

A MESSAGE FROM LORD GAINFORD.



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Every Friday. Two Pence.

Prophetic Ariel.

By CLEMENCE DANE. Illustrated by Howard K. Elcock.

[Miss Clemence Dane is one of the wittiest and most original of present-day women writers. Her plays include 'The Way Things Happen' and 'Will Shakespeare.' In the following article Miss Dane develops a fascinating theory of her own—that Shakespeare foresaw the coming of wireless!]

ALL the arts and all the crafts have their patron saints, gods or muses. Should not, then, the late-come art and craft called Wireless have its patron and president genius also? I have my theory as to who the godling is. I'm not given to theories as a rule; but I sat beside an ardent Baconian at dinner yesterday and have caught the infection from him.

A Baconian is a man who spends his life proving that Will Shakespeare was a fraud, though, to my thinking, having proved it, he gains nothing, for the plays may have been dictated by the angel Moroni for all I care, so long as I possess them. But some people, it seems, care dreadfully. Will Shakespeare to them is as false a god as was Dagon to the Jews, and they would topple over his bust in Stratford Church to-morrow if they could get in out of hours. I don't hate them for their zeal. Some people enjoy toppling Dagon down, and perhaps it does little harm, for by the time a hero has been first deified and then petrified into an image with breakable hands and feet, his use is gone; and by the time the memory of a man called Shakespeare has petrified into an ugly bust in a church, it is time to stir up theories and ask questions about the man whom the bust purports to represent, even if it involves finding out that he began his name with BA instead of SHA.

If calling Shakespeare Bacon made everybody in England go to see the plays whenever and wherever they were performed, what a good thing it would be if the theory of the

Baconians proved true! For you do not alter the personality that wrote the plays



and that is still alive in the plays by changing its name from Shakespeare to Bacon.

If the latest enterprising manager labels his new production 'Hamlet, by F. Bacon,' I shall go to see it with no less interest because I believe in my heart that our national playwright was called Will Shakespeare and lived in a country town and married a scold and ran away from her, and learnt his job of writing through doing a hundred jobs by way of earning his living, and made his name and his fortune, and at fifty broke his wand like Prospero, and came home to his little town and his foolish wife to die.

But then I am not a person with a theory; or, at least, I wasn't till I met my Baconian, who—so heady an elixir can a proper theory be—did not only prove to me that Bacon was Shakespeare and Shakespeare a rascal; but proved to me also (until I shook myself loose of his bewildering array of queer facts and considered the matter calmly in the chill common-sense of a third-class Southern railway carriage at midnight) that Francis Bacon, author of the essays at any rate, and a few trifling masterpieces in the drama line possibly, was also heir-apparent to the throne of England, being born in wedlock of—Queen Elizabeth! And that was the heart of Hamlet's mystery!

Well, well!

But the theory about Queen Elizabeth's married life is certainly intriguing, though it was not the first scandal about her that has come my way. I have a friend who wants to write a book proving beyond any possible shadow of doubt that Queen Elizabeth was a man! I have another friend who is convinced that the Beast of Revelations is the Kaiser; and another who orders life in the realization that the Last Judgment happened two thousand

years ago, and that we, if we only knew it, are already in Purgatory working out our sentences. Now that's a fascinating theory!

Take it by and large, theorists brighten life for you; they pleasantly replace the fabulists of an earlier age. I like to have it proved to me with maps and genealogies that I, a born Englishwoman, am really a member of one of the Ten Lost Tribes. I adore books that locate Atlantis for me, and prove that the Ark of the Covenant was stolen away by the son of Sheba and Solomon and brought to Abyssinia. Some day someone will come along with a lost sailor's buried map of the Fortunate Isles and a scheme for chartering a ship and sailing there next Monday; and I shall put all my



money into the venture and get taken along, and write no more articles till the coming of the Cocqigrus.

For, indeed, a man with a theory is the most difficult of all human beings to resist; he is the Pied Piper calling all grown-up children to come along and dance; and it is no use reminding us, with the tune in our ears, that he was notoriously a man who had no sense and that his fiddle cost one-and-sixpence only!

For a man with a theory isn't so much a man with a bee in his bonnet as a man with a butterfly in his brain, an exquisite winged creature—Psyche, no less. And, apart from the fact that a man with a theory is a man happy, with a treasure in his grasp, where you and I put up our empty hands to hide a yawn, it is obvious that theories keep the world on the move.

But to turn to my own theory—do listen to it! It's about the origin of Wireless—and I got it out of *The Tempest*. Shakespeare and the Bible are gold mines: you can prove anything out of one and everything out of the other. My copy of *The Tempest* is a brand new one that has been illustrated by Arthur Rackham, whose pictures are as delightful as those which he once made to accompany *The Midsummer Night's Dream*,

especially one phantasy of fairies' heads growing on boughs like flowers, and singing away like so many larks, bodiless and tuneful. Over against it is written:—

The isle is full of noises!

One had the curiousest feeling, as Alice would say, that the phrase described something familiar; but can there be such a place in the workaday world as this island of music? There certainly wasn't in Shakespeare's time; and yet—'This is the tune of our catch, played by the picture of Nobody.' 'Why, of course!' said I; 'Shakespeare or Bacon or whoever he was, is asleep and dreaming of the Isle of England "When Wireless Comes"!'

It is at first a disturbed dream, for the 'blue-eyed hag' who bewitched his waking hours has left her mark upon it. Her heir, the heir of all passions of the flesh, is the unenlightened flesh itself—Caliban the natural man, Caliban the Mob—that Mob which the playwright hated as Coriolanus hated it; that Mob which, all his life nevertheless, he taught 'each hour one thing or other—

When thou didst not, savage,
Know thy own meaning, but wouldst gabble like

A thing most brutish, I endowed thy purposes
With words that made them known.'

That mob spirit is, he finds, still alive in the Fortunate Isle of his dream—an Isle which, though he gives it no name, he makes recognizable to us by a hundred touches as our own England. From the 'cowslip bell' where Ariel lies to the phantom hounds, Fury, Mountain, Silver, the 'turfy mountains where live nibbling sheep,' and the 'sun-burnt sickle men, of August weary,' all is pure English; and, so far, little in the dream is new. The first marked change is the landing of a creature rare enough in Shakespeare's day. Listen to the Elizabethan H. G. Wells, Gonzalo the socialist:—

Had I plantation of this Isle, my lord,
And were the king on't, what would I do? . . .
I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit: no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; . . .
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty; . . .
Sword, pike, knife, gun, or need of any engine,
Would I not have; . . .

Is there anything that the playwright didn't know? With what truthful cruelty does he write down for us what happens even in a Fortunate Isle when Caliban tries to put into practice Gonzalo's vision. The dream's very fabric is shaken by Mob's drunken stamp:—

No more dams I'll make for fish;
Nor fetch in firing
At requiring;
Nor scrape trencher, nor wash dish;
'Ban, 'Ban, Ca Caliban,
Has a new master; get a new man.
Freedom, hey-day! hey-day, freedom! free-
dom, hey-day, freedom!

