his

The divine roar of the Hallelu-
as was only one part of the man; he also
wrote the *Water Music Suite*. It is his supple-
side that will show itself in the Foundations
week beginning December 16, when
he will play music from his *Sp.*

German National Programme

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

Our Christmas Number

CONTRIBUTORS to this year's Christmas Number of *The Radio Times* include J. B. Priestley, A. J. Alan, Denis Mackail, Compton Mackenzie, Harold Nicolson, Tammy Handley, Harry Graham, G. G. Coulton, Rebecca West, Winifred Holtby, and Humbert Wolfe. A particularly attractive

the younger artists of today. One picture in this supplement will be of interest to very many listeners—a portrait of Sir Walford Davies, who next week gives his last talk before taking a prolonged holiday from evening broadcasting. The Christmas Number will be on sale everywhere on Friday, December 20.

Anecdote from Ter...

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

New Gramophones Records.

THE luncheon-hour programme of new gramophone records on November 29 began with two songs which Mr. Chas-

No Death, sung by Frank Titterton (Decca M77),
and the *Symphony from Handel's Messiah* played by
Beecham and his Symphony Orchestra (Col
Symphony from Handel's Messiah)
the first of the series.
The next in the series is *The Messiah*,
sung by the same soloists as above, and
the *Symphony from Handel's Messiah*.
The last in the series is *The Messiah*,
sung by the same soloists as above, and
the *Symphony from Handel's Messiah*.

'Jon Hay' to Broadcast Again.

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

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drafted, unit by unit, back to England. The withdrawal of troops from Germany is a gesture in tune with the feeling of the times. Many Germans will be sorry to see our men go. The British soldier has a way of making friends of former enemies.

The Broadcasters

ALL THINGS CONSIDERED

Matthew Quinney adds another 'Point of View'

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

It has been a privilege of the rarest kind to come thus into contact with some of the best and most alert minds of today. My only fear is that the B.B.C. may yield to a demand that is being made in some quarters, and give us a dreadful anti-climax by letting loose on us the point of view of Youth. Has Youth one to it? Points of View worth having are the result of experience of life, and as a rule come only with the thinnest crown and the thickest waist. Any man past his prime will admit that when he was young he changed his views almost as eagerly and often as he changed his taste in ties and socks. It is, in fact, the prerogative of the young to change their views, but more views we may even call their dissolving views. A real Point of View—that is, a clear and definite state of mind concerning things in general—is achieved later, when dashing speculations have been replaced by the knowing that comes from living.

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

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

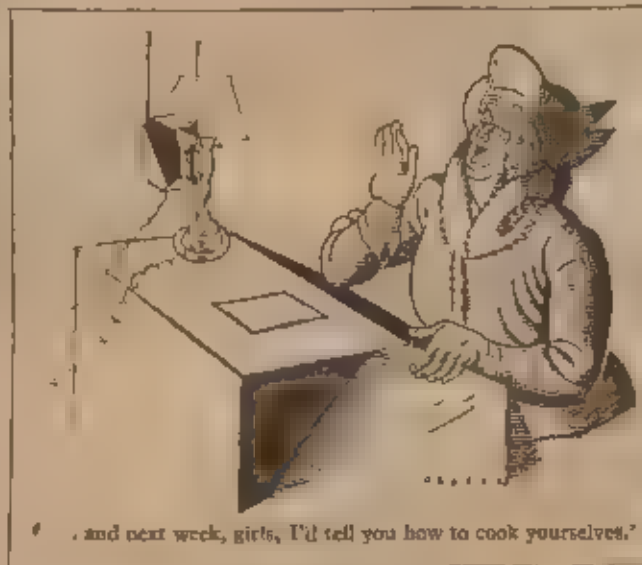
All the same, there has been an omission from the Points of View series. We have heard the ecclesiastic, the scientist, the publicist, the sociologist; but we have not heard the plain middle-class citizen—the 'Little Man' of Strube in *The Daily Express*, the most comic-pathetic and real figure in modern caricature. Not are we likely to hear him; for though he has his point of view he is usually inarticulate, his highest flight being an occasional letter to the editor of the daily paper behind which he murmurs himself on the 8-47 to the City. Yet if Mr Horace Munikin, of The Nest, Laburnum Road, Bails Pond, N., could be induced to overhaul his rather untidy mind and inject into the microphone some of the findings, he would have as big an audience as any other talker. All the other Munikins would listen, adding a running fire of corroboration and approval. ('The very thing I've said for years!') 'That's just what I want to know!') 'Why doesn't the Government . . .?' And so on.)

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

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

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

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



and next week, girls, I'd tell you how to cook yourselves.'

on as well. Indeed, I might have lost his talk altogether had he not roused me periodically with a cough or a clearing of the throat.

Horace! . . . all these intellectual giants who have given us their Points of View. But there are a great many things about which we ordinary people are very much concerned, and we should have liked to hear about them as well as about ideas and theories that may be all right for those who have time to worry them out, but which cut so ice with us ordinary folk.

Here my mind was blank for a space . . . he raised his voice suddenly. Evidently he had got worn.

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

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

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

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

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

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

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

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

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

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

MATTHEW QUINNEY

PLAYS IN 1930 FOR EVERY LISTENER.

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

FORTUNATELY or unfortunately, this is the time of year when everyone is making resolutions for the future; on the other hand, to read his or her diary of the past year with consequent feelings of triumph, regret or relief.



ARNOLD ZWIG.

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

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

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

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

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

to be followed by *The King Behind the King*, a short, romantic play, *The Doctor*, by Naomi Jacob; a translation of *Le Medecin Malgré Lui*, by Molière; *The House Fairy*, by Laurence Housman.

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



R. L. STEVENSON

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

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

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

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

A WEEKLY PAGE OF HOUSEHOLD WISDOM

Teaching Your Child to Talk.

III.

By Miss E. C. MacLeod.

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

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

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

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

(To be continued)

Dress Decoration (contd.)

III. TRIMMINGS.

1. Of Self material Tucks, 'pin,' 'shell,' etc. Pleats (apart from adding width—some never open).
2. Of Self or contrasting material, Round scallops and edges; bands, tabs, strappings laid on or inset), appliqué, decouqué, Rouleaux, pipings (flat and corded); rosettes and similar ornaments.
3. Bought, ready for use. Brand, Russian Military, Fancy, Galoon, Ribbon, silk satin corded, velvet.
- Strip trimmings and Motifs of beads, bugles, sequins.
- Edgings, insertions and motifs in lace, net or tulle.
- Beads to apply in designs.
- Buckles, Fringes, cords and tassels. Flowers, sprays etc. (hand made, if desired). Fur, Feathers.



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

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

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

This Week in the Garden.

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

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

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

A Week's Menus.

VII.—Saturday.

Breakfast—Porridge and syrup. Eggs.
 Luncheon—Vegetables en Casserole. Freekeh.

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

Eggs and Tomatoes

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

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

Vegetables en Casserole.

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

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

Free Kirk Pudding.

- 5 tablespoonfuls of flour,
- 3 tablespoonfuls of ground nutmeg,
- 3 tablespoonfuls of brown sugar,
- 3 tablespoonfuls of currants,
- 3 tablespoonfuls of raisins,
- 2 tablespoonfuls of butter,
- 1 teaspoonful of carbonate of soda,
- Nutmeg to taste.

Lemon peel can be added.

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

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

Potato Croquettes.

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

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

Sponge Pudding.

- 1 lb. self-raising flour,
- 1 tablespoonful sugar,
- Small teaspoonful milk and water,
- 1 lb. marmalade,
- 1 egg,
- 2 tablespoonfuls jam (soft variety such as raspberry),
- golden syrup.

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

THE SECRETS OF SAGO

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

WINIFRED HOLBY on the Listener's Guide to Knowledge



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

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

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

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

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

for months wondering which general it was.

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

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

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

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

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

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

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

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

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

WINIFRED HOLBY

AMONG THE WEEK'S TALKS

Monday, December 9

6.0 Sir Laurence Weaver 'Art in Industry and Commerce'

7.25 Dr A. R. Poston 'A Spanish Talk'

Tuesday, December 10

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

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

Wednesday, December 11

7.25 Sir Richard Redmayne: 'Coal Mines.'

10.20 A Miniature Biography: A Witch.

Thursday, December 12

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

Friday, December 13

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

9.20 Hugh Walpole and Gerald Gould: A Discussion.

Saturday, December 14

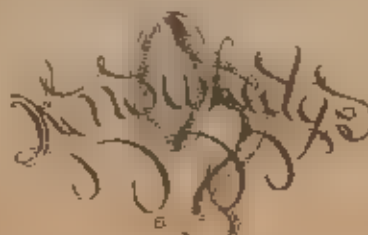
10.45 a.m. Ida Todd: 'Fancy Dresses.'

9.20 Gerald Barry: 'The Week in London.'

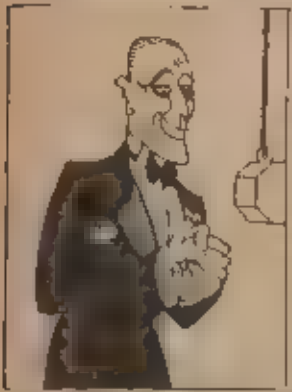
and children stood with their hands behind their backs reciting the planets, the graces, the precious minerals, and the amazing family ramifications of classical mythology.

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

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



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



NOT the least of the many advantages of the B.B.C. has been the opportunity it has given us of hearing the voices of the announcers. I have heard many of them, and I have heard many of them well. I have heard them in the most varied circumstances, and I have heard them in the most varied circumstances. I have heard them in the most varied circumstances, and I have heard them in the most varied circumstances.

constant interruption by the so-called artists have become too unsettling to one, who knows for certain that he could do it better himself! I have heard the announcer in the most varied circumstances, and I have heard them in the most varied circumstances. I have heard them in the most varied circumstances, and I have heard them in the most varied circumstances.

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

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

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

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

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

JONATHAN DERRY

TYPES OF LISTENERS

II.—The Connoisseur.

WHEN I go to a restaurant, one of the first things I do is to look at the menu. I look at the menu, and I look at the menu. I look at the menu, and I look at the menu. I look at the menu, and I look at the menu. I look at the menu, and I look at the menu. I look at the menu, and I look at the menu.

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

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

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



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OUR HARD JOB

A Revelation by 'One of the Cast'

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

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

The Deathly Silence of the Studio.

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

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

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

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

Do We Need Stage 'Stars'?

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

Bring a Medical Certificate!

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



PB

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

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

When the Actor Fainted

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

Next Week's Play is

'THE PRISONER OF ZENDA'

(5GB—Tuesday, December 27. Other Stations—Friday, December 20), which will be followed in Christmas week by

'RUPERT OF HENTZAU'

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

SIR ANTHONY HOPE

FINLAND'S TRUE LAUREATE

NEVILLE CARDUS on the music of Sibelius.

During the present season several works of Sibelius will be broadcast. In the following article an attempt is made to point out the more significant points of Sibelius' music, an entirely personal use of the symphonic form, the political; and the essential manliness of a great composer's nature.

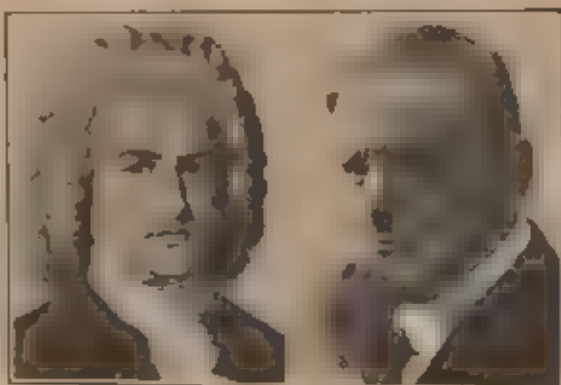
TO understand and appreciate Sibelius we must keep in mind that he was born in Finland of peasant stock, and that his early culture never really came under the influence of German ideas. His German training in Berlin was to him as water on a duck's back. Sibelius has lived the bulk of his days in his own country; the racial tang in his music rings true.

The Finnish Government made a grant to Sibelius, and from that date Sibelius has been free to compose according to his own ideas. He is the true laureate of his country; his music is revered by his compatriots to a degree not easily realized in this country, where an Elgar is generally counted of less significance than a Sibelius.

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

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

Long-lengthened melodies are not to be heard in the representative Sibelius; complete tunes do not lend themselves to Sibelius' concentrated essence of symphonic form. You cannot develop what is complete in itself. Sibelius builds his symphonies out of small but plastic musical phrases. They are scarcely themes, rather are they to be called musical units, out of which the whole symphonic sum is evolved. Sibelius uses an easily recognizable vocabulary; he does not belong to the 'wrong note' school, to use Debussy' term for the atonal writers. Sibelius' vocabulary has the sanction of the ages; what makes him the most unique of modern composers is his logic, his swift, elliptical syntax. He holds down the symphonic form to its essence as a continuous and progressive development out of a few suggestive ideas. The non-specialist



J. S. BACH.

JEAN SIBELIUS.

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

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

(Continued at foot of column 3.)

AN AUDIENCE FOR THE BACH CANTATAS.

A listeners are aware, every Sunday afternoon at 3 o'clock is broadcast one of the magnificent series of two hundred Church Cantatas which John Sebastian Bach wrote in the course of his long tenure of the office of Cantor at the School and Church of St. Thomas in Leipzig. The broadcasting of these Cantatas was begun in May, 1928, and has hitherto been distributed between the London, Birmingham and Manchester Stations. From the first Sunday in January, however, the performance of the 200 works will be confined to London with an occasional broadcast elsewhere to get sufficient control over conditions of orchestra, chorus, soloists, organ and, above all, acoustics of the hall in such a way as to enable a satisfactory transmission to be attained.

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

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

(Continued from column 2.)

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

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

long enough, should be the depth of the soil. But of depth of soil we have no means of knowing. The only way to find out is to dig down. The only way to find out is to dig down. The only way to find out is to dig down.

[illegible][illegible]

and where I heard Father
sitting with his hands
folded in prayer, and
saying, "God, I have
forgotten to tell you
about this man."

1. The first part of the document is a list of names and their corresponding addresses. The names are: John Doe, Jane Smith, and Bob Johnson. The addresses are: 123 Main St, 456 Elm St, and 789 Oak St.