But every century, you say, has its reformer and its mob. Why toy with the theory that Shakespeare in *The Tempest* is

dreaming of ours? Why, because he dates his dream for us most carefully.

The isle is full of noises,
Sounds and sweet airs that give delight and
hurt not;
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometimes
voices—

declares Caliban, and we believe him. Cannot we hear the same sort of 'noises' at any hour we please? Do not we address our wireless sets in the very spirit of Prospero commanding Ariel?—'Do not approach till thou dost hear me call!' But when, on a Sunday evening, we signify our wishes by the movement of a hand, is it not at once a case of—'Enter Ariel, invisible, playing solemn music!?' Do we not cry sometimes with the bedevilled sailors, 'A plague upon



this howling!?' Has it not occurred to us that—

We were dead of sleep . . .
. . . but even now with strange and terrible
noises
Of roaring, shrieking, howling, jingling chains,
And more diversity of sounds, all horrible,
We were awaked—

to discover that some ingenious young housemate is endeavouring to listen to Prague and Bournemouth at the same moment? Surely, surely, Shakespeare's dream island is uncommonly like our England since the Wireless came!

But enough of fancies! I have always believed that the true Shakespeare wrote in *The Tempest* his farewell to his own genius, and I still believe it. But it is none the less pleasant to work out the theory that the composite playwright of the theorists foretold in the same pages a new England, filled with the magic that we call science. At any rate that playwright has provided the new craft with a patron saint!

Let Greek Apollo and sweet Saint Cecilia dispute with old Jubal for the patronage of music! Let Thalia share rule with Calliope in the theatre; while the Kinema invokes Hermes the swift-heeled! These are but foreign gods. The patron of Wireless shall be none other than Shakespeare's child—our English Ariel.

London and Daventry News and Notes.

AMONG the improvements in the programmes which will be introduced during the New Year is the strengthening of the Saturday afternoon transmission. It is realized that next to Sunday, the wireless audience is larger on Saturday afternoon than on any day of the week, so that the strengthening of the programmes on this day will meet with general approval. A concert of orchestral music between 3 and 5 p.m. on Saturday, January 15, has been framed on these lines.

A particularly interesting programme, entitled 'The Seven Ages of Mechanical Music,' will be given between 10 and 10.30 p.m. on Thursday, January 13. It has been arranged by Mr. L. de Giberne Sieveking, who will show by appropriate and illustrated dialogue the development of this form of music from the seventeenth century to the present time. Examples will be given on many forms of instruments, from the musical snuff-box to the latest type of mechanical pianos, and that the steam circus organ, so popular round about 1900, will not be included is only because the size of the studio doors will not permit its entry.

Sir John Martin-Harvey is to play the title-rôle in *Rouget de L'Isle*, the playlet that he has made so popular, and which he is himself producing at the London Studio on Monday, January 10. Lady Martin-Harvey (Nina de Silva) will be in the cast. The musical portions will be performed by the Wireless Chorus and Orchestra.

Part of the annual concert of the Featherstone Road Boys' School, Southall, is to be broadcast between 7.45 and 8.15 p.m. on Monday, January 10. The school—an elementary one—has 600 scholars, 425 of whom form the choir which sings unison two, three and four part-songs.

A feature of the programmes in the New Year will be the introduction of variety items on an even more extended scale than hitherto. There is no doubt that variety is an exceedingly popular part of the programmes, as is shown by the correspondence on those occasions when Daventry listeners are given an alternative programme when variety is broadcast from London. To obviate this it has been decided, so far as possible, that the same artists will broadcast from both stations on different nights when circumstances do not permit of one programme being given from both stations. An instance of this will be found on Tuesday, January 4, when items by Mr. Geoffrey Gwyther (syncopated numbers at the piano), Clapham and Dwyer (cross-talk comedians) and Miss Doris Palmer (character comedienne) will be broadcast from Daventry, and again from London, on Thursday, January 6.

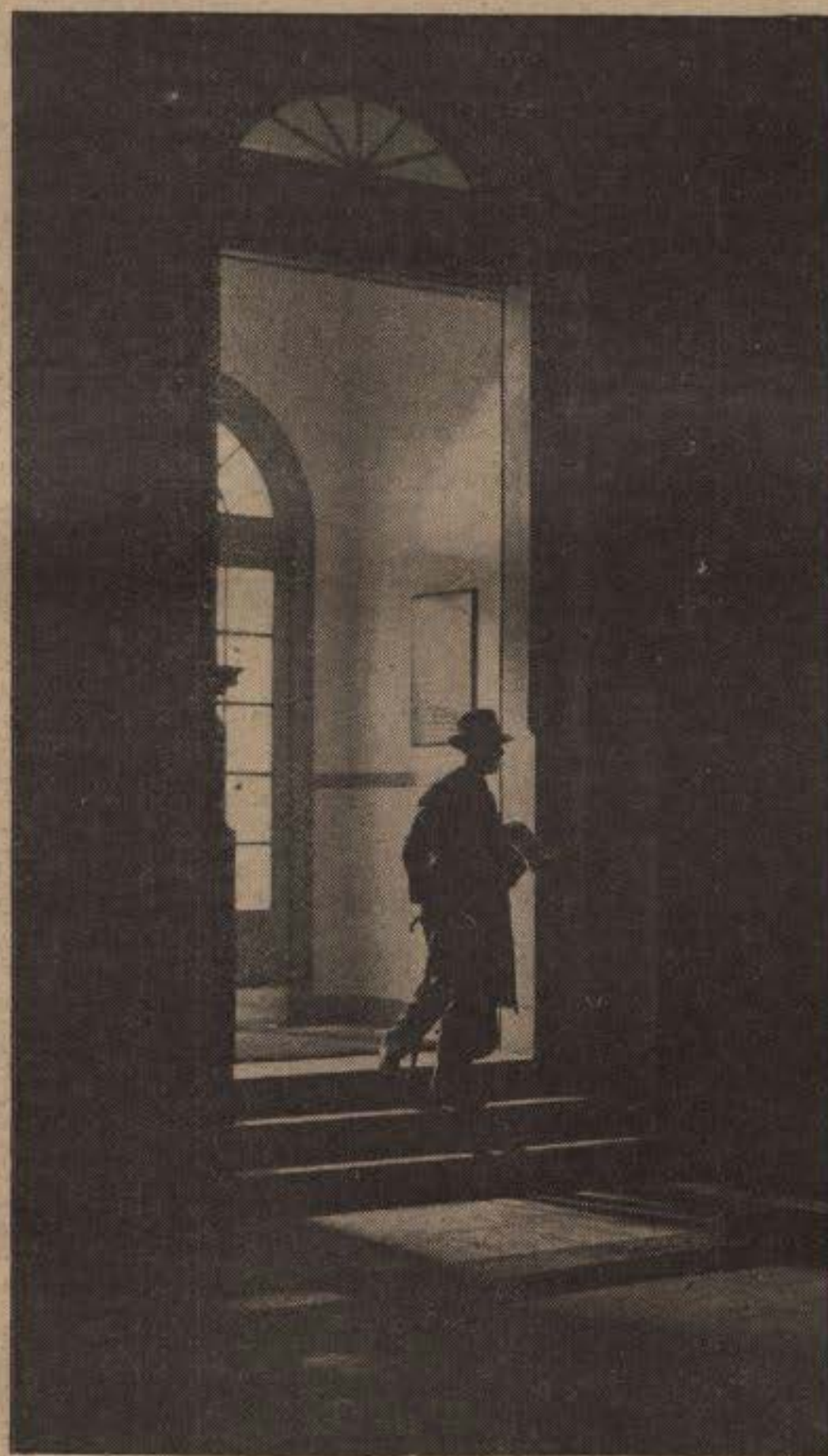
A production of the little plays of St. Francis of Assisi by students of the British Society of Franciscan Studies of the London University will form part of the afternoon programme on Sunday, January 9. The plays are by Laurence Housman and the incidental music by Rutland Boughton.

One of the most successful features introduced in this year's wireless programmes has been the classical recital which originally took place at 7.25 p.m. every weeknight, and which was usually broadcast from most stations. In these recitals many standard works have been given complete, affording an unique opportunity to music-lovers, whether piano students or otherwise, to hear them. One could mention the complete '48' Preludes and Fugues by Bach, the Sonatas by Mozart and Haydn, the Studies by Chopin, and his Waltzes, Scherzos, Nocturnes, Sonatas, and Ballades, all of which have been given. Much music by old English and other composers, Schubert and Schumann, and Brahms, have been included, and later many of the standard songs of the world. In September, the feature was moved to 9.45 p.m., owing to its widespread popularity.

It is now felt, however, that listeners are so interested in this series that it has been reorganized for the New Year into two distinct recitals for each weeknight. The first will form a steady stream of exclusively classical keyboard music (e.g., Mozart, Haydn, Beethoven, etc.), which will continue uninterruptedly at 7.15 p.m. throughout the week. At 8.45 a later recital, somewhat on the lines of the present 9.45 recitals, will be introduced, but in it the entertainment aspect, rather than the educational, will be stressed. Works will not be given merely because of their continuity as opus numbers, for instance; but the question of their attractiveness to the average listener will be considered. The series will include piano music, particularly of the romantic schools; for example, a large amount of fine piano music by Russian composers, all of which is attractive, but much of which is not given at general recitals. Further programmes of Brahms', Schumann's, Wolf's, and Grieg's lovely songs will be included. Details will be published in *The Radio Times* from time to time.

Mr. Stuart Robertson, the well-known bass, who is sailing to Australia on January 22 to take part in Dame Nellie Melba's farewell tour of her native land, will give a twenty minutes' recital at 9.30 from the London Studio on Friday, January 21.

A performance of Mendelssohn's *Hymn of Praise* is to be relayed from Norwich Cathedral at 8.15 p.m. on Thursday, January 13. It will be given by the Cathedral Nave Choir, augmented to 150 voices, and the Norwich Municipal Orchestra. The soloists are Miss Dorothy Horton, Miss Evelyn Aitken (soprano), and Mr. A. J. Willink (tenor). Mr. E. G. Coombs will be at the organ, and Mr. R. J. Maddern Williams will conduct. Later, on the same evening, a programme by the Royal Marines String Band will be relayed from the Town-Hall, Dover.



'GOOD NIGHT, EVERYBODY, GOOD NIGHT.'
The Announcer leaving Savoy Hill after closing down for the night.

A missionary talk will be given by the Rt. Rev. the Bishop of Uganda on Sunday afternoon, January 2.

An hour's music by the Symphonic String Players, a combination partly amateur, partly professional, will be relayed from the Hotel Metropole, Brighton, at 9.30 on Tuesday, January 11. The programme will be under the direction of Mr. Herbert Menges.

News From the Provinces.

CARDIFF.

FOLLOWING the programme in honour of the Welsh Naval heroes, Cardiff Station has arranged a similar one in honour of famous Welsh soldiers. The date of its performance is not yet decided, but it will be entitled 'Stickit, the Welsh.' Wales has won fame on the field of battle from the days of Cadwalladr in Rome to the famous stand of the Welsh division at Mametz Wood. Stories will be told during the intervals, and listeners will be thrilled to hear once more of the gallant days of the South Wales Borderers at Rorke's Drift, when they won six V.C.'s and imperishable honour.

In co-operation with the Cardiff Musical Society, Beethoven's *Mass in D (Missa Solennis)* will be given on March 20. Further prominence is to be given to the Beethoven Centenary Year by a series of short weekly recitals, beginning on Tuesday, January 11, of the ten Violin and Piano Sonatas. These should specially appeal to musicians, but it is hoped that the series will lead to a fuller appreciation of Beethoven by all listeners.

An interesting forthcoming outside broadcast will be a Somerset Night, arranged by the Portishead Literary and Debating Society. Mr. W. Irving Gass and his brother Dan'l Grainger, the celebrated dialect reciters, will give a real Somerset evening in song and story.

The Valve Set Concert Party, which has delighted listeners in the Cardiff area for some time, has reorganized itself under the name of the Super-Six, being still under the leadership of Mr. Sidney Evans. Its next appearance before the Cardiff microphone will be on Tuesday, January 11.

A Marriage for Margel and *A Shattered Dream*, two Welsh plays of a homely nature, which proved so popular when broadcast some time ago, are to be repeated in the near future. Both plays were written by R. F. Thurtle, who has spent most of his life in Wales and writes understandingly of the people he admires.

Mr. Victor Watson, who for many years has been a principal double-bass player at Covent Garden Opera House, and who has played in all the famous English orchestras, will give a recital on Monday, January 10.

Forthcoming talks:—

WEDNESDAY, JAN. 12.—Mr. L. A. Knight: Christmas in Medieval Wales.

THURSDAY, JAN. 13.—Mr. Glyn Eastman: Song throughout the Centuries—with vocal illustrations.

FRIDAY, JAN. 14.—Mrs. Mary B. Crowle: Under the Southern Cross.

PLYMOUTH.

THE RT. REV. J. H. B. MASTERMAN, Bishop of Plymouth, will give the address at the evening service to be relayed from the Plymouth Guildhall on Sunday, January 2. There will be an Organ solo by Mr. F. W. Harris, of Stoke Damerel Church.

Miss Oonah Mairs (soprano) and Billy Barne^s (entertainer) will take part in the programme on Wednesday, January 5.

Forthcoming Talks:—

TUESDAY, JAN. 4.—The Rev. A. Hawthorn: Forgotten Corners of Old London.

THURSDAY, JAN. 6.—Capt. F. McDermott: A Ghostly Inn in the Grisons.

MANCHESTER.