2. The second part of the document is a list of names and their corresponding addresses. The names are: Alice Brown, Charlie Davis, and Eve Green. The addresses are: 101 Main St, 202 Elm St, and 303 Oak St.

3. The third part of the document is a list of names and their corresponding addresses. The names are: Frank White, Grace Black, and Henry Grey. The addresses are: 404 Main St, 505 Elm St, and 606 Oak St.

4. The fourth part of the document is a list of names and their corresponding addresses. The names are: Irene Yellow, Jack Blue, and Karen Red. The addresses are: 707 Main St, 808 Elm St, and 909 Oak St.

5. The fifth part of the document is a list of names and their corresponding addresses. The names are: Larry Purple, Mary Pink, and Nick Brown. The addresses are: 1010 Main St, 1111 Elm St, and 1212 Oak St.

I point out to the artist who drew a copy for you in 1904 that upon the top of the hill is the "Old Mill" and the "New Mill" and the "Old Mill" is the "Old Mill" and the "New Mill" is the "New Mill".

[illegible][illegible][illegible]

and Journey's End. I
one time in spite of the
half a pair of
the Barnburn

[illegible]

Grand St. Mary's, Cambridge, the organizers of the event, thought I might suddenly come to sit in the class as well. I was made to feel that I was not a "guest" but a "member" of the community.

[illegible]

W. V. P. ... the St. Hilda's Band played Le-
Stuart's songs "Lily of Indiana," etc. what a chance, and a
change, for the ...

...Hear Hear to Mr. Percival's proposition. ...
...I am glad to hear of a ...
...Indeedy, I prefer the latter ...

[illegible][illegible]

...enjoys the assured, eternal
of the Supreme Being.



contract these and in some cases detailing and construction of the building.

I completely agree with P. A. Sedle, in his letter to a recent Radio Times, on the stand he takes in reference to the M. V. suggestion to "abolish the numeraires." What the power would be like if that dignity were taken into account would be the "numeraire" voices, certainly in dignity to the pressmen—they are as rich paid dignitaries and in my opinion responsible to the public as the "numeraire" are first time I have read of in the B.B.C. but in such a threefold manner as to make it impossible to keep our wilderness otherwise clean. I O'Brien, G. Cornish, Cornish, Friswell, Bradford.

[illegible][illegible]

for a while in the
spring of 1941. I
arrived in the
Ar. and found
cousins in the
ready arrive seeking for
myself. As Father, Clara, and

IF THERE is a about those we find a little less than 100 per cent. programmatic instead of so much high-class stuff, I know you're not district 33 per cent. of the people who have sets about them. Now they expect children to understand it I don't know. When we have done a hard days work we want something to take us up and send us to sleep over our pen and upset the cup. Finally, there are...

5GB Calling!

CHRISTMAS MUSIC FROM TWO CHURCHES

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

'Noël, Noël'

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

Carols and an Organ Recital

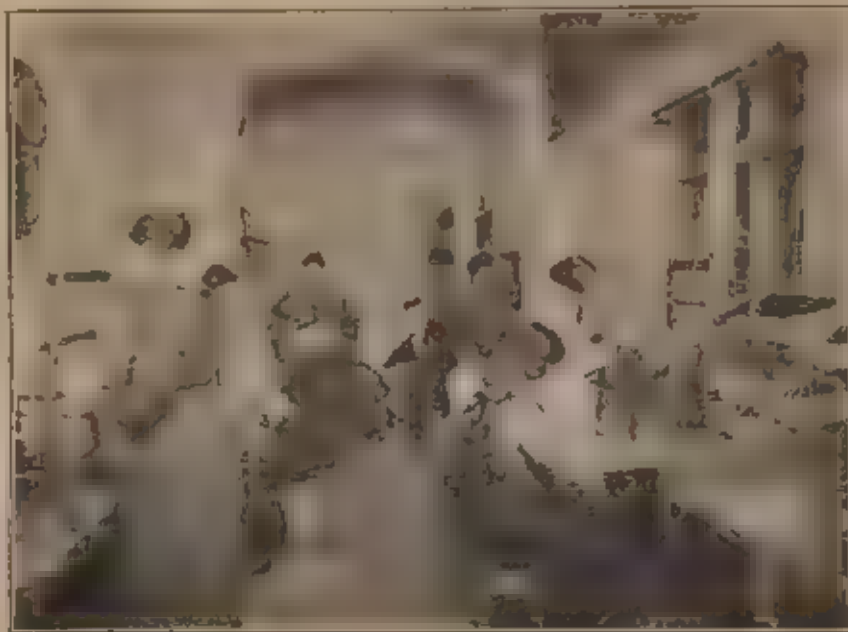
LISTENERS who have suffered affliction from this distressing parody of a beautiful Christmas custom are advised, by way of an antidote, to tune in to the programme on Thursday, December 23, when they may enjoy the real thing. From 1.10 to 1.50 p.m. on that day a Carol Service will be relayed from St. Martin's Church, Birmingham, at which the choristers, under the direction of Mr. Richard Wassell, Organist and Master of the Choristers, will sing a number of Christmas carols. The Rector of Birmingham, the Rev. Canon T. Guy Rogers, M.C., will conduct the service. Christmas music figures again in the programme later in the same day at 6.30 p.m., when Gilbert Mills includes in his organ recital from the Church of the Messiah at Birmingham such fine old tunes as that of *Adagio Fugles*, best known here in its English version, *O come all ye faithful*, and *In dulci Jubilo*, arranged by Bach as a choral prelude, together with other, more modern, compositions.

A Montague Phillips Hour.

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

Blind Singers.

WHATEVER other activities and pleasures of life blind persons are debarred from sharing with their more fortunate fellows, their affliction at least does not rob them of the power of appreciating and enjoying music. The Birmingham Royal Institution for the Blind, which has cared for and trained in learning and handicraft the sightless inhabitants of the city for more than eighty years, has departments devoted to the training of organists as well as of piano-tuners and repairers. There is also a fine choir which listeners will have an opportunity of hearing on Sunday evening, December 13, when the entire music of a service from the Birmingham studios will be performed by these blind singers, under the direction of Mr. R. Platt, the Musical Director of the Institution. The service will be conducted by the Rev. F. C. Spurr, Minister of Hamstead Road Baptist Church at Handsworth, Birmingham.



THE BLIND WORKERS OF BIRMINGHAM

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

Two Light Features.

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

A British Concert

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

A Lucky Chance

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

Talks for Children.

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

MERCIAN.

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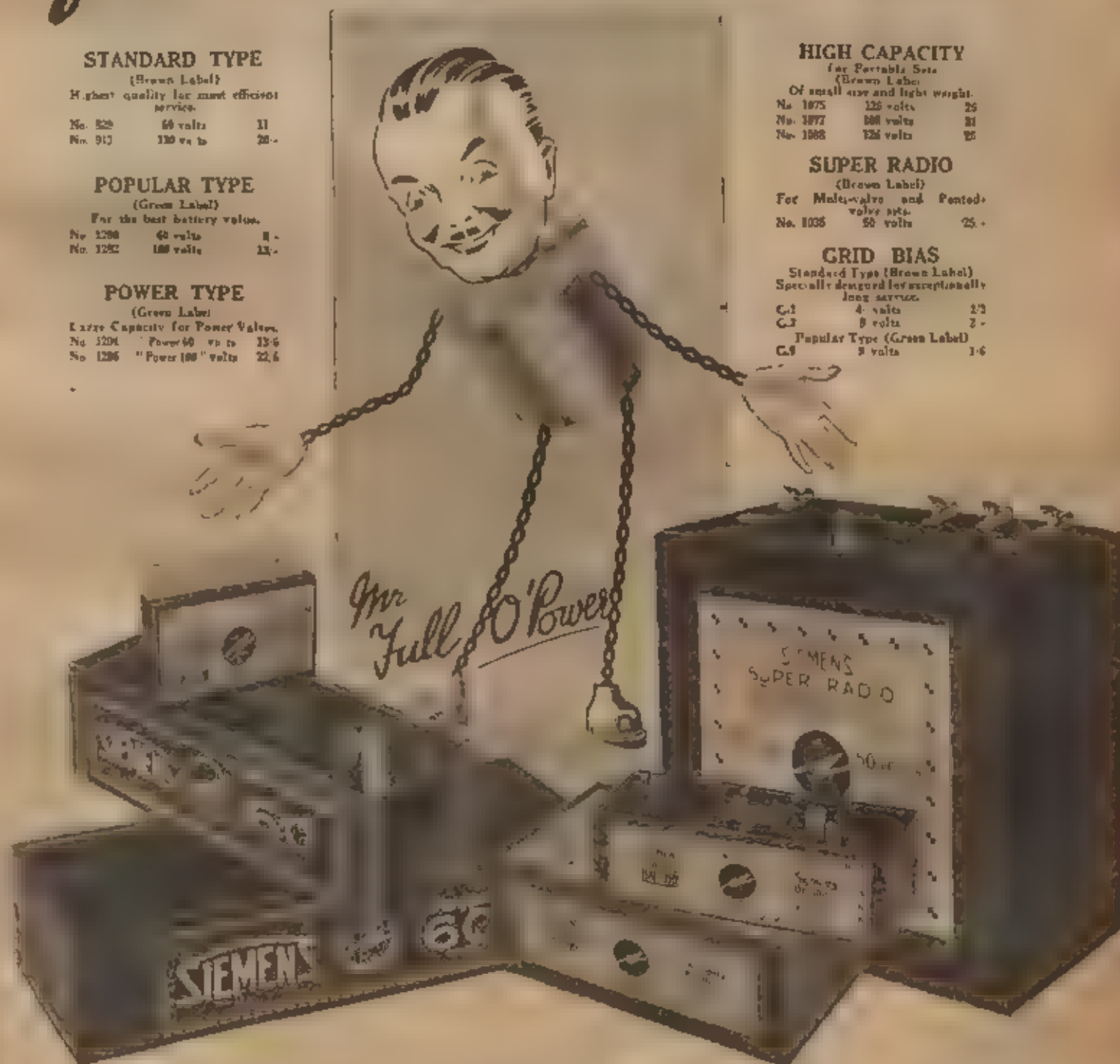
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SIEMENS BROTHERS & CO., LTD., WOOLWICH, S.E. 9

5.15
A RECITAL
BY
ORLOFF

SUNDAY, DECEMBER 8
2LO LONDON & 5XX DAVENTRY

8.45
ST. MARTIN'S
CHRISTMAS
FUND

3.45 An Orchestral Concert
W. H. SQUIRE (Violoncello)
Conducted by Joux Assell
Overture, 'Egmont' Beethoven
Two Beethoven and
.....



W. H. SQUIRE
is the violoncello soloist in the Orchestral
Concert this afternoon.

Although he is now 71, Mr. Squire spent the greater part of his life in Russia and is honourably remembered for his splendid work as conductor of the Opera at St. Petersburg. During his thirty-five years' service there, he conducted over 3,000 operas, of which no fewer than 1,000 were first productions of new works. There were many operas by Russian composers, so that Russian music owes much to his efforts. With his knowledge of the Russian language and art, he insisted on the strictest discipline, and was a most exacting and exacting conductor. He was not only a great conductor, but he was a warm affection. It was largely due to him that the standard of the singers and players was very much improved. It is often the case when a composer is occupied day in and day out in interpreting the work of other people, that his own is languid with reminiscences of his own. Mr. Squire's music, however, shows a real mastery of the orchestral resources of his own day. He died in 1915 at the good age of 71.

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Thanks for the gift of the instrument by one who is not only a master of the instrument but a well-equipped musician. The great Handel may very likely be now to most listeners; there must be quite a large number of Handel's instrumental pieces which are still hidden away on the shelves of libraries and it is as possible to unearth music stamped with all his fine life which has been almost wholly forgotten in its own time. It is one of the remarkable pieces of musical history that for generations he was known to us in this country by only one work, though he was, in fact, one of the most industrious and prolific of composers all his life.

THE RECITAL
Dances ('The Tenpest') Sullivan
Masque; Banquet Dance; Dance of Nymphs and Reapers
Overture, 'Alphonso and Estrella' Schubert
W. H. Squire
A Memory Goring Thomas, arr. W. H. Squire
Vivienne Waltz Poldini, arr. W. H. Squire
Tarentella Poldini
Overture
Scherzo, Op. 1 Cui
Suite, 'Othello' Coleridge Taylor

5.15-5.45 A PIANOFORTE RECITAL
by
ORLOFF

Fantasy, Impromptu
Nocturne in D Flat
Waltz in D Flat
.....

For 5.45 to 6.0 and 7.15 to 8.45 Program see opposite page

8.45 (London only)
The Week's Good Cause

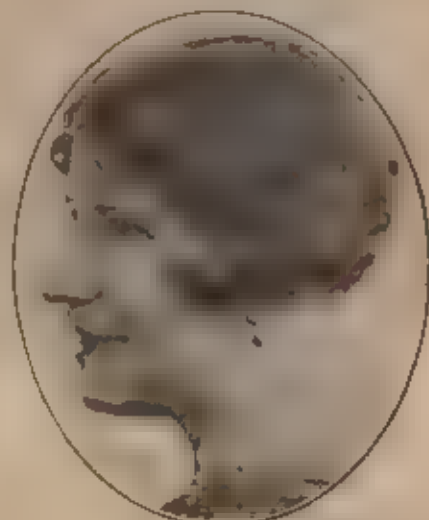
Appeal on behalf of ST. MARTIN'S CHRISTMAS FUND by the Rev. PAT MCCORMICK, relayed from St. Martin-in-the-Fields

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



NICOLAI ORLOFF
will give a pianoforte recital from London this afternoon at 5.15

has been brought into touch with numbers of people all over the country and thus has a unique opportunity of helping those who most deserve it, but least expect it.
Contributions should be sent to the Rev. Pat McCormick, the Vicarage, Trafalgar Square, W.C.2



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

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BY LICETTE, Local News, (Daventry only) Shipping Forecast

9.5 A String Orchestral Concert

MIRIAM LICETTE (Soprano)
THE STRING CONTINGENT OF THE LONDON CHAMBER ORCHESTRA
Leader: J. J. P. (et al.)
Conducted by ANTHONY BERNARD

ORCHESTRA
Concerto in D Major
Allegro, Moderato, Allegro
MIRIAM LICETTE with Orchestra
Four Old English Songs

Transcribed and arranged by Anthony Bernard
On the Brow of Richmond Hill

As how sweet Purcell, (1600-1695)
A Song in the She
A Song from 'Rinaldo and Armida' (1690-1735)

ORCHESTRA
Air and Dance
St Paul's Suite
Vivace; Andante; Intermezzo; Finale (The Dargason)

MIRIAM LICETTE with Pianoforte
Romance
Les Cloches
Fantasie
Mendelssohn
.....

ORCHESTRA
Concerto Grosso for Pianoforte and Strings
Prelude, Andante; Rustic Airs and Dances
Finale

10.30 Epilogue
LOND, WHAT IS MAN ?
.....

7:55
SERVICE FROM
ST. MARTIN-
IN-THE-FIELDS

The world was made for me,
 When I was born, my day was
 And if God say in his
 Our own way will beaming
 Leads up to our undoing—
 God will be great if I try

The year for age and death
 And from all had in eternity
 O Father Spirit Son.

Amplified Text by D. Miller Crayle. *Epiphany*
 B.S.C. 1938

Sermons for the next four Sundays are —
 Jan. 15, Nov. 125 — Mr. Frank and Fred Lahr
 Jan. 22, Nov. 126 — Mr. Frank and Fred Lahr
 Jan. 29, Nov. 127 — Mr. Frank and Fred Lahr
 Feb. 5, Nov. 128 — Mr. Frank and Fred Lahr

Mar. 22, No. 122. "The new-born" by E. de-
 feld. (Mr. de-eld's new-born son was
 Jan. 5, No. 88 and 50 — "The new-born"
 (Mr. de-eld's new-born son was
 "The new-born" (Mr. de-eld's new-born son was
 "The new-born" (Mr. de-eld's new-born son was

For 3.45 to 4.45 Programmes see oppo-
 site page)

5.45 6.0 BIBLE READING
 I AM THE LIGHT OF THE WORLD
 JOHN 1:9
 "THE LIGHT OF THE WORLD"
 JOHN 1:9

7.55 A RELIGIOUS SERVICE
 From St. Martin in the Fields
 THE BELLS

8.0 Order of Service
 Hymn, "Lead us, Heavenly Father
 lead us (Ancient and Modern,
 1911)
 "The new-born" (Mr. de-eld's new-born son was
 "The new-born" (Mr. de-eld's new-born son was
 "The new-born" (Mr. de-eld's new-born son was
 "The new-born" (Mr. de-eld's new-born son was

Psalm 8
 Lesson
 Magnificat
 Prayers
 Hymn, "Hark, the glad sound"
 (Ancient and Modern, 53)
 Address: The Rev. P. McCORMICK
 Hymn, "Holy Father, in Thy mercy"
 (Ancient and Modern, 535)
 Benediction

For 8.45 to 10.30 Programmes see
 opposite page

10.30 Epilogue
 "LORD, WHAT IS MAN?"
 "VICTORY"
 For details of this week's Epilogue
 see page 733.

10.40-11.0 (Decency only)
 The Silent Fellowship
 S.H. from Cardiff

MILTON

FOR THE MOUTH

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

WELL THEN—

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

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

You can buy it from any chemist 6d., 1/-, 2/6 and 5/- a bottle.



SUNDAY, DECEMBER 8

5GB DAVENTRY EXPERIMENTAL

526 kc/s. (479.2 m.)
TUESDAY 12.15 PM

4.0-5.45 A Programme of Oratorio

(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTILL)
Conducted by JOSEPH LEWIS
THE BIRMINGHAM STUDIO CHORUS
DORIS YANK Sopranos
JOHN TAYLOR Tenors
TOM FREDERICKS (Tenor)
JOSEPH FARRINGTON (Bass)

I.
'The Last Judgment'
(Spohr)

II.
Advent Hymn
(Mendelssohn)

Spohr's music was much better known to our fathers and grandfathers than it is to us. It was a great success.

conducting his own works. The big English festival of the greatest triumphs of his career was won by his oratorio *Conquest of Norwich* in 1830. His popularity here may be gauged by the fact that when, some years later, he was invited to conduct *The Fall of Babylon* at Norwich, and leave of absence from his German post was refused a petition with an enormous number of signatures.

with a special request from Lord Aberdeen, as one of Her Majesty's Ministers, was sent, unhappily in vain, to the German authorities. *The Last Judgment* was produced at the Church of St. Chad on Good Friday, 1826. In 1830 it was given at the Norwich Festival and eight years later Spohr himself conducted a performance of it in London by the Sacred Harmonic Society. It is in two parts, each of which begins with an important orchestral symphony, and much of the impressive music is in the hands of the chorus. Soprano, tenor, and bass soloists all have important parts, he also sang in quartets and in one recitative.

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

7.50 A RELIGIOUS SERVICE

Conducted by the Very Rev. ROBERT HOFER-DIXON, O.P. (Prior of the Dominican Priory, Hawksyard, Staffs.)

Relayed from ST CHAD'S CATHEDRAL, BIRMINGHAM
THE BELLS

Order of Service for the Season of Advent
Organ Voluntary and Opening Prayers
Motet, 'Da Pacem Domine' Miller
London
Antiphon—Borate cord, desuper Gregorian
No transearis Domine Choral and
Consolation, populo Domine Harmony
Greater Antiphon, 'O Emmanuel' Gregorian Chant



FOLLOWING IN MOTHER'S FOOTSTEPS.

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

DECEMBER 8, 1930

9.0 A MILITARY BAND CONCERT

Advent Antiphon, 'Alma Redemptoris Mater'
(Mendelssohn)

Hymn, 'Sweet Sacrifice' (Mendelssohn)
Concluding Prayers

8.45 The Week's Good Cause
(From Birmingham)

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

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

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT

MARGARET BALFOUR
(Contralto)

EFFIE KALISZ (Pianoforte)

THE WELLINGTON DISTRICT COTTAGE HOSPITAL

Conducted by B. WALTON O'DONNELL

Norwegian Rhapsody, No. 1
(Svendsen)

MARGARET BALFOUR
Nebbia (Mist) Respighi
Morning Hymn Henze
Lazarus on his pinango Händel

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

EFFIE KALISZ

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

BAND
Selection, 'Samson and Delilah' Saint-Saëns

MARGARET BALFOUR
Ein Ton (Haunted) Cornelius
Fragile Things Ph. 19
To the Forest Theodor Kutzer

BAND
Mazurka No. 1 Chopin
Waltz in F Sharp Major Beauty Tchaikovsky

10.30 Epilogue

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London, W.C.2

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9 20
THE CARL ROSA
OPERA
COMPANY

Part Song
Weary Wind of the West
B. G. & S. G.
Fly, singing Bird, fly
The Show
SANT EATON and Sir WALFORD DAVIES
It was the Wind and Fiddle, Sonnets in E (for Piano-forte)
and Violin, Op. 23
Part Song
The Reveille (Men's Voices)
New Works:
A Carol for His Majesty's Happy Recovery
Words by the Rev. Canon J. C. 540-1376,
Bygone and New for the Church
9.0 'The Second News'
WE THEN FIGHTED THE SECOND GREAT NEWS
BY THE LANCET NEWS
LONG PLOUGHMAN AND THE SONG OF THE

9.20 'The Tales of Hoffmann'
ACT II
(See centre column and col. 2, page 715)

9.50 Topical Talk

10.15 'The Tales of Hoffmann'
(Continued)
ACT III
(See centre column)

11.0-12.0 DANCE MUSIC
JACK HARRIS GROSVENOR HOUSE BAND
Relayed from GROSVENOR HOUSE, PARK LANE

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



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

Monday's Programmes continued (December 5)

SWA CARDIFF. 958 kc/s (300.9 m.)**1.15-2.0 An Orchestral Concert**

Relayed from THE NATIONAL MUSEUM OF WALES
Relayed to DAVENTRY

NATIONAL ORCHESTRA OF WALES
Cardiff: Genedlaethol Cymru

Overture, "A Midsummer Night's Dream"
Mendelssohn

CHORUS

Cherry Ripe } arr. Frank Bridge

Sally in our Alley }

ORCHESTRA

Pavane Harol

Ballet Suite Haydn, arr. Mott

2.0 London Programme relayed from Daventry**4.45 Mr H. TREVOR LEVY, President of the University of Bristol Union. A Student looks at Europe.** Relayed from THE COLSTON HALL, Bristol.**5.0 DAVID HILL (Baritone)**

My Home Schubert

The Lute Player Arden

The Vacantond Vaughan Williams

The Two Grandfathers Sullivan

5.15 The Children's Hour**6.0 London Programme relayed from Daventry****6.15 S.B. from London****7.45 Sailors and Soldiers of Bristol**

A Programme of Music and Song
arranged in conjunction with
THE BRISTOL LEGION

Relayed from THE COLSTON HALL,
Bristol

Chairman, THE LORD MAYOR OF
Bristol

FRANK HOOK (Conductor)

WILLIAM PARSONS (Baritone)

RALPH T. MORGAN (Grand Organist)

THE BRISTOL HARMONIC MALE VOICE
QUARTET

Conducted by JOSEPH JENKINS

THE CITY OF BRISTOL POLICE BAND

(By kind permission of J. H. WATSON,
C.B.E., Chief Constable)

Conducted by CAPTAIN F. W. WOOD, M.V.O.

Community Singing by a great assembly of
ex-Sailors and Soldiers led by THE CHORUS under
the direction of JOSEPH JENKINS

8.0 S.B. from London**9.15 West Regional News****10.20-11.0 S.B. from London****5SX SWANSEA.** 1,040 kc/s (288.0 m.)**1.15 S.B. from Cardiff****2.0 London Programme relayed from Daventry****5.15 S.B. from Cardiff****6.0 London Programme relayed from Daventry****6.15 S.B. from London****9.15 West Regional News. S.B. from Cardiff****9.20-11.0 S.B. from London****6BM BOURNEMOUTH.** 1,040 kc/s (288.0 m.)**2.0 London Programme relayed from Daventry****6.15 S.B. from London****9.17 Local News****9.20-11.0 S.B. from London****5PY PLYMOUTH.** 1,040 kc/s (288.0 m.)**2.0 London Programme relayed from Daventry****4.15 The Children's Hour**

No. 1 DAY IN REQUEST WEEK

Story, "White Elephant" (Carry Gray)

London, 10.15-11.0

6.0 London Programme relayed from Daventry

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

2ZY 1,040 kc/s (288.0 m.)**7.0 London Programme relayed from Daventry****3.25 An Afternoon Concert**

THE NORTH-FRAN WIRELESS ORCHESTRA

Overture, "Land of the Mountain and the
Valley"

Solo: RUTH

Conductor:

CHARLES PEARSON (Baritone)

Gypsy Dan Kennedy Russell



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

That's the High way

Free

Change Finch

James McEwen (Africa Song)

The Street Singer

Two Dances

London

At Dawling

Gondoliers

James M. Ewen

Selection, "Mignon" Ambrose Thomas

March, "Chanticleer"

5.15 The Children's Hour

Hot and Cold

In which we have a singing game with a prize

S.B. from Man

6.0 London Programme relayed from Daventry**6.15 S.B. from London****7.45 Choral and Instrumental Concert**

W. H. CHAPMAN'S GLEE and MADRIGAL CHORUS

Part Songs

O Peaceful Night

London Town

A Midsummer Night's Dream

Italian Salad

BRITZ LEMIN (Violin)

Larghetto Handel, arr. Hubay

Hullman Bolton Hubay

Haydn Concerto (Piano)

Impronto in F. Op. 36 Chopin

Minuet, L'Arlesienne ("The Maid of Arles")

Suite, No. 1 Bizet, arr. Bachman

Intermezzo in Octaves Liszt

Chorus

Chorus

Spanish Serenade

Harmonica

BRITZ LEMIN

Prayer (Prayer)

Requiem

Waltz

Harmonica

Harmonica

Waltz, No. 1

Chorus

Folk Songs

Come, Dorothy, come

Bobby Shattles

The Highland Laddie

Amie Laurie

9.15 S.B. from London**10.15 North Regional News****9.2 Here We Are Again**

KEYBOARD: KITY

JACK

THE SHOT

CAY BREVET

10.10 S.B. from London**10.10 S.B. from London**

THE NORTH-FRAN WIRELESS

Conducted by T. H. MOTT

Other Stations.**5SC GLASGOW**

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Acts II and III of 1st Opera will be broadcast from
the Boundary.

$$f^{\alpha}(t) = \exp(-\alpha t) \exp(\alpha^2 t^2) \quad \text{for } t \in \mathbb{R} \quad (1.1)$$
RICHARD
ALETIN

and was given over a hundred times in hot years. It has ever since been in the repertoire in Paris, and is regularly played in most countries of Europe.

is a poet, and in a Prologue we are

On an ... ned Through all in-
tures were in at his elbow an evil ...
rather like Gerdard's Mephistophers ...
In each Act he has a different disfigure-
herone of the first Act is a voi-
from whom, by the Magician's
art, Hoffmann falls in love—with it
the romance is destroyed with the
breakings of the day

In the second Act it is Guinevere, whom he is in love, and on whose behalf he challenges and slays the elderly Behnour; but the lady, after all, runs off with another, sailing away to the land the Baccarade.

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

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

RISPAH
CINCINNATI

1. *Ум* (Intelligence) — *Ум* (Intelligence)

CHRISTMAS is already in the air. We, therefore, make no excuse for breaking our general rule of referring only to next week's programmes, and giving some hint of the festive programmes arranged for **Christmas Week**. There will be a pantomime *Cinderella* by Ernest Longstaffe, from 5GB on Christmas night and other stations on Boxing Day. While 5GB broadcasts *Cinderella* on Christmas night, other Stations will have a well-assorted programme, including *Brandy Williams as 'Scrooge'*, *Burnard and Sullivan's operetta Car and Box*, and a miscellaneous Christmas Party from 7.30 till 9 p.m. which will include many old favourites. *Boxing Night* programmes include *A. J. Alcaz*, *The Nativity Play* will again be relayed from Cornwall on December 28. *Messiah* will be heard from 5GB on Boxing Day. The play of the week is *Robert of Hainault*, December 27 and 28. The Christmas Service will be broadcast from York Minster at 10.15 a.m. on December 25.