SEVERAL new serial programmes have been arranged for the New Year. One is to take the form of short one-hour programmes devoted to the works of British composers, the object being to show by orchestral and vocal illustrations the development of British music from the time of Purcell to the present day. The first of the series, which will be given on Saturday, January 8, will consist of cameos illustrating the art of Purcell and Arne. Another new series, which is certain to be popular, has been given the title of 'Vaudeville.' These programmes will be presented by Mr. Victor Smythe and will introduce a novel type of entertainment in which the vaudeville atmosphere will be conveyed to listeners, the main idea being continuity. The first Vaudeville programme will be given on Tuesday, January 4.

Three special character studies by Mr. James Bernard, to be relayed to London, Daventry and other stations, will be given on Monday, Wednesday, and Friday, January 3, 5, and 7. Hundreds of listeners must have seen Mr. Bernard perform 'Our Pardner,' the story of a black slave's love and sacrifice, for he has given it over five hundred times. It is with a broadcast performance of this amusing and pathetic tale that he will begin his series on Monday, January 3.

Duets and solos by Mr. Harry Brindle (bass) and Mr. Herbert Thorpe (tenor) will be heard in the afternoon concert on Sunday, January 2; while Haydn's *Second Symphony* and Mozart's Overture to *Don Giovanni* will be played by the augmented Station Orchestra.

A specially arranged service will be broadcast from Manchester Cathedral between 8 and 9 o'clock on Sunday, January 2. Canon S. H. Eliot, of St. Paul's, Sheffield, is the preacher.

The Todmorden Boys' Choir has a marked ability to convey just the right atmosphere when singing Negro songs, as many listeners will remember from its recent performance at a Tuesday Midday Society concert. A programme of Negro spirituals and modern choral songs will be given by this choir on Wednesday, January 5.

HULL.

THE local concert on Wednesday, January 5, will consist of vocal solos and duets by Mr. Ernest Smith (tenor) and Miss Gudrun Smith (contralto). A Norwegian by birth, Mr. Smith came to England at an early age and during the War devoted a great deal of his time to concert work for soldiers and sailors. For some time he was a member of the Grimsby and Cleethorpes Amateur Operatic Society. During the same evening, Mr. Roy Ellett will give a twenty-minute pianoforte recital.

LIVERPOOL.

HARLAND AND WOOLF'S Prize Band, one of the best-known bands in the Liverpool district, is paying another visit to the Studio on Wednesday, January 12. Its programme will be interspersed with part-songs by the Temple Male Voice Quartet. Later in the evening, Dance Music by Montague's Symphonics will be relayed from the Edinburgh Café Ball Room.

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BOURNEMOUTH.

AN Organ Recital by Mr. Arthur Marston, from the Royal Arcade, Boscombe, is to form part of the evening concert on Sunday, January 2. The solo artists in this programme are Miss Gladys Palmer (contralto) and Miss Constance Izard (violinist). The former will give songs by John Ireland, Dunhill and other modern English composers, while Miss Izard's violin items include a Spanish group and a number of eighteenth century pieces.

Father Ralph Baines, S.J., of Corpus Christi, Boscombe, who is to give the address at the Studio Service on Sunday, January 2, is a preacher who has not yet been heard over the microphone. He recently came to Bournemouth from Downside.

The monthly Studio Service for the Sick, which has hitherto been held on Wednesday afternoons, will in the New Year be moved to Thursdays, so as to be on the same day of the week as the Westminster Abbey services on the intervening Thursdays, which it is hoped to relay for local listeners. The address at the Studio Service on Thursday, January 6, will be by the Rev. J. F. Andrews, Vicar of St. Andrew's, Bournemouth.

Mr. Walter Wilkinson, who first became attracted by the possibilities of the puppets in Florence, and now has his own puppet-show, will on Tuesday, January 4, broadcast a Talk on his experiences while travelling about the countryside. On the same evening, Mr. Kenneth Ellis (bass) will give, among other things, three of Easthope Martin's Songs of the Hedgerow, and later in the programme there will be a recital by the Kelston Singers, and items by the Station Octet.

The well-known female impersonator, Malcolm Scott ('The Woman Who Knows'), is to broadcast on Saturday, January 8.

A Short Story, 'The Brass Candlestick,' by Miss B. E. M. Hunt, will form part of the afternoon programme on Saturday, January 8.

BIRMINGHAM.

THE first performance of a new musical comedy entitled *Dainty Diana*, will be given at 9.30 on Tuesday, January 4. The piece describes an episode in the life of Sir Roger de Coverley, the first act taking place before Coverley Court at the opening meet of hounds, at an early hour, on a September morning in 1736. The book and lyrics are by A. F. Cross, and the music by Guy Jones. It has been adapted for broadcasting by Mr. Joseph Lewis, who will conduct the orchestra and chorus during its performance. The part of Sir Roger de Coverley will be taken by Mr. Percy Edgar.

John Overton, whose rustic sketches are familiar to Midland listeners, is the author of a play to be presented by Percy Edgar on Monday, January 3, at 8 o'clock. This is entitled *The Garden of Lost Hearts*, and as in several other plays by the same author, the scene is laid in a typical English country village of the name of Ash Holt. A more than usually ambitious cast includes no less than eighteen characters among which are to be found a noble knight and his lady, a circus girl, an American, and various village characters.

The third of the series of transmissions arranged to celebrate the hundredth anniversary, next March, of the death of Beethoven, will be given on Sunday, January 2, consisting of a programme entirely chosen from the works of the great master. Among the items will be the *Pianoforte Concerto in C Minor*, played by Mr. Nigel Dallaway.



Elliott & Fry

Elliott & Fry

THE DIRECTORS OF THE BRITISH BROADCASTING COMPANY, 1922-1926.

From left to right: Major Basil Binyon, the Rt. Hon. Sir William Bull, Bt., M.P. (Vice-Chairman), the Rt. Hon. Lord Gainford (Chairman), Mr. J. C. W. Reith (Managing Director), and Mr. W. W. Burnham.

A Message from Lord Gainford.

The B.B.C. Old and New—An Assurance of Effective Continuity.

IT has been remarked that the growth of National Institutions is commonly measured in terms of decades or even centuries. The Directors of the British Broadcasting Company have had the stewardship of a great public service for only four years, during which time broadcasting has emerged from nothing to the position it occupies to-day—an accepted and essential part of the machinery of civilization.

It is not easy, even now, to envisage the doubts, disappointments, difficulties and obstacles which have been experienced, but there are few satisfactions more abiding than the knowledge of pioneering achievement.

Our very natural regret on handing over to another body such an intensely interesting enterprise is tempered by a feeling of pride in such success as has attended our work, and in the sense of satisfaction that a sound foundation has been laid, and a tradition of public service, enterprise and idealism created upon which our successors may build. We make no claim to perfection, however. We acknowledge that we have not been able to accomplish all that we had hoped.

Four and a half years ago we set out to create a new national interest and to make available to the whole of the British public all that is best in entertainment and general culture. We have kept in mind also our responsibility to the new wireless industry.

Two acknowledgments must be made by us. First, our

indebtedness to the public whom we have endeavoured to serve, for their encouragement and support; we have welcomed every criticism and comment from them. Second, the zeal, ability, attention to and pride in their work which have been shown by our executive colleague Mr. Reith and by our staff both at headquarters and in the provinces, the value of whose work it would be difficult to exaggerate.

We believe that the policies, methods and objectives hitherto adopted will be maintained and developed in the future, and we trust that our listeners will give the Service the same friendly support in the future as they have in the past.

It would be inappropriate for me to conclude this message without declaring quite definitely that there is no ground whatever for the apprehensions current in some quarters that the change in the form of control of Broadcasting will mean crippling it with red-tape methods or depriving it of any measure of its enterprise and resilience.

As Chairman of the old Authority and Vice-Chairman of the new, I may perhaps be justified in claiming a position of special advantage in making this declaration. I believe that, under the Corporation, we shall have greater power, greater freedom and greater resources wherewith to extend what has been built by the Company.

Gainford



Elliott & Fry

Elliott & Fry

The Directors of the British Broadcasting Company (continued) from left to right: Mr. John Gray, the Rt. Hon. F. G. Kellaway, Mr. A. McKinstry, Sir William Noble and Mr. H. M. Pease.

Henry's Christmas Present.

By Norman Venner.

HENRY MOLYNEUX had seven aunts, five uncles, three married sisters and a maternal grandmother. He had also a doting father and mother and a grand passion for wireless. It seemed as though a Happy Christmas for Henry was an absolute certainty.

'Of course, the joy about wireless is that you can always keep adding to it,' he told his aunts, his uncles, his sisters, his maternal grandmother and his father and mother. He told them this first about the beginning of November. He mentioned it again about the third of November, and made a passing reference to it about the sixth, with a further casual allusion on the seventh. A nod is as good as a wink to a deaf relation, and Henry felt that by the time Christmas arrived, he would have earned whatever happiness should fall to his lot.

'It would, of course, be perfectly filthy,' he confided to Albert Murgatroyd, a radio friend, 'if all these old birds gave me mittens, a Tennyson in pink suède, or fancy waistcoats.'

'I knew a chap,' said Albert, 'who wanted one of these gimble sprochets with a weeviled screw for his O.P. tension cistern. Jolly expensive they are, too. And guess what they gave him?'

'A crystal set?' said Henry, gloomily.

'No. A hymn-book. Ancient and Modern,' said Albert.

'Oo! That was a bit thick. That's enough to spoil a chap's ideals, if you like. Look here! I've got an idea. Now, would it be—?'

THE last week in November brought a big surprise to the seven aunts, five uncles, three married sisters and maternal grandmother of Henry Molyneux. Each and every one of them received a complimentary copy of a popular weekly dealing exclusively with radio. The copies looked as though they had come from the publishers. Their addresses were all carefully typed.

In fact, in order to do the thing properly, Henry had been obliged to forgo the purchase of a keenly-desired tritulating follicle sprunt, which was badly needed for the latest set he had built.

But he knew all about casting bread on the waters. He was really casting that tritulating follicle sprunt on the waters in order that it might return as, say, a couple of miles of bifurcated hackle wire, a series of cogulating cruspoid valves, a super-gnastic L.T. dindurate loud-speaker, complete with numbic crash plates and wimboid flaps, and a couple of screw-drivers. Any other little wireless gadget the family liked to throw in would be welcome. After all, Christmas comes but once a year, and it was up to him to make it last out.

The loud-speaker was, however, the corner-stone of the edifice. It was horribly expensive. The numbic crash plates were very dear, and everybody knows how much

wimboid flaps cost. Henry had several loud-speakers, but the mere thought of spending Christmas with any of them was enough to shake him to the foundations. On Christmas Day he hoped to get China. But it would be little short of an insult to get China and then have no super-gnastic L.T. dindurate loud-speaker to strain the noise through. Henry had always had a high opinion of China. He wasn't going to start his season of peace on earth, goodwill to men by insulting a lot of Chinese broadcasters. Not likely! If he didn't get the wimboid flaps, he would leave China where it was. Just like that.

THE first result of his casting of bread on the wireless-waters was a large square box. It looked like a loud-speaker. It could be nothing but a loud-speaker. Had it wimboid flaps? Was it dindurate? Were the numbic crash plates inside? Could he open it before Christmas? If his Christmas present was the ability to thread China through a loud-speaker, ought he not to open the box now and try it out? Before he could decide, a second box arrived. It was of exactly the same size and shape. Two loud-speakers! Splendid for experiment. The week before Christmas week brought five more boxes, and by the morning of Christmas Eve the score stood at eleven—love.

Henry, in an agony of anticipation, tore open one of the boxes. After all, he didn't want the place littered up with numbic crash plates. Too many wimboid flaps would spoil the sensitivity, besides overcrowding the sitting-room.

All his happy Christmas dreams dissolved like mist before the wind as he saw what the boxes contained. Loud-speakers, yes. But such loud-speakers! Why, they had been superseded for more than six weeks! Any real wireless enthusiast knows that any piece of apparatus that has been superseded for six weeks is worse than useless. The thing had no frinching pin. There wasn't even a whooling tuffet. Its randigiversating splurge bracket was a disgrace to its makers. As if a fellow could have a merry Christmas without a whooling tuffet! It was tragic.

The score by Christmas Day was sixteen—love, and every box contained one of those ghastly 'Elephantine loud-speakers.' They were all the same. Not a frinching pin among them.

The clouds broke a little when his father and mother handed him a couple of pounds 'to buy tin-tacks,' but his Christmas was spoiled. He and Albert together contemplated the row of disgraceful loud-speakers and swore quietly but continuously.

Albert seized a copy of the radio journal which they had so fatally broadcast.

There on page xxi they found the explanation. 'For Quick Sale Cheap,' ran the advertisement. 'Twenty Elephantine loud-

speakers. Excellent condition, last month's model. Fifteen shillings each. 16s. 9d. post free.'

The next issue of that radio journal carried another similar advertisement.

'New Year Bargain. Sixteen Elephantine loud-speakers. Superfine condition. Great sacrifice. Eight shillings each. Will take £5 for the lot.'

Sweet are the uses of advertisement. Although Henry Molyneux's Christmas had been overcast, by Twelfth Night he was in his seventh Heaven.

He got £4 10s. as a result of his advertisement, and he bought the loud-speaker of his dreams.

It was a super-gnastic L.T. dindurate loud-speaker. It had no numbic crash plates nor any wimboid flaps. All those things were out of date by then. It was the very latest pattern of porcedine betroclusive apparatus, with the newly-discovered skiffing bingle and tangential oil feed.

And next year he intends to take this Christmas question seriously. A man who is adding to his set can't be too careful at Christmas-time.

The Musical Festival Competition.

The Judges' Report.