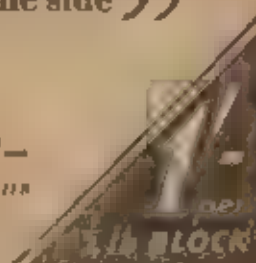
An All-British 'Cinderella.'

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



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

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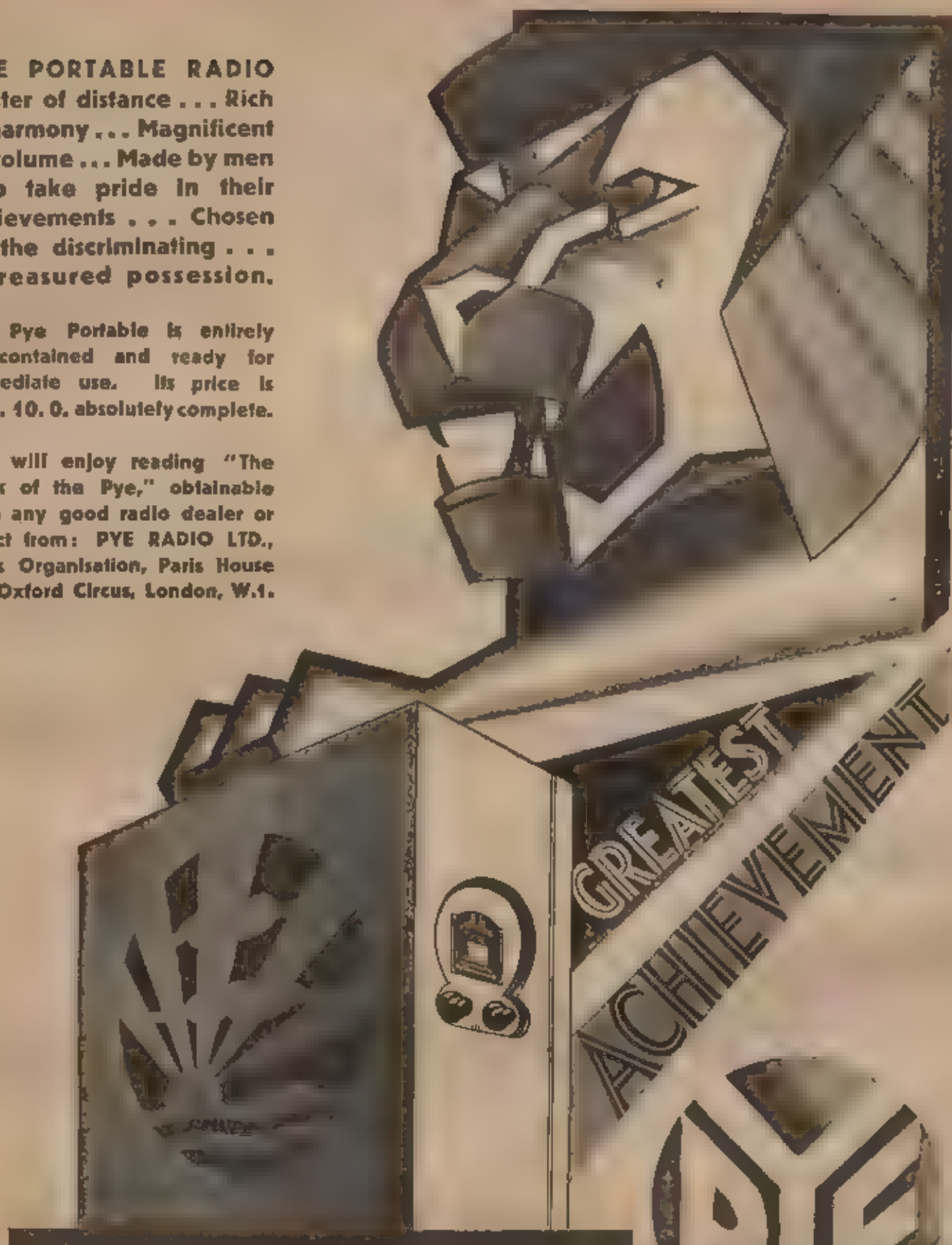
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7-45
WALES AND
THE WEST
COUNTRY



Particular
people
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Player's
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ACCR

3.30 London Programme relayed from Daventry

5.15 The Children's Hour

Relayed to London and Daventry

'THE PRISONER IN THE DUNGEON'

By DOROTHY HOWARD ROWLANDS

An Adventure in Bristol Castle in 1430

Original Music played by the SEYMOUR TRIO

Barthanas

6.0 Alderman A. A. SEYMOUR: 'How the

Watch Committee Watches' Relayed from THE

CENTIN HALL, Bristol

6.15 S.B. from London

7.0 Egwyl Gymraeg

A WELSH INTERLUDE

Darinh. Can O Ganeuon Gwetha Cymru.

By ROWLANDS-JAMES FOLK-SONG QUINTET

A Short Lecture Recital of Welsh Folk-songs

By THE ROWLANDS-JAMES FOLK-SONG QUINTET



WELSH FOLK-SONGS TONIGHT.

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

Can y Presch (Cradle Song)

Can y Ffôn Ffôn (The Old Man's Song) arr. A. Rowlands-James

Calmadur An Hafod (The Old Man's Song)

Y Perrot Parlan (The Cheerful Parrot) ..

Cwyd Dy Galon (Cheer Up) .. arr. J. Lloyd Williams and L. D. Jones

Ffôn ar y Bren (The Old Man's Song)

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Ffôn ar y Bren (The Old Man's Song)

Ffôn ar y Bren (The Old Man's Song)

Ffôn ar y Bren (The Old Man's Song)

7.25 S.B. from London

7.45 Echoes Across the Channel

A PROGRAMME FROM WALES AND THE WEST COUNTRY

NATIONAL ORCHESTRA OF WALES

Cerddorfa Genedlaethol Cymru

English Folk songs Vaughan Williams

My Bonny Boy, Folk-songs from Somerset

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

The first movement is on the tune 'Seventeen

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

EDNA WILSON (Soprano)

Sea Wreck Stanford

Shepherd, thy demeanour vary

Thomas Brown, arr. Lane Wynn

ON THE WAY

From 'West Country Suite' .. Reginald Robinson

In the Valley of the Dart; Sunrise on Hey

For

VICTOR HUNT (Tenor)

How many Lohr

The English Rose German

ON THE WAY

Selection, 'Tom Jones' German

KATHLEEN WILLS (Contralto)

So thy awaken my heart

(Samson and Delilah)

Like to the Dornak Rose

Elgar

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5.15 The Children's Hour
 (17th M 4 M 5)
 Poems by ROBERT DUNAT L 15.15 P
 5 M 5

0.20-12.0 S.E. from Laramie

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

BANTOCK'S 'OMAR KHAYYAM'

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

WAKE For the Sun, who scatter'd into flight
The Stars before him from the Field of Night
Drives Night along with them from H— and makes
The Sultan's Turban with a Stud of Light

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

And as the Clock drew, those who stood before
The Tavern shouted: "Open then the Door!"
— the Temple is prepared within,
— the Temple is prepared within,

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

From (today) is gone with all his Rose,
And Jan-lyd's Sev'-ring'd Cup where he once knows,
But still a Ruby kindles in the Vase,
And many a Claret by the Water flows.

And David's lips are ink'd, but to divine
High-prizing Peblevi, with Wine, Wine! Wine!
— the Temple is prepared within,
— the Temple is prepared within,

Come, fill the Cup, and let us drink,
Your Wings—garment of Regret—ancestral King
The Lord of Time has put a lid on
To flutter—and the Lord is on the Wing.

Whether at Nisabur or Babylon,
Whether the Cup with sweet or bitter run,
— the Temple is prepared within,
— the Temple is prepared within,

Each Morn a thousand Roses brings, so say
Yes, but where leaves the Rose of Yesterday?
And this Sea—Summer months that brings a Rose
Shall be a Sea of Foam and cold and grey.

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

With the along the strip of Heritage strown
That just divides the desert from the sea,
Where name of Slave and Sultan is forgiven—
And Peace to Mubarak on his golden Throne?

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

Some of the Glories of this World, and some
High for the Prophet's Paradise to come
Ah, take the Cash, and let the Credit go,
Nor need the humble of a distant Drum!

I look to the blowing Rose whose use—'Lo,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

And those who husbanded the Golden grain,
And those who hung it to the winds like Rain,
Like to be such supple Earth are torn'd
As, buried once, Men want dug up again.

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

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

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

I sometimes look but see no flowers to red
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

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

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

And we, that now make merry in the Room
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

Why, all the Saints and Sages who discuss'd
Of the Two Worlds no wisest—they are thrust
Like foolish Prophets forth; their Words to Scum
Are scatter'd, and their Mouths are stopp'd with Dust

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

With them the seed of Wisdom did I sow,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

I too, his Universe, and why not knowing
Nor Whence, like Water willy-nilly flowing
And out of it, as Wind along the Wines,
I know not Whither, willy-nilly blowing

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

Up from Earth's Centre through the Seventh Sphere
I rose, and on the Throne of Saturn sat,
And many a Knot unweav'd by the Road
But out the Master-knot of Human Fate

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

For I remember stopping by the way
To watch a Potter thumbing his wet Clay;
And with us disaberrated Fongus
To mellow'd— and a wonder, surely, why?

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

And with a drop but from my cup we know
For Earth to drink of, and man to eat of,
To quench the fire of Angels—no, no, ye
Those shadow—far beneath, and long ago

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

No when that Angel of the Darker Drink
At last shall find you by the river-brink,
— the Temple is prepared within,
— the Temple is prepared within,

Why, if the Soul can find the Dust a-lee,
And raised on the Air of Heaven ride,
Were't not a Shame—were't not a shame for him
In this clay carcass crippled to abide?

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

A Moment's light—a momentary use
Of Being from the Web of Waste
— the Temple is prepared within,
— the Temple is prepared within,

Would you that spangle of Existence spend
About the Serai—quick about a Friend
— the Temple is prepared within,
— the Temple is prepared within,

A Hair perhaps divides the False and True
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

Why so serene, serene, serene, serene, serene,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,
— the Temple is prepared within,

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

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



By
SIR THOMAS
BEECHAM WILL
CONDUCT

WEDNESDAY, DECEMBER 11

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BIOGRAPHY
OF A WITCH



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7.00 AM THE DAILY SERVICE

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

4.45 ORGAN MUSIC
Phonograph Records
The Children's Hour

5.15 THE CHILDREN'S HOUR
A series of pieces in
the form of a play
by the children of
the Children's Hour

6.0 Musical Interlude

for peace and personal initiative if the prosperity
of the world is to be assured. It is a book
which should be read by all who are
interested in the future of the world.
It is a book which should be read by all who are
interested in the future of the world.

7.40 GEORGE DOUGLAS BURNETT

8.0 B.B.C. Symphony Concert No. VIII.

(With 8.10-1.30)

Relayed from THE QUEEN'S HALL
(Sole Lessee, Messrs. Chappell and Co., Ltd)

'Omar Khayyam'

PART I

The Rubaiyat according to

Set to music for Tenor Solo, Chorus
and Orchestra by GRANVILLE BANTOCK
The Beloved OLGA HALEY
The Poet PARRY JONES
The Philosopher DENNIS NUNN

Chorus Master, STANFORD ROBERTSON
The B.B.C. SYMPHONY ORCHESTRA
Principal Violin, ARTHUR CATERBALL
Conducted by
SIR THOMAS BEECHAM

9.0 'The Second News'

WEATHER FORECAST AND
NEWS BULLETIN

9.15 B.B.C. Symphony Concert

'Omar Khayyam'

PART I

(continued)

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

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

10.20 'Miniature Biographies'

IV Miss Rebecca West's 'Biography
of a Witch'

Miss REBECCA WEST's newest novel, 'Hornet
Hunt,' seems to have a
mythical both public and
they looked for
But Miss West, with her
toughness, her vitality and
real audacity, is not one to go on
repeating herself. She is always abreast
of the times; one never quite knows
whether she will be found in England or
in America; her capacity for 'getting
around,' in fact, is little short of astonishing.
Fantasy being the most expressive medium
of the moment, therefore, she cast her new book
in that form. It is not surprising, then, that in
choosing her contribution to this series of Miniature
Biographies, she should have chosen the fantasy
of a witch—any witch. Miss West
can be depended upon to give from her rich fund
of humour and common sense a most realistic
and

A MOZZIN FROM THE DARKNESS CRIES—

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

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Music for Wind Instruments

7.0 Talk arranged under the auspices of the
Overseas Settlement Department

7.15 Musical Interlude

7.25 Sir RICHARD REDMAYNE: 'Coal Mines:
Past, Present and Future—VI, What of the
Future?'

HAVING given us a complete survey of the history
of the coal mine, from its very beginnings in
Great Britain to the present day, Sir Richard

3.45 A Light Classical Concert

The Music of the Queen's Hall
Quartet in G, No. 12

4.10 MARY HILLMAN (Soprano)

O wasser ich doch ein wasser
singing...
Auf den Kirchhofe

4.25 QUARTET

Respetti e Strambotti

The name Malpiero appears a good many times in
the history of music, and the present representa-
tive of the great Venetian family so distinguished
was born there himself. As a youngster, he lived
in several different parts of Europe, and he had
the chance of devoting himself to music until he was
almost twenty, when he became a pupil of Boiss,
in his native city. He is one of the sturdiest self-
critical people who has ruthlessly destroyed all
his earliest work, allowing nothing to be pub-
lished or performed which he does not consider
worthy of his sincere aims.

The String Quartet Respetti e Strambotti,
which might be translated 'Epigrams and
Aphorisms,' won a Coolidge prize in 1920, and has
always been regarded as a wonderfully successful

4.35 QUARTET

Respetti e Strambotti

4.45 QUARTET

Respetti e Strambotti

4.55 QUARTET

Respetti e Strambotti

5.05 QUARTET

Respetti e Strambotti

5.15 QUARTET

Respetti e Strambotti

5.25 QUARTET

Respetti e Strambotti

5.35 QUARTET

Respetti e Strambotti

5.45 QUARTET

Respetti e Strambotti

Wednesday's Programmes continued on page 725.