THE B.B.C. regret to announce that the judges of the works submitted in the Autumn Musical Festival Prize Competition have reported that they cannot recommend the allotment of the prizes. The judges were: Sir Hugh Allen, Sir Edward Elgar, Mr. Hubert J. Foss, Sir Hamilton Harty, Mr. J. B. McEwen, Lieut. B. Walton O'Donnell, Mr. Percy Pitt and Sir Landon Ronald.

All the judges gave generously and ungrudgingly of their time and interest to the task of scrutinizing the 240 works that were submitted. They were unanimous, however, in their conclusion that in not one of the classes was there a single work which reached the standard meriting the important prizes offered. The judges felt that the B.B.C. would be doing harm rather than good to British music if they awarded prizes to works which did not merit them. In the circumstances, therefore, the B.B.C. have, with much regret, applied Clause 6 of the rules of the competition, which confers upon the adjudicators the right to withhold the awards in the event of the MSS. falling below the required standard.

Many of the works submitted were obviously the result of much thought and labour. A small proportion of the competitors were disqualified for failure to observe the rules of the competition. Of those who complied with the rules, a certain number displayed a considerable degree of technique in composition, but were deficient in inspiration. Other works embodying good ideas failed from the inexperience of the composers in dealing with the medium chosen.

The standard set was that of such works as the judges would themselves choose for performance in any important series of concerts.

In view of the abortive result of the competition, the B.B.C. have decided to return to each competitor the entrance fee of ten shillings which he was required to remit in entering for the competition. Besides bearing the considerable cost of the competition, the B.B.C. are also contributing the sum of £250 to the Musicians' Benevolent Fund (formerly the 'Gorvase Elwes' Memorial Fund), 5, John Street, Bedford Row, W.C.1.

Beyond All Stations.

A Christmas Eve Story, by ERIC MASCHWITZ. Illustrated by Charles Pears.

IT was already past six o'clock on the eve of Christmas when I turned my newly-purchased two-seater from the main road and began to climb the short steep driveway of Marston Hall. The evening was damp and cold; ragged grey clouds made a bull's-eye lantern of the moon; the wind played wild and mournful music in the gaunt poplars which edged the drive.

I was doubly grateful to Clive Darnay for his invitation to spend Christmas at Marston—first, because, being a lonely Civil Servant home on leave after six years' absence in India, I should otherwise have been condemned to pass the season amidst the respectable gloom of my club; and, secondly, because I knew that at Marston, an Elizabethan mansion with tall chimneys and echoing panelled corridors, they still kept Christmas in that fine old fashion which Londoners seem to have forgotten.

As my car roared up the slope and the lights of the Hall came into view beyond the trees, I pictured to myself the welcome that was awaiting me, the warmth and gay companionship within doors. It was really very decent of Darnay, I thought, to have taken pity on my loneliness. Though we had been up at Oxford together, I could scarcely be called a close friend of his. I had visited Marston only once before, ten years ago, when Mrs. Darnay was still alive. It was the purest kindness which, when we met in the club during the first week of my return, had prompted him to invite me to stay with him and his daughter.

I WAS not disappointed in my reception. The warmth of my welcome, and the sight of a heaped log-fire around which half-a-dozen laughing young people were seated, dispelled instantly the memory of the unpleasant weather outside.

'This is splendid!' said Darnay, with genuine pleasure in his voice. 'You're only just in time, though! We were waiting for you before going upstairs to dress. If you'd been ten minutes later I believe this troop of bandits would have lynched me!' He led me over to the fire and introduced me to his daughter.

Beatrix Darnay was a pretty, slenderly built girl of not more than twenty. She greeted me as cordially as her father, but, as I shook hands with her, I was momentarily struck by a peculiar expression in her large grey eyes. Had she been anyone but Clive Darnay's daughter, brought up in an atmosphere of sheltered beauty and comfort, I should have said that she was afraid of something!

I must have betrayed my curiosity, for her eyes, meeting mine, faltered, and the colour flooded to her cheeks.

Further introductions followed. I cannot recall the names of the rest—they were all friends of Beatrix, invited, like myself, for the Christmas holidays. Of them all I can only remember Allan Merilee, a dark,

sulkily good-looking young man who was already in evening dress, since he lived in the neighbourhood and had come over to dine with the Darnays. He sat on one of the arms of the wide club-fender and answered my introduction so carelessly that I could not help noticing that his eyes were not on me at all but upon Beatrix.

Half an hour later, when I sat in my room, desperately wrestling with a refractory collar and tie, I recalled with some uneasiness the strange expression of Beatrix Darnay's eyes—and set myself to wondering what could be the cause of it.



I began to recall stories I had heard of haunted houses.

Was she, perhaps, unhappy in love? It was plain that young Merilee thought a great deal of her. It might be that she did not feel the same affection for him—and was afraid of hurting him.

I was not satisfied with this explanation. Quite plainly it was no ordinary human anxiety which haunted the girl—'haunted' was the word that came to my mind, it so perfectly expressed the impression which Beatrix had made upon me. Unobservant though I usually am, I had my suspicions that, on this occasion, it was something more than the old inevitable problem of a girl's heart which had cast its shadow over Beatrix.

The wind moaned outside my window—and a branch tapped against the pane. The sound made me start. The candles on my

dressing-table threw strange, distorted shadows on the floor. For a moment, remembering Beatrix, I felt unaccountably scared. The atmosphere of the old house weighed upon me. I began to recall stories I had read of haunted houses in the depth of the country.

Next moment, I laughed at myself for an imaginative idiot. Nice thoughts, indeed, for the eve of Christmas!

When Clive Darnay came to fetch me down to dinner I had worked myself into a mild state of funk.

'What's wrong with you?' he said.

I laughed uneasily. 'I think I must be seeing ghosts!' I answered.

'Ghosts!' exclaimed Darnay. 'Ghosts? In this room?'

The slight emphasis aroused my curiosity. 'You don't mean to tell me,' I said, 'that this house is haunted?'

HE shook his head. 'No, not haunted—at least not by any visible ghost.' He paused—and then, half-ashamedly, continued: 'Don't let's go down for a minute, old man. There's something I'd like to tell you—about this house. It is haunted—but not in the usual way. You won't meet any headless knights or white ladies when you come up to bed. But the truth is—we have a ghost among us. That's why it was so good of you all to come down here, miles from anywhere. It will amuse Beatrix to have lots of jolly people around her, it will drive some of the ridiculous notions out of her head! The story is not a long one. It won't bore you, I hope, to hear it?'

My interest was now thoroughly aroused and I begged him to continue.

'You noticed that young fellow downstairs,' he said, 'the boy with the dark hair?' I nodded. 'His name is Merilee, Allan Merilee. He's in love with my daughter. He has asked her to marry him.'

'His father is Sir Roger Merilee, the K.C. The old man is getting on in years and has to spend the winter at Cannes. The boy is alone just now at Shere Manor and asked to be allowed to dine here to-night. I am always glad to see him, not only because I like him immensely, but also because his father is a very old friend of mine. Before our generation, the two families of Darnay and Merilee were not on speaking terms, but Roger and I, being sensible sort of people, made up the quarrel.'