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SYMPHONY CONCERT.

Bantock's 'Omar Khayyám'

Part 1 of this work will be relayed from the Queen's Hall, London, on Wednesday, December 11th. It will be conducted by Sir Thomas Beecham.

THOUGH Omar's patronymic denotes a handicraft (Khayyám means 'tent maker'), and though he won renown among his fellows as a great mathematician and astronomer who reformed the calendar of his own day, it is only as the author of the Rubáiyát that we know him now. And that we know anything of him at all is due to the enthusiasm of that 'idle fellow,' Edward FitzGerald, friend of Rossetti and Tennyson.

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

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

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

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

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

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

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Sunday: POKONT Overture (H. J. W. 1000)

ALPHONSO AND ESTRELLA Overture (H. J. W. 1000)

Monday: CONDUCTORS Selection (H. J. W. 1000)

IN A MOMENTARY GARDEN (H. J. W. 1000)

DAWN OF FREEDOM March (H. J. W. 1000)

CARNIVAL Overture (H. J. W. 1000)

DEBUTY 22 SITE SITE (H. J. W. 1000)

THE DAY DANCE OF TOMORROW (H. J. W. 1000)

COPOLAN Overture (H. J. W. 1000)

OFF IN HALLET (H. J. W. 1000)

(C) 1000 BY ONE PETITE SUITE (H. J. W. 1000)

DANCE OF SYMPHONY (H. J. W. 1000)

VALENTINE (H. J. W. 1000)

A NEW TALENT (H. J. W. 1000)

THE NEW SYMPHONY (H. J. W. 1000)

NEW ANIAN TALENT (H. J. W. 1000)

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THE NEW SYMPHONY (H. J. W. 1000)

Wednesday's Programmes continued (December 11)

5WA CARDIFF. 960 kc/s (100.9 m.)

1-2-45 A SYMPHONY CONCERT
The National Music of Wales
National Orchestra of Wales

1-15-20 A Gramophone Recital

3-45 A Concert

The Cardiff Concert Society

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5PY PLYMOUTH. 1,040 kc/s (208.5 m.)

2-30 London Programme relayed from Deventry

5-15 The Children's Hour

6-0 London Programme relayed from Deventry

6-15 London Programme relayed from Deventry

6-30 London Programme relayed from Deventry

6-45 London Programme relayed from Deventry

6-50 London Programme relayed from Deventry

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THE CENTRAL HALL, Cardiff, from which the concert of the Cardiff Children's Concert Society is being relayed and broadcast from Cardiff this afternoon at 3-45.

5SX SWANSEA. 1,040 kc/s (208.5 m.)

2-30 London Programme relayed from Deventry

5-15 S.B. from Cardiff

6-0 London Programme relayed from Deventry

6-15 S.B. from London

6-20 West Regional News. S.B. from Cardiff

6-25 S.B. from London

6-30 S.B. from London

6-35 S.B. from London

6-40 S.B. from London

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2BD ABERDEEN. 960 kc/s (100.9 m.)

2-30 London Programme relayed from Deventry

5-15 S.B. from Cardiff

6-0 London Programme relayed from Deventry

6-15 S.B. from London

6-20 West Regional News. S.B. from Cardiff

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6BM BOURNEMOUTH. 1,040 kc/s (208.5 m.)

2-30 London Programme relayed from Deventry

5-15 S.B. from Cardiff

6-0 London Programme relayed from Deventry

6-15 S.B. from London

6-20 West Regional News. S.B. from Cardiff

6-25 S.B. from London

6-30 S.B. from London

6-35 S.B. from London



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Look at the NEW Cossor Construction - all the elements firmly braced together - all joints electrically welded. See the new Anode of immense strength and rigidity completely enclosing the grid and filament thereby ensuring maximum efficiency.

★ NEW Filament

Now look at the NEW Cossor filament - tungsten core! - tougher than steel yet pliable as whiplash - tough for strength - pliable for long life. The NEW Cossor filament gives an enormous emission - far greater than ever before.

★ NEW Process

The NEW Cossor is built under an entirely new process which cost thousands of pounds to perfect - and which ensures maximum results from every valve - greater volume - longer range and better tone. Use the NEW Cossor in your Receiver - all Wireless Dealers stock the 2-volt types.

The **NEW**
COSSOR
It's a wonderful Valve

THURSDAY, DECEMBER 12

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSION FROM 10.00 AM TO 11.00 PM BY THE WAY OF THE STATION

3.0 A Symphony Concert

Relayed from THE PAVILION, Bournemouth
(No. 3 of the 34th Winter Series)

ANTON RUBINSTEIN CENTENARY

THE Bournemouth Municipal Symphony
Orchestra

Conductor, Sir DAN GODFREY

Triumphal Overture

Pavane and Concerto in D Minor

Moderato assai, Allegro assai

(W. A. MOZART)

Extracts, 'The Ocean Symphony'

Allegro The Storm; Adagio—Allegro con

fuoco

4.30

ORGAN MUSIC

Played by REGINALD NEW

Relayed from the Beaufort Cinema, Washwood
Heath, Birmingham

Overture, 'Post and Beam'

Nona

Sonata, 'Mother'

Lullaby

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Tristan and Parsifal were both running in Wagner's mind while he was at work on the *Nibelung's Ring*, and in the summer of 1887 he put the big work aside, partly because he had begun to doubt whether there was any chance of its ever being to performance. Just then he was waited on by a messenger from the Emperor of Brazil with a request that he would compose an opera specially for Rio de Janeiro. Taken somewhat by surprise, Wagner gave no definite answer, but began work, nevertheless, on *Tristan*. He has left it on record that the poem and the music were written with 'an artist's perfect abandonment in his task,' and he had no doubt himself that the union of poetry and music was the most completely satisfying of any he had achieved. But some years elapsed before the opera was produced, and disappointment after another delaying the performance, and only gradually did it win its way to the position it now holds.

The story is known to every good Briton, but the story of it is in our good Sir Thomas Malory's 'Morte d'Arthur.'

The second Act is chiefly devoted to a long love duet between Tristan and Isolde at night in the garden of the king's palace.

TANNHÄUSER had been in Rome with a band of pilgrims to pray for forgiveness. His sin was that he had been seduced into the mazy Grotto of the goddess Venus, and in the great contest of the world he had boasted of its victory. In the third Act the pilgrims return without him.

Princess Elizabeth who has never ceased to love him, dies of her grief. After the death of the king, the body of the young Wolfram, he tronte him first as an enemy, and only gradually, learning of his friendly thoughts, tells him of his trials and sufferings on the pilgrimage, and how the Pope refused him pardon for so grievous a sin.

8.30

READING

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

8.40

Wagner Concert

(Continued)

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

9.40 (approx.)

HERBERT WITHERS (Violin)

Andante Languido ... Cyril Scott
Abandoned (Song of Evening) ... Schumann
Irish Lullaby ... Trowell
Barcarolle (Cradle Song) ... Fauré
M. ... Frank Bridge

10.0

'The Second News'

L. T. F. FORECAST, SECOND GENERAL NEWS

10.15-11.15

'Love in Greenwich Village'

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

Thursday's Programmes continued on page 62

7.30

A

WAGNER CONCERT

Serve everyone's favourite— New green peas



The favourite vegetable of the home, the garden peas, are now available in a packet of Farrow's Green Peas. These new green peas are as fresh as the garden peas, and are as delicious as the garden peas.

Farrow's PEAS are gathered fresh and when they are at perfection, and the method of preservation is by sun drying. Thus they are saturated with sunshine, full of their original flavour, absolutely pure and free from all artificial preservatives and colouring matter.

FARROW'S PEAS are grown from Farrow's own selected seed on specially suitable soils, and possess very thin skins, consequently, easiest to cook and sweetest and tenderest to eat.

FARROW'S PEAS are not only the most delightfully succulent and appetising of vegetables, but are remarkably nutritious, being exceedingly rich in what doctors call 'protein' and 'vitamins.' More nourishing than beef, recommended for workers and for the young.

After being carefully hand-sorted to remove all imperfect peas, FARROW'S PEAS are packed in cardboard boxes with a boiling bag, pea-soaking preparation and full cooking instructions to ensure your getting the most delicious and appetising dish you could imagine. Preparation is so simple a child can cook them to perfection.

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

If our nearest supply sends us his name and address on a postcard for a full size packet. We will send it post free and arrange for your grocer to stock or tell you the names of those who do.

Farrow's Green Peas

In packets 5½d. & 7½d.
from all grocers.

JOSE H. FARROW & CO. LTD., LONDON, E.C.1

SAVOUR



with

HOVIS Toast

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

HOVIS

(Trade Mark)

Best Bakers Bake It.

HOVIS is a London & Bristol & Cardiff Bld. etc.

BROOK MOTORS

are competitive in Price though of the highest possible Quality.

If you are interested in driving your Machinery Efficiently you will buy BROOK.

SUPPLIED FROM ANY ELECTRICAL CONTRACTOR.

SERVICE FROM ANY OF OUR BRANCHES AT:-

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and Huddersfield



BROOK MOTORS LTD.

See Telephone Book for Addresses.

RADIO TIMES

December 6, 1939

Thursday, December 12 (Continued)

SOUTHERN STATIONS CARDIFF

4WA 968 kc/s (309.9 m.)

10 London Programme relayed from Daventry
A. J. HARRISON: 'Notion'
Relayed from THE COLSTON
H. J. P. J.

4.0 London Programme relayed from Daventry

4.45 LIGHT MUSIC
BOBBY'S STRING ORCHESTRA
Relayed from Bobby's Café, Clifton, Bristol

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for Farmers

6.35 S.B. from London

7.45 A CONCERT

By Mrs. A. J. HARRISON

FRANCIS J. KELLY: Pianoforte,
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10.20

A ONE-ACT PLAY FROM BRISTOL

Presented by
Bristol's Little Theatre Company
Relayed from THE LITTLE THEATRE, Bristol

Character

The Little Theatre
Bristol

10.40-12.0 S.B. from London

55X SWANSEA 1,040 kc/s (282.5 m.)

2.30 London Programme relayed from Daventry

3.45 S.B. from Cardiff

4.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from Cardiff

7.45 S.B. from Manchester

9.0 S.B. from London

9.15 West Regional News, S.B. from Cardiff

9.20-12.0 S.B. from London

6BM BOURNEMOUTH 1,040 kc/s (282.5 m.)

1.0-2.0 ORGAN MUSIC
Played by REGINALD FOOT

Relay to London and Daventry

2.30 London Programme relayed from Daventry

3.45 Mrs. C. MOUNTAIN: 'An Englishman in Spain'

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for South of England Farmers

6.35 S.B. from London

7.45 S.B. from Manchester (See London)

9.0 S.B. from London

9.15 Local News

9.20-12.0 S.B. from London

5PY PLYMOUTH 1,040 kc/s (282.5 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

No. IV DAY IN REQUEST WEEK

'Fight does a very grand thing,' a story by
A. A. MINE, and entertaining by Top and
Bottom

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.15 Local News)

(Thursday's Programmes continued on page 736.)

Gift it with Ekco!

There's a wonderful treat in store for those who receive "EKCO" this Christmas! There is an "EKCO" Power Supply Unit for every type of battery-operated set, whether the electric supply is from D.C. or A.C. Mains, guaranteeing a continuous source of plentiful power at a negligible maintenance cost.

Battery sets are completely electrified with an "EKCO" All Power Unit, or H.T. and L.T. batteries are eliminated with an "EKCO" H.T. or L.T. Unit, whilst an "EKCO-LECTRIC" Radio Receiver gives modern radio at its very best.

AN "EKCO" Power Supply Unit was placed FIRST by PUBLIC in the "Wireless World" NATIONAL BALLOT!

Ask your dealer, or write for Free Booklet on All Ekco Radio, to E.K. COLE, Ltd., Dept. H., "EKCO" WORKS, LEIGH-ON-SEA.

H.T. UNIT
D.C. 15/00
£2 10 0



H.T. UNIT
A.C. 2A 10
£2 10 0

H.T. UNIT
A.C. 3A 20
£2 10 0



TRICKLE
CHARGER
£2 10 0

Ekco

"Ekco-Lectric" Radio Receivers

"Plug-in—That's all!"

and Power Supply Units.

Emblem
Assorted
BISCUITS

As delicious as they
are moderate in price



MADE IN ENGLAND
CARR'S
of
CARLISLE

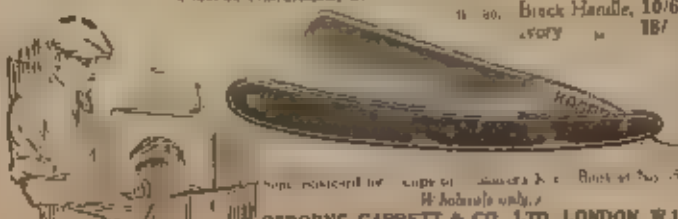
THE **KROPP**

never requires grinding

The making of a Kropp knife is the work of skilled craftsmen whose genius finds expression in a high degree of judgment and manual dexterity. The result is a knife of their achievement Kropp supremacy as the leader in its class.

From all Hardware, Cutlery, Stationery

Black Handle, 10/6
every 10/6



Osborne Garrett & Co., Ltd., LONDON, W.1.



STANLEY WINCHESTER
12 R. in
Cavalry 12 75
M. H. 12 10
Watch and 12 10

A MAN OF
12 R. in
Cavalry 12 75
M. H. 12 10
Watch and 12 10

A MAN OF
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Cavalry 12 75
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50 MODELS

in Nickel, Silver and
Gold, with 12 Hour
Dial or 24 Hour Uni-
versal Dial, as used
in the Services.

CATALOGUES

1. Sports & Men.
2. Presentation or Reg.
3. Sports and Presentation for all ranks.

TESTED FOR YOU

BY EXTREME
USAGE

DESPATCH
RIDER

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Non Magnetic
and 12 Hour
Tread, and
Guaranteed
12 Hour Dial
Come etc with
strap 15/6

12 Hour 17/6

The everyday usage to which Services Watches are subjected on World service operations is a test to which few watches are ever put. It provides conclusive proof of their superlative reliability and endurance. For sporting and everyday use there is no finer watch than a Services Watch. WHY NOT A SERVICES FOR YOU?