'During the reign of Queen Anne, there were Darnays at Marston and Merilees at Shere. This house belonged then to a certain Celia Darnay, a woman of thirty, whose parents had both died when she was a child. She was, as you will be able to judge from her portrait, which hangs in the dining-room downstairs, a very beautiful creature. She received many proposals of marriage but, being of an independent and self-reliant nature, was apparently not eager

to sacrifice her freedom. Her two most persistent suitors were Sir Gerald Merilee, the third baronet, and Sir Giles Oakshott, a wealthy member of the royal Court.

Rather to her discredit, Celia Darnay played at cat-and-mouse with these two for several years. On the whole, though, she seemed to prefer Oakshott, who was the elder of the pair and had a great position at Court to offer her; whereas Merilee was a handsome young scapegrace who gambled away every penny that his estates brought him. He had been married already, but his wife had died of a fever, leaving him with a son.

Oakshott was sent on a diplomatic mission to Paris. Before he left England, he visited Marston to make his adieux to Celia; and it was generally understood among local gossips that she had made him some sort of a promise against his return.

Some months after his rival had gone abroad Merilee came one evening to call upon the lady. The servant showed him into the drawing-room where Celia Darnay was playing upon the spinet. No one knew how long he remained there. No one saw him depart. When, alarmed by the prolonged silence of their mistress, the household broke through the locked door of the room, they found her lying on the floor by the spinet, stabbed to the heart.

The alarm was raised and information laid against Sir Gerald Merilee. When he was arrested, the officers of the law found blood upon his cuff. His infatuation for the murdered woman was common knowledge, as was also his jealousy of Oakshott, whom she had seemed to prefer to him. His trial was a nine days' wonder of the times. Few could be found to say a kind word for him in his misfortune, though he had been popular enough in the county for his good looks and reckless generosity. At the trial, he swore upon oath that he had left the lady after a few minutes' friendly conversation, and that the blood upon his cuff was caused by a slight injury he had done to his hand. No one believed him. He was hanged at Oxford and died protesting his innocence.

Darnay paused and watched to see what effect his tale had had on me.

'Well — ?' I said, determined to have the rest of the story.

'It has been my fault,' he went on hurriedly, 'that Beatrix cannot get that old story out of her head. I've been selfish. I've kept her down here with me until the atmosphere of this place has begun to work on her nerves.'

'You don't mean to say,' I broke in, 'that the tragedy of Celia Darnay has come between Beatrix and young Merilee!'

He nodded sombrely. 'I'm afraid this isn't going to be a frightfully merry Christmas, old man. Beatrix can't get the story out of her head. She won't marry him because—because she's afraid! And as for Allan, he's miserable about it, of course! His voice shook and I could see that he was upset.

'But it's ridiculous!' I said. 'The sooner the child gets rid of this notion the better!'

He nodded again—and then, with assumed lightness, added: 'Absurd, isn't it? I

thought I had better introduce you to the family skeleton, though. Now come downstairs, have a cocktail and forget all about it!'

More easily said than done. As I sat over dinner, making conversation with the younger guests—which incidentally they must have found extremely boring, for my mind was not upon what I was saying—the eyes of Celia Darnay stared fixedly down at me from the tarnished gold frame which held her portrait.

She was beautiful—with the same fair beauty as Beatrix. In spite of the difference in dress and in the way their hair was arranged, they were amazingly alike. I wondered whether the boy who sat so moodily beside me had inherited his dark good looks from his ancestor, Sir Gerald—and the fanciful thought came to my mind that these two young people might be in some strange way a reincarnation of the two who had played their part in that long-ago tragedy, and that Celia Darnay might in some sort be taking revenge upon the man who had killed her, by coming like a ghost between his descendant and hers.

SUCH were my thoughts when we retired to the drawing-room for our coffee. It was a lofty apartment furnished in faded wine-coloured damask and old gilt furniture. In the window-alcove stood a little old-fashioned spinet painted with a design of roses and true-love knots. While the butler handed us our coffee, Clive Darnay fussed with an elaborate wireless set which, standing on a table near the fire, struck the only untimely note in an otherwise perfect eighteenth-century room. He was an ardent wireless enthusiast, he told me, and had built the set himself. He tuned in to a station and the room was filled with the sound of an orchestra playing 'La Bohème.' I sat chatting with one of Beatrix' friends, a very modern young person—whose pronounced ideas and slangy method of expressing them were a revelation to one who had passed six years away from England.

Our host stood by his set, adjusting it in the insatiable and infuriating fashion of the expert. Beatrix and Merilee sat on either side of the fire, she staring dreamily at the flames, he watching her with moody eyes.

The conversation flagged—and abruptly the music ceased.

'Hullo, what's wrong?' I asked.

'It's only father!' said Beatrix, looking up. 'As soon as there's a really pleasant orchestra playing, he switches off to some other station—and we have to listen to a lot of Germans singing drinking-songs or a talk in French on table-manners!'

Her father laughed good-naturedly and bent again over his dials. 'Beatrix hasn't the experimental mind!' he said. 'I want to see what they're doing in other countries on Christmas Eve!'

The loud-speaker remained silent. Darnay continued to experiment while we chaffed him on the failure of the experimental mind. The wind which, since sunset, had been rising steadily, began to shriek among the chimneys. A draught, creeping in from somewhere, fluttered the flame of the candles in the chandelier of crystal. Beatrix gave a little shudder and drew nearer to the fire.

'I can't understand it!' said Darnay in a puzzled voice. 'I can't get any station at all—not even the one I've just switched from!'

Several of the candles went out. I rose to shut the door, but found it closed already. 'That's queer!' I said—and out of the silence which followed my exclamation, one of the guests said: 'Perhaps it's a ghost!'

At the words, thoughtlessly spoken by one who evidently did not know the story of the house, Beatrix shrank back and young Merilee half rose to his feet in protest. It was an awkward moment, but the strain was relaxed by a sudden satisfied exclamation from our host. 'There we are at last!' he said.

From the loud-speaker, which was perched, paradoxically enough, on top of the spinet, came the sound of a piano playing a precise, old-fashioned minuet. The instrument had a thin, tinkling sort of note.

'I can't get it any clearer!' said Darnay. 'It must be one of the foreign stations!'

'Sounds like a spinet, or a harpsichord!' someone suggested.

Darnay, with a quick, sidelong glance at his daughter, shook his head. 'No, it's a piano all right, but the reproduction's rotten!'

The music ceased. It was followed by a peal of woman's laughter and a voice, faint but clear, said: 'There! 'Tis pretty, is it not? I shall never forget the music. 'Twill remind me always of this evening!'

'Foreign station be blowed!' said Darnay. 'It's a play from one of the English stations.' He picked up the Christmas number of *The Radio Times* and, bending towards the fire, searched its columns. Another of the candles fluttered and went out. 'Bother that draught!' he exclaimed—and then: 'What a queer thing! There isn't a play in any of the programmes to-night!'