THE GUARANTEED GIFT!
GIVE A SERVICES WATCH TO ALL YOUR FRIENDS
THIS XMAS. EVERYONE NEEDS A SERVICES!
The coupon will bring you the particulars you want

TESTED
GUARANTEED

Services

WATCHES

To The Services Watch Co., Ltd.
(Dept. R.O.), Leicester

100% and 100% reliable

Thursday's Programmes continued (December 12)

(Continued from page 739.)

221 MANCHESTER. 707 kc/s (370.4 m.)

A LIGHT MORNING CONCERT
8 B. from Newcastle.

8.15 The Widow
8.25 The Widow
8.35 The Widow

ANDREW FRANK (Pianoforte)

8.45 The Widow Nos. 1, 2, 3, 4, 5

8.55 The Widow and the Ukulele

9.05 The Widow

Waltz Song (Tom Jones)

The Widow

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7.55 The Widow

For the School Mr Robert McLeod, Music Making Term IV XI. What to listen for in new songs. S.B. from Edinburgh. 2.5. Since Music by Charles. 2.1. 1.30

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2BD ABERDEEN. 886 kc/s (331.8 m.)

11.0 12.0 Relayed from Dumfries. 2.30 — For the School



TYPICAL SIAMESE ARCHITECTURE.

The ornate entrance gate to a Siamese temple at Bangkok. Mrs. C. MOUNTAIN talks from Bournemouth this afternoon on her travels in Siam.

Mr Robert McLeod 'Music Making Term IV XI. What to listen for in new songs. S.B. from Edinburgh. 2.5. Since Music by Charles. 2.1. 1.30

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2BE BELFAST. 3,821 kc/s (340.8 m.)

2.30 — London from relayed from Dumfries. 2.30 —

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Other Stations.

586 GLASGOW. 752 kc/s (398.8 m.)

10.45 the New W. 4.0

11.12 the New W. 4.0

11.25 the New W. 4.0

11.40 the New W. 4.0

11.55 the New W. 4.0

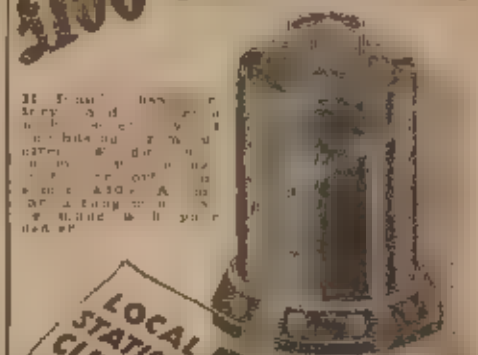
12.10 the New W. 4.0

12.25 the New W. 4.0

12.40 the New W. 4.0

12.55 the New W. 4.0

\$100 Guarantee



LOCAL STATION CUT OUT
DISTANT STATIONS WITHOUT INTERFERENCE
INCREASED VOLUME FROM FOREIGN STATIONS
UNWANTED STATION CUT OUT

12/6 ONLY

Brookman's Park cut out at w.f. No elevations to set. Easily plugged in between aerial and set.

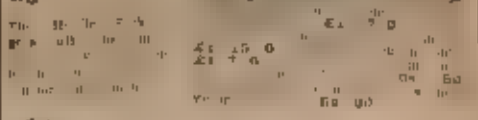
Harlie WAVE SELECTOR

A Human & Lifelike Moving Coil Loud-Speaker at Half Price!

MODEL 23, 230v D.C. £3 10s.
MODEL 25, 4-0v £3 10s.
In Oak or Replacable Cabinet, 17" tall.

Harlie MOVING COIL Loud-Speaker.

This Pick-up is tuned to catch every light & shadow



Harlie GRAMOPHONE Pick-up & Tone Arm.

Write to: particulars of prices and other Harlie components to
HARLIE BROS. (Dept. A.6),
Balham Rd., Lr. Edmonton, London, N.9.

FRIDAY, DECEMBER 13
2LO LONDON & 5XX DAVENTRY
642 kc/s. 6196.3 m.³ * 101 kc/s. 6155.4 m.³

IO.15
- LOVE IN
GREENWICH
VILLAGE -

74 Mr FRANK JORDAN : "Folio Criticism"
75 Musical Interlude
76 The Rev. M. R. HADLEY : "Poetry and the Ordinary Reader"—VI
Too often one hears it said, with all the assurance of a derivativeism, that poetry is dead—or all but dead—in England today. Where, then, can we look, asks your Browzings, your Shells, your Keats? But, as Mr. Hadley will point out, it is not dead within the country, and it is not dead in the world.

WILFRED LAWSON
Almond, wild Almond, Crataegus
Ob' bel me, Nightingale Hedge
A Birthday Huntington Woodman
(11 lines)
Dance Apprehens ('The Adventure de la
Guerrier) Messenger
Maurice, No. 1, Op. 15 Touche
HERE WERE TWO TA

Quarta in C Minor Group
Allegro molto, All.
Allegro

12 30 ORGAN MUSIC
 Organ by
LLOYD I. WARNER
 Relayed from St. Paul
 SEYMOUR S. GARDNER
 A. J. ANDERSON
 A. E. STURRO
 TONALITY The 4

10.2.0 A Record of Gramophone Records

2 30 FOR THE SCHOOLS
D. A. L. R. L. Far
ing—VI. The Work of
Bakewell and Others'

248 Interlocks

2.0 * Peoples of the World
and their Homes * XII.
Captain M. W. Hutton-
Symonds. * Algeria—The
Berbers, or the H u b u k
of Barbary *

¹ E. "Hints on Athletics and Games"—XII, M. I. 4. Unpublished. Reprinted 1895.

44 In the north

3-45 Concert for Schools
THE SYDNEY EATON
5-10-1978

4 SEP 1972 12:00 UTC

4.30 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL.

THE CHILDREN'S HOUSE
Invitations have been sent to
"THE FAMILY"
for the Last "Party" of the Year

60 Mrs. L. K. Neal: "Sweets for the Christmas
117-118

6 15 . 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC

MUSIC FOR WIND INSTRUMENTS

'TONIGHT AT 10 15



Jazz
Has
Punched much
From such
As Bach '
Ach '
Ah me '
Now see '
How w'
Don't give a darn
For Arpe !

‘LOVE IN Greenwich Village’

BEING A MODERNISED VERSION OF 'LOVE IN A VILLAGE.'

Music composed and arranged by Dr. Arne, 1760

New Book and Lyrics by John Watt

Renovated Music by George Barker

Production and Additional Lyrics by Gordon McConnell

CAST.

Lucy
 Lord Windrock (her father)
 Rosetta (friend of Lucy)
 Eustace (Lucy's unofficial fiancé)
 Young Meadows
 Aunt Deborah (Eustace's aunt,
 Lord Acres')

ANONA WINN
DONALD DAVIES
WYNN AJELLO
JIM RING
STANLEY VILVEN
GLADYS YOUNG
VINCENT STEPHENSON

THE REVIEW CLOTH

PIANOS: GEORGE BARKER AND DORIS ARNOLD

succeeding, rather than denounce them for what they are not doing. If Mr. Hilday does not weary the lengthy task of showing us what the modern poets are after, he will, anyway, show us the necessity of an intelligent appraisal.

7.45 A Light Orchestral Concert

WINDFORD LAWSON (Soprano)
THE WINDFORD ORCHESTRA
Conducted by JOHN ANSELL

| | | |
|-----------------|-------|-----------|
| ORQUESTRA | | |
| Festive! March | | Diaghilev |
| Donne d'Enfance | | Ch. de |
| Donne d'Almée | | Godard |

WALTER LAWSON, with Orchestra
Je suis Titania (I am Titania; 'Mignon')
Arthur Thomas

ORCHESTRA
Overture, "Prince Igor"
Waltz, "Dream of Spring"
Concerto

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

9.20 Mr HUGH WALPOLE
Mr GERALD GOULD
A Talk on Reading

10.15 'Love in Greenwich Village'
Bring a modernized version of
'Love in a Village'
(See centre of page)

Love in a Village,' arranged by JULIAN HERRAGE
was broadcast on June 7, 1929.

11.15-12.0 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STANTA, from THE AMBASSADOR CLUB
(Friday's Programmes continued on page 720.)

DOWN

FRIDAY, DECEMBER 13

5GB DAVENTRY EXPERIMENTAL

616 kc/s. (479.2 m.)

Transmitted from the studios of the BBC at Daventry

3.0 ORGAN MUSIC
 Played by **LEONARD H. WARKER**
 Relayed from St. Botolph's, Bishopsgate
 Fantastic Dot came *Lemare*
 Trumpet Tunes and Air *Purcell, arr. J. J.*
ANNA FILIPPOVA (Soprano)
 Mi chiamano Mimi ('They call me Mimi') ('La Bohème') (In Italian) *Puccini*
 Night Romance (In Russian) *7*
 Murmuring Breezes (In English) *Half Jensen*

LEONARD H. WARKER
 Minuet in G *Beethoven, arr. Archer*
 (a) Andante grazioso *Sinart*
 (b) Postlude in G *Sinart*
ANNA FILIPPOVA
 J'ai pleuré, j'ai ri (In my dreams I have wept) (In French) *H.*
 The Star ('Plato') *Joyce Kilmer*
 Early in the Morning *H.*
LEONARD H. WARKER
 Fantasia in F Major *Mozart*

6.0 JACK PAYNE
 and his B.B.C. Dancers
 and his B.B.C. Dancers
HARRY JACOBSON
 (Solo Pianist)

5.30 The Children's Hour
 (From Birmingham)
 'The White Duck' *W. J. J.*
BILLY NOBLE and a Piano
JACKO and TONY will Entertain
 'Christmas Secrets' by *Barbara W.*

6.15 'The First News'
 TONY BOWEN, GLENWICH; WEATHER FORECAST;
 FIRST GENERAL NEWS BULLETIN

6.30 Light Music
 (From Birmingham)
THE BIRMINGHAM SYMPHONY ORCHESTRA
 Conducted by **FRANK CANTILL**
 March, 'Old Cambrade' *Pike*
 Suite, 'Three Herods' *Corelli*
 O'Leary, V.O.; Captain Oliver *V.C.*
ERIC CLARKE (Tenor)
 Serenade *M. J. J.*
 Beant *Edgar Barrett*
 The Magic of the Pressure *Quiller*
 Trade Wane *Keel*

7.0 ORCHESTRA
 Selection, 'Clowntown' *Haydn Wood*
CECILE WOODWARD (Pianoforte)
 Recollections in E Flat *Debussy*
 Arabesque in G *Debussy*
 Dances, Negro (Negro Dances) *Debussy*

The original Ecossaise, actually and not merely in name a Scottish dance, was always a bagpipe tune whose metre varied between two in the bar and three. By the time of Schubert and Beethoven, a modified form of it had become popular, danced by partners who faced one another, and both those great masters wrote a good many Ecossaises as pianoforte pieces. By last time it had developed a much livelier step

and was almost always in 2/4 time, the bar consisting of clear-cut sections, either of four or eight bars which were repeated.

INTERMEXA
 Intermexa, 'Moonlight' *1*
 Funeral March of an Elephant *1*

7.35 ERIC CROSS
 Duna *Josephine McGold*
 Must we go? *Burt*
 Over the Moon *Quiller*
CECILE WOODWARD
 Three Waltzes, Op. 39 (Nos. 1, 2, 15) *Bruch*
 Happy Rondo *Haydn*
 Polambra ('Impressions') *Leo Lissacs*



MABEL ADEANE, 'the Versatility Girl,' takes part in the Vaudeville programme from Birmingham tonight.

ORCHESTRA
 Three Dances ('Tom Jones') *German*

8.0 Three Quartet Scenes
 from

Shakespeare

(From Birmingham)

RICHARD III

Act I—Scenes 2 and 3

THE TAMING OF THE SHREW

Act II—Scene 1

'SEA SILENCE'

By **EDWIN LEWIS**

Also

Dan

Lieut. Armstrong, of *R.M.S. Murex*

Bob Adams, Captain of *R.M.S. Murex*

On the deck of the *Sea Lord* at night, the Tropics—a night that is starless and black as pitch.

Incidental Music by the **MABEL ADEANE & COMPANY** Trio

9.0 Vaudeville
 (From Birmingham)
DORIS and BILLY WATERS
 (Light Songs and Harmony)
MABEL ADEANE
 ('The Versatility Girl in Story and Song')
BILLY NOBLE (Syncopated Pianisms)
BEN OSBORNE and NELLIE PERMYER
TOM CLARK
 (Some Songs and a Piano)
LESLIE TAYLOR and his MIAMI BAND

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

10.15-11.15 DANCE MUSIC
TEDDY BROWN and his BAND
 From **CIRCO'S CLUB**

(Friday's Programmes continued on page 740.)

This Week's Epilogue.
'LORD, WHAT IS MAN?'
'VICTORY'

Hymn, 'Alohuia, sing to Jesus'
 I Corinthians xv, 54-57
 Hymn, 'Praise God from whom all blessings flow'

Tealish XIV, 8



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

REMYNANT OVERTURE *1*
W. D. OF YOUTH *1*
WALTZ IN A FEA *1*
SLEEPING BE TY WALTZ *1*
BONOL KET *1*
IN A MONASTERY GARDEN *1*
BIRD SONGS AT EVEN *1*
VIOLIN WEDDING *1*
SON OF ME *1*
BOUTIQUE FANTASQUE *1*
ONLY MORNING VERY EARLY *1*
FLIGHT OF THE DUMBLE *1*
ROBERT'S APPRENTICE *1*
SYMPHONY NO. 5 IN F THE PASTORAL *1*
ONAD I ALBA S LYRE *1*
L N EN LEA *1*
HUNGARIAN DANCE NO. 5 *1*
APRES UN REVE *1*
WALTER'S PRIZE SONG THE MASTER'S VOICE *1*
PO T N P A ANT OVERTURE *1*
SONG MY M T IN TAUGHTRE *1*
MINUT WOODHUR *1*
OVENTURE THE MASTER'S VOICES *1*
LOVE DUET ACT I TRISTAN AND ISOLDA *1*
TAMMHAUSER HOME NARRATION *1*
SHERRIDIDYLL *1*
DUET FROM THE PROLOGUE TWILIGHT OF THE GODS *1*
SHERRID'S JOURNEY TO THE RHINE TWILIGHT OF THE GODS *1*
JE SU S TITANIA 'WYONK' *1*
PRINCE IGON OVERTURE *1*
MI CHIAMANO MIMI LA BOHEME *1*
TRADE WINDS *1*
DANCE RECORD *1*
MARCHE MI TERN *1*
WILLIAM TELL OVERTURE *1*
LARGO *1*
DOWN IN THE FOREST *1*
IN PANTY *1*
SOLE MID *1*
SHERRID *1*

"His Master's Voice"

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

Friday's Programmes continued (December 13)



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Yet, weight for weight, they actually cost you less than imported oats.

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5 MINUTES**

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WHERE TOM SAYERS TRAINED
The Hatchet Inn, one of Bristol's famous old inns, which Mr. A. G. Powell will mention in his lecture at the Colston Hall this afternoon, which Cardiff is broadcasting at 6.0.

5WA CARDIFF. 985 kc/s (508.8 m.)

1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from THE CARLTON RESTAURANT

5.15 The Children's Hour

A KING IN HIDING
A Play by LORDS HOWARD ROWLANDS
A Play by LORDS HOWARD ROWLANDS
A Play by LORDS HOWARD ROWLANDS
A Play by LORDS HOWARD ROWLANDS

6.0 A. G. POWELL, Lecturer on Bristol
Relayed from THE COLSTON HALL, BRISTOL

6.15 London

7.45 VARIETY

11 BRISTOL ARTISTS
T. ANKERS (Soprano) in Light Songs
J. H. G. (Soprano) in Light Songs
S. H. G. (Soprano) in Light Songs

BARRY KENDALL (Baritone) and Russian Songs with
Piano

WILLIAM JOYCE (Comedian)
C. POWELL EASTBURY and MARJORIE POWY
(Entertainers with a Violin and a Piano-forte)

8.30 Songs and Choruses

by
STUDENTS OF THE UNIVERSITY OF BRISTOL
Relayed from THE PHYSICS LECTURE THEATRE,
Royal Fort Bristol

9.15 S.B. from London

9.15 Welsh Regional News

9.20 S.T. from London

11.15-12.0 DANCE MUSIC

THE CLIFFORD ENNIS DANCE BAND
Relayed from THE GLOUCESTERIAN TERRITORIAL
BALL, VICTORIA ROOMS, BRISTOL

5SX SWANSEA. 1,040 kc/s (282.5 m.)

2.30 London Programme relayed from Daventry

6.1 London

6.1 W. L. from Swansea

6BM 1,040 kc/s (282.5 m.)

9.4 London Programme relayed from Daventry

9.5 S.B.

9.6 London

9.7 S.T.

5PY PLYMOUTH. 1,040 kc/s (282.5 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

THE CHILDREN'S HOUR
A Play by LORDS HOWARD ROWLANDS
A Play by LORDS HOWARD ROWLANDS
A Play by LORDS HOWARD ROWLANDS
A Play by LORDS HOWARD ROWLANDS

6.1 London

6.15 S.T. from London (0.15 Partington)
Local News

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

2.30 London Programme relayed from Daventry

4.30 THE NORTHUMBRIA WIRELESS ORCHESTRA

5.15 The Children's Hour

6.1 S.T. from London
The Children's Hour
The Children's Hour
The Children's Hour

6.15 S.T. from London

6.15 S.T. from London

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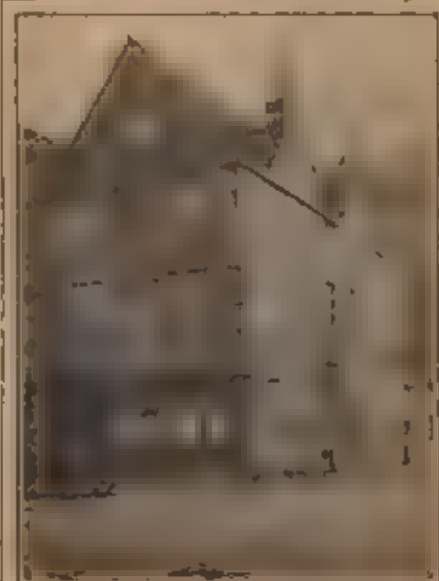
6.15 S.T. from London

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6.15 S.T. from London



BRISTOL'S OLDEST INN

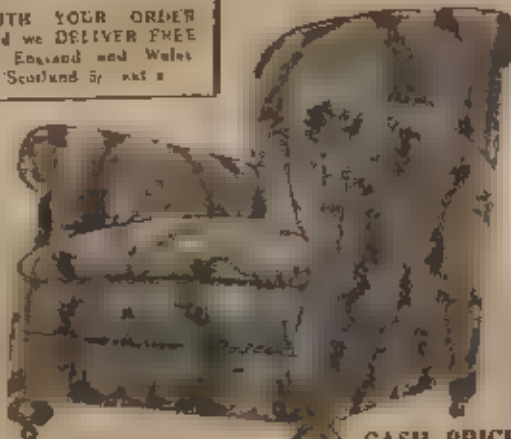
'Ye Llandoger Trow,' established in 1664, and first kept by the famous smuggler Long John Silver. Mr. A. G. Powell will be on 'Old Inns of Bristol' at 6.0, relayed from the Clifton Hall by 6.15, on evening at 6.0.

It's a treat to live in the families where Bisto is always 'going to the meat'. Juicy roasts, tempting beef steak puddings and lots of rich delicious gravy. The lure of Bisto's appetising savour is irresistible.

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SHAVE—



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your face
first

Here is a shaving hint which will reduce the resistance of the beard and make matters easy for you. Wash your face before shaving. By wetting your face thoroughly with hot water before shaving you will get an easier shave, and you will actually save at least a minute's lathering.

But you must also be sure of a good blade. Gillette blades are made of Sheffield steel, sharpened to a keen edge, and they will last longer! Remember to get a new packet *before* you run out. Gillette Safety Razor I stocked, 143-8, Great Portland Street, London, W. 1.



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SATURDAY, DECEMBER 14

5GB DAVENTRY EXPERIMENTAL

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Transmitting from 1.000 to 1.010 MHz (479.3 m.)

8.30 BIRMINGHAM STUDIO ORCHESTRA

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No. 5.

Waterman's

3.30 Dance Music

BILLY FRANKS and his BAND
Relayed from THE WEST END DANCE HALL.

JERRY and MAX GOYNE
(Entertaining with a Piano)

4.30 Light Music

(DOWELL, Tenor)
REGINALD KING and his ORCHESTRA

1. Always be in love with you
2. The Maid I love
3. Moving in the dew
4. A Shepherd's Love Song
5. When we too parted
6. Sleep
7. As never I saw
8. Orchestra
9. Neighbourly Servants

5.30 The Children's Hour

Songs by CORNEST
A Cargo of Sunshine by Frances Pearson
VICTOR HELY HUTCHINSON (Pianoforte)

5.45 'The First News'

THE SIGNAL, GREENWICH, WEATHER, and
Sports and Sports Bulletin

6.45 Sports Bulletin (From Birmingham)

6.45 Light Music

Overture, 'Die Zauberflöte' ('The Magic Flute')
Selection from Schubert's Music
THELMA TUSON
A lovely Garden
Night Wind
Down in the Forest
Cornet Solo, 'My Dreams'
First Suite in E Flat
Chaconne in G minor, March
Knights, 'Coquette'

7.30 BAND

Selection, 'Festival of Empire' Mackintosh
Incidental Music, 'The Merchant of Venice'

8.30 A Symphony Concert

The Birmingham Symphony Orchestra
Conducted by JOSEPH LEWIS
VICTOR HELY HUTCHINSON (Pianoforte)

This is one of a set of Concertos edited by Dr. Arne's son Michael, and published after the great man's death. No one can say for certain when they were written, but Julian Herbage, who has done so much in rediscovering forgotten work of Arne's, and to whom we owe the transcription of this work, among others, thinks it must have been about 1760. He has adhered to the original instrumentation, a very strong one, of two oboes and four strings.

The Allegro, which follows without a break in very simple and straightforward; there is only one principal theme, which is elaborated to form the basis of a whole movement.

The Andante is unusual in this way, that it is very short and for pianoforte solo throughout.

The last movement, not quite a rondo in form, nor yet wholly on the principle of an air with variations, but combining something of both in a long merrily and at brisk speed which never slackens. At two or three points the pianoforte has unaccompanied solo passages, in each of which a busy semiquaver figure has a large share.

9.0 ORCHESTRA

Symphony, No. 1, in E Minor, Op. 39 Sibelius
VICTOR HELY HUTCHINSON and Orchestra
The Young Idea
ORCHESTRA
Piedmontese Dances (1 and 2)

10.0 'The Second News'

WEATHER, FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 A CONCERT

THE PERSON PARKINGTON QUARTET
Al Fresco (In the open Air)
Serenata Amoreosa
Hood Song ('Sadko')
Hilda Blake
Ah! Never sing to me again
Nymphs of Sylvanus (Nymphs and Shepherds)
QUARTET
Hilda Blake
Four Child Songs
A Good Child; The Lamp; Where go the boats; Foreign Children
QUARTET
Hilda Blake
The Dove
Kathleen Mavroussou
(Saturday's Programmes continued on page 748)



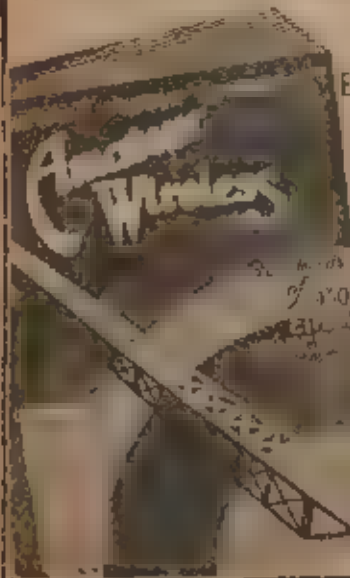
London and Daventry (5XX) is each heard use this plan when listening to the running commentary on the Arsenal v. Huddersfield Town match at Highbury this afternoon.

The 1930 "Ether Searcher"

The Set everyone will soon be making.

For 40 Stations, a one knob control. Highly selective and adjustable for any aerial. A metal chassis tremendously simplifies construction. Components cost £6. For constructional details read this splendid

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SATURDAY, DECEMBER 14 SOUTHERN STATIONS CARDIFF

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12.0-12.45

A Popular Concert
by the Cardiff
Symphony Orchestra
Conducted by
Mr. J. H. Williams

Next week
Inter-Netcher
C. H. Williams, 1812



ALICE MOXON

sings the soprano part in Handel's Messiah which is being sung by the Bristol Choral Society at the Colston Hall tonight at 7.30, and broadcast from Cardiff

2.30 Bristol v Coventry

A Popular Concert
by the Cardiff
Symphony Orchestra
Conducted by
Mr. J. H. Williams

Later Programmes ready from D.

4.45

DANCE MUSIC

The Cardiff
Symphony Orchestra
Conducted by
Mr. J. H. Williams

5.15

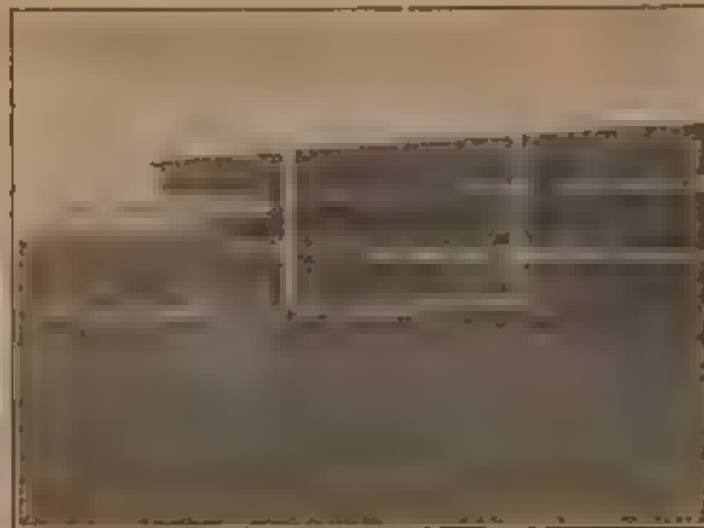
The Children's Hour

Mr. J. H. Williams, Cardiff
Symphony Orchestra
Conducted by
Mr. J. H. Williams
The Cardiff
Symphony Orchestra
Conducted by
Mr. J. H. Williams

7.30

Bristol Choral Society

1812, 1812
Relayed from
THE COLSTON HALL, BRISTOL



BRISTOL v COVENTRY

A running commentary on this afternoon's Rugby Match is being relayed from the Horfield Ground, Bristol, by Cardiff this afternoon at 2.30

2.30
BRISTOL
v.
COVENTRY

Messiah

by the Bristol
Choral Society
Conducted by
Mr. J. H. Williams
The Cardiff
Symphony Orchestra
Conducted by
Mr. J. H. Williams
The Cardiff
Symphony Orchestra
Conducted by
Mr. J. H. Williams

Later Programmes ready from D.

And the Angel said unto them
Keep ye quiet, for ye were with me
And the Angel said unto them
Keep ye quiet, for ye were with me
And the Angel said unto them
Keep ye quiet, for ye were with me
And the Angel said unto them
Keep ye quiet, for ye were with me

PART II

Chorus, 'Behold the Lamb of God'
Air, 'He who was crucified for us'
Chorus, 'Surely He hath borne our sins'
Air, 'All they that are of the world'
Chorus, 'He that was crucified for us'
Air, 'He who was crucified for us'
Chorus, 'Surely He hath borne our sins'
Air, 'All they that are of the world'

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Weights 40 lbs. 11/-

30ft. Tapering 1 1/2" to 1" Carriage
London 20 Mid-lands 3/6 Elsewhere 4/6
Weights 40 lbs. 10/-

40ft. Tapering 1 1/2" to 1" Carriage
London 26 Mid-lands 6/6 Elsewhere 8/6
Weights 60 lbs. 16/6

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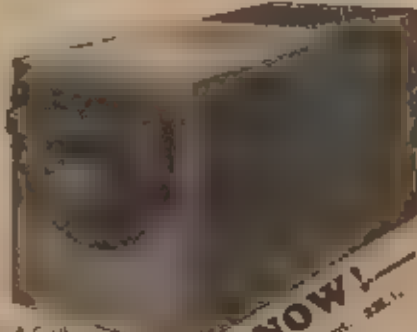
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with Special
Coating.

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Anode. Easier
Flow of Elec-
trons.

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| Diode | 1 amp | 5/6 | Diode | 50 amp | 4/6 |
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| Super Power | 1 amp | 7/6 | Super Power | 50 amp | 7/6 |
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E.C.4.

Saturday's Programmes continued (December 14)

(Continued from page 748.)

SSX **BWANSEA.** 1,040 KHz
(208.5 m.)

2.0 12 45 S.B. from Cardiff
 " London Phoenix and relaves, from Duxbury
 1.15 S.B. from Cardiff
 1.15 S.B. from London
 1.40 S.B. from Cardiff
 1.45 S.B. from London
 " N.B. from Cardiff
 5 S.B. from London
 1.15 West Regional News. S.B. from Cardiff
 2.0 S.B. from London

6BM BOURNEMOUTH. 1,040 No./m.
(288.5 m.)

0-1.0 GRAMOPHONE RECORD
 London Programme relayed from Daventry
 0.12 S.B. from London
 0.40 SPORT BULLETIN
 0.45 S.B. from London
 0.15 Local News
 1.20-12.0 S.B. from London

SPY **PLYMOUTH.** 1,040 h.p./
(288.5 m.p.h.)

[illegible]

1. 1. 1. Row (Northumbrian pipes) *Tradition*
2. 2. 2. Folk Song *arr. Imbrow*
3. 3. 3. Song 'Old Domes' .. *Trad. mel.*
4. 4. 4. London Programme relayed from Daventry

The Hunt and Hunt
 No. 7 1. Fox Family
 'The Fox Family earn their Dinner' (Mardi Gras
 Hunt), and we hope to earn your appreciation

6.0 London Programme relayed from Daventry
15 S.R. from London
" 17 Sports Bulletin
" 24 51 " London (9.15 Items of
Naval Information Local News)

22Y MANCHESTER. 707 MC/DA.
(0704 m)

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
FRANCES NEWTON (Soprano)
3.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCH.
LION FORRESTER (Pianoforte)

5.15 The Children's Hour
6.0 Mr. F. STACEY LINTOTT: An Eye Witness account of the Association Football Match between Burnley and Middlesbrough
6.15 S.H. from London
 • Founder Mr. ARTHUR W. BARNETT, M.C., J.P.,
 • Editor Mr. J. G. EAST LINDLEY, M.P., M.C.,
 • Editor Mr. G. C.

7.15 The Royal Horticultural Society's Bulletin for Northern English Gardeners

7.25 *M. menziesii* Interlinea

7.10 A Popular Orchestral Programme

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| THE N. C. CH. M. S. CH. S. T. A. | |
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| ORCHESTRA | |
| Selection, "The Glory of Russia" | A. C. |
| GEORGE LISTER (A Yorkist's Communion) | |
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BOTH PARTS
 The Heart Warships Holst
 Come, O come, my Life's Delight. . . . Hart
 The early Morning Graham Piel
 Love want a-riding Frank Bridge

Selection, "Chin Chin Chow" Norton

9.0 *S.B. from London*

0.16 North Regional News

9.10-12.0 S.B. from London

Other Stations.

SSC GLASGOW

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2BD ABERDEEN.

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2BE BELFAST

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1930

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Notes from Southern Stations.

ROMAN VILLA IN A WESSEX GARDEN.

Another Antiquarian Talk from Bournemouth A Welsh Composer Interesting Sketches of Life in the West Country Adventures in Afghanistan Service for the People at Bristol

ON Tuesday, December 10, Mr. W. Owen Evans, M.A., F.R.S., from the Bournemouth Society of Antiquaries in 1923, whilst digging in his garden near the shores of Langstone Harbour, and almost opposite Hayling Island, of what has been declared by experts to be a Roman villa of the better class. The talk will deal with facts of high antiquarian interest. In fact, the best part is that of the ruins. The tiny foot alongside those of a grown-up person, recorded for posterity on still undried tiles. There is evidence that the owner of the villa was a officer connected with the British Roman fleet which, at the time that Carausius was supreme on the South Coast, from 287-293 A.D., often found shelter in the harbour reaches of Langstone Harbour.

MR W. S. GWYNN WILLIAMS, whose talk in the series on Welsh Music was heard on Saturday, November 2, at 7 p.m., will conduct a programme of his own music from the Cardiff Station on Monday, December 16, at 7.45 p.m. Mr Gwynn Williams says that the profession of law was chosen for him and that he has gone through his articles as a solicitor, but Welsh music and literature have taken up his time and thought and for the last seven years he has devoted himself almost entirely to them. He has acted as one of the chief musical adjudicators at the National Eisteddfod of Wales, is Organiser of Music to the Gorsedd of Wales, and has edited the *Welsh Musician* since 1921. In the summer

THE first of a new series of four talks on Life in Devon and Cornwall in the 'twenties and 'thirties of the last century will be given by Mr. Charles Henderson on Tuesday evening, December 17. In his first talk Mr Henderson will give a general sketch of life in the West Country between 1820 and 1840, and will show how the contrast between rich and poor was more marked than at present, and how the middle class overthrew the aristocracy, and gained control of Parliament and the municipalities.

A BRISTOL Journalist in Afghanistan' is the title of a talk by Mr. Roland Wild for Welsh listeners on Friday, December 20, at 6.30 p.m. Mr. Wild has a thrilling story to tell for he went to Afghanistan just before the trouble started. He was the last Englishman to have the Kabul Legation stamp on his passport. The only other journalist on the spot was a Russian in daily touch with Moscow, and his story had to be used for propaganda purposes. Mr. Wild's story is interesting because it is a purely human document and his adventures in a car with a leak in the petrol pipe will be listened to with sympathy by every motorist. 'Every five minutes,' he says, 'I pushed the driver out of the car on the one side while I got out of the other, and we worked together to fill the auto-vac with petrol from a can. I broke a hole in the tank at the back with a spanner!' These were the incidents to an experience which, in a general respect, is a tale of a man's life at the time.

THE Romance of Sixteenth Century Commerce' will be the subject of a talk by Mrs. Eric Sharpe from Bournemouth at 3.45 p.m. on Thursday, December 19. No reference to trading in this period would be complete without mention of those magnificent merchant princes, the Fuggers, and their extraordinary intricate news system, and of Richard Hakluyt, recorder of sixteenth century discoveries, and so it is with these that Mrs. Sharpe's talk will be largely concerned.

THE Bristol Radio Week ends officially on Saturday, December 14, yet it was a happy thought to arrange a relay for Cardiff listeners from the Colston Hall of a Service for the People, on Sunday, December 15, at 6.30 p.m. This is the forty-second season of the services and Mr. F. A. Wilshire, who has been closely identified with the success of these gatherings for many years, will be the Chairman. The preacher will be the Dean of Bristol (the Very Rev. H. L. C. V. de Candole). From 1918 to 1925 he was Canon of Westminster and Rector of St. John's, but from 1912 to 1918 he was Vicar of Clifton. He had other Bristol associations, for he was Hon. Chaplain to the Bishop of Bristol and Rural Dean of Clifton for four years. The music is a special feature of the Colston Hall Services and the Vocalists Quartet will take part on this occasion. One of the features of the evening will be the singing by May Middleton of *The Welsh Song*, a piece of music by the late I. I. Welsh, which she has sung at the late

BROADCAST OPERA SEASON, 1929-30.

The Libretto of HUMPERDINCK'S

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The following are the remaining Operas of the 1929-1930 series
La Bohème [Puccini] JANUARY, *Le Roi d'Ys* [Lalo] FEBRUARY, *The Bartered Bride* [Smetana] MARCH, *Francesca da Rimini* [Zandonai] APRIL, *La Basoche* [Messager] MAY; (JUNE not yet arranged), *Shamus O'Brien* [Stanford] JULY; *Madame Butterfly* [Puccini] AUGUST.

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**PLAYS
AS YOU
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I request no judgment and do not want it. I have no loose wires and I expect to be the most convenient form to which actually pay to you as you carry it about.

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I am writing you today because I have been thinking about you very much lately. I hope you are well and happy. I have been busy with work, but I always find time to think of my friends.

To Linsen Ltd Worpole Road, Isleworth, Middlesex.

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Page 110 of 110

Date - 01/01/2014 Present Occupation

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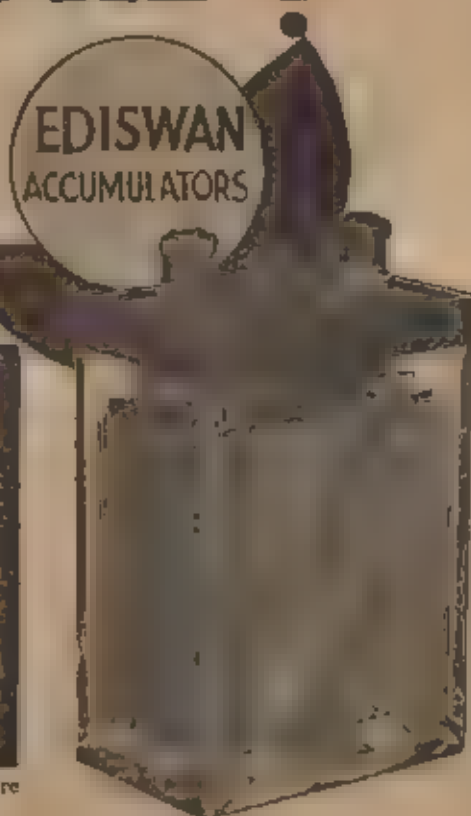
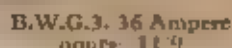
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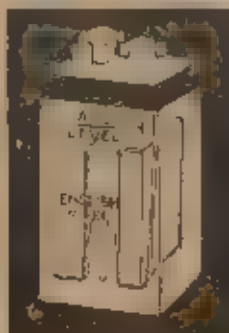
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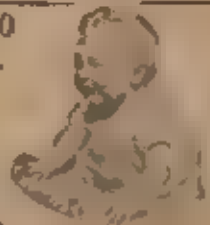
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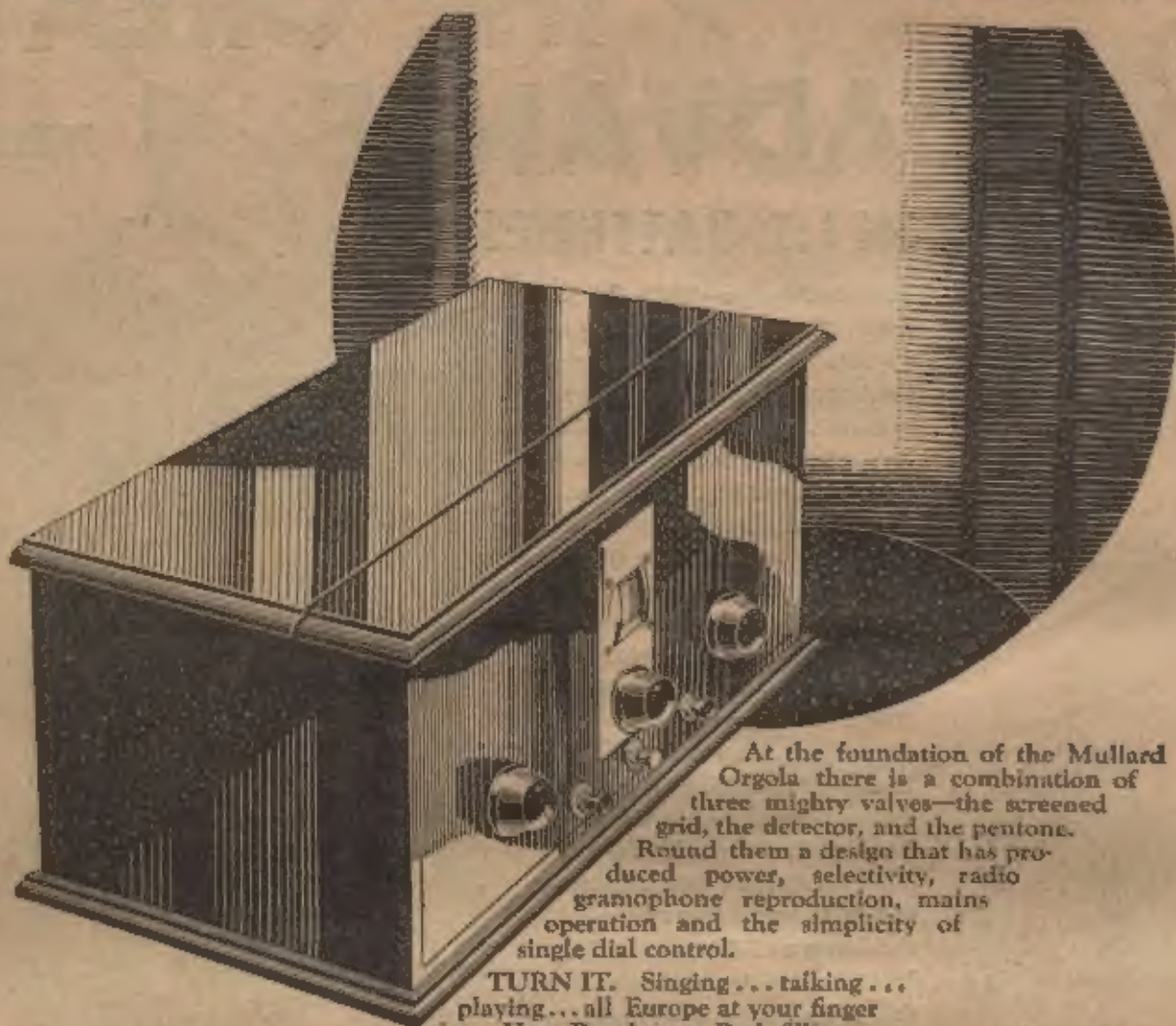


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