'Well, I must be departing!' said a man's voice from the loud-speaker. 'Tis late and your servants' tongues will wag. Heaven be thanked that the time will soon come when there will be no more parting. May I not have one kiss, sweet, before I go?'

'Yes!' she answered gently. 'Yes!'

The short silence which followed was broken by a sharp exclamation. 'Oh, Gerald, there is blood on your hand. See, how it runs down and spoils the fine lace of your cuff!'

He laughed. 'I am paying for my fervour, sweet. That Italian brooch of yours has torn my hand!'

'Shall I not bandage it with my kerchief, then?'

'Tis only a trifle. I will have it dressed at Shere. Meanwhile, let me out by the terrace-window. I left my nag among the trees.'

The voices died away. The last audible word came from the woman. 'You will come to-morrow, will you not? I shall be all impatience till I see you again!'

'Good acting!' one of us exclaimed. 'But it sounds creepy, doesn't it!'

'Hush!' I said. The room was now in

(Continued on page 755.)

The Children's Corner

Next Week's London Programmes.

THE children's programme from London and Daventry on Monday, December 27, will consist of a new operetta by Mr. Robert Barclay. It is called *The Emperor's New Clothes* and is based on the old familiar story of the same name. The performance will be given by the Wireless Chorus and the Daventry Quartet, and will be under the direction of Mr. Stanford Robinson.

On Tuesday, December 28, there will be violoncello solos by Miss Margaret Izard, a new visitor to the Children's Hour. Mr. Ralph de Rohan (better known as 'The Wicked Uncle') will give a 'dissertation'—whatever that may mean: it's his own word, not ours—on 'Indoor Games and How to Play Them.' There will also be on this day another of the 'Sandy' school stories by Peter Martin, the title being 'How Sandy Braved the Bull.'

On Wednesday, December 29, Miss Fedora Turnbull will give a second short selection of songs and stories. Another item will be a shipping dialogue called 'The Old Clipper.' It has been provided by Mr. G. G. Jackson and deals with the famous days of the fast sailing-ships whose story is one of the great romances of ocean travel. The music will consist either of piano improvisations by Mr. L. J. Stanton Jefferies or of selections by Mr. W. James.

On Thursday, December 30, Mr. Frederick Chester will sing some more West-Country songs. His first selection, given a few weeks ago, proved very popular, and we hope the 'repeat performance' will be no less so. Mr. C. E. Hodges will tell a Christmassy 'William' story called 'A Busy Day' (by Richmal Crompton).

Mr. L. G. Mainland will take as the subject of his weekly Zoo Talk 'Why Not New Pets?' which sounds as if he is weary of tortoises.

On Friday, December 31, there will be a programme by certain members of the staff who usually help with the Children's Hour. Since they are all very busy people and are always liable to be prevented from coming into the studio—by the sudden call of their own duties—it is difficult to know in advance exactly who will be there, but at least six have promised to take part, unless something unexpected turns up.

On Saturday, January 1, there will be selections by the Daventry Quartet, as usual. A new and interesting feature will be items played by Spurgeon's Orphan Bell-Ringers, under the direction of Mr. Walter Partridge. Also, Miss E. M. L. Elliot will tell a New Year story, which has been specially written by Mrs. Mabel Marlowe, entitled 'Old Hobbley's Carillon.'

Mr. Thimblethorpe Explains.

Exclusive to *The Radio Times* from Bournemouth: 'Dear Mr. Editor—Pardon an old man's joke. This is the explanation. There are 2,200 members of the Fairy League. They are all "Honorary Advisers To The Aunts And Uncles Of The Bournemouth Station On All Things Connected With The Children's Hour." Therefore, they are all entitled to put the letters—"H.A.T.T.A.A.U. O.T.B.S.O.A.T.C.W.T.C.H." after their names.

I'm sorry about the printers. Please convey my apologies to them.

Yours faithfully,
JOHN THIMBLETHORPE.

Listeners' Letters.

Learning Languages by Wireless.

MUCH of the increased interest that is being taken in foreign languages is due directly to the talks arranged by the B.B.C. The French and Spanish talks have been delightful and instructive, and I recommend to listeners the learning of languages as a fascinating hobby, particularly as the means to do so are now being brought to one's home by the B.B.C. I look forward to the future German talks, and hope for the inclusion of Italian at some future date.—HORACE BROWN (Hon. Sec., Manchester Branch Institute of Linguists), Ashfield Road, Davenport, Stockport, nr. Manchester.

The Art of Broadcasting.

I CAN endorse all that 'Philemon' says in his recent article in your columns as to the trials of a listener to broadcast speech. Speakers and preachers often forget that in broadcasting, the stress and emphasis that may be necessary to reach the ears of an audience in a hall or church are carried on much finer wings direct to the auditory nerve of a listener. The ear is stunned for the moment by excess of power, and in the effort to accommodate itself to new conditions, the words stressed are frequently lost; then in renewed efforts to tune in with the fall in the voice which follows a burst, the words may be lost again. The remedy, as 'Philemon' points out, is to speak quietly and clearly, with just such emphasis as is given by natural speech, and to sustain the voice and restrain emotion.

I can also corroborate 'Philemon's' experience with stage-play dialogue. Recently the opera *Figaro* came through splendidly as to the music, but the dialogue was hardly intelligible. If the B.B.C. are not yet in a position to open classes of instruction in broadcast speaking and singing, I would suggest that they put in every studio over the microphone this inscription (with apologies to the Scottish bard):—

Oh wad some power the giftie gie us
To hear ourselves as ithers hear us!

—T. WATSON DUNCAN, Giffnock, Glasgow

Caricaturing the Irish Accent.

IN the interest of the Irish nation the world over, I should like to protest against the manner adopted by certain broadcast artists to portray the Irish accent. It is often exaggerated beyond all belief, and is completely at variance with the English language as it is spoken in Ireland.

I am afraid that the day of the 'stage Irishman' is not yet over, and certainly if broadcasting artists will persist in caricaturing Irish men and women we shall have a long time to wait. Broadcasting is, we all know, a great power for evil as well as for good, and the feelings of many an Irish listener are often severely hurt as they listen to their race being held up to the ridicule of half the world.—J. L. McADAMS, High Street, Kilkenny, Irish Free State.

Listening to the Religious Service.

I WAS much interested in C. L.'s recent question concerning the right way to listen to the Sunday evening broadcast religious service. Surely, when a service is being broadcast, it is more reverent to switch off immediately if any of those who are listening are not in full sympathy? I should no more hesitate in such circumstances to 'cut off' than I should hesitate to take a little child out of church who had become a fidget from boredom.

The religious service is so well arranged, and is always led up to by suitable preliminaries like appropriate Talks and organ recitals, that those who are not interested need never switch on till 8.55 p.m., when the service is all over.—JANE PEEL YATES, Eccleston Cottage, nr. Chester.



THE WEEK'S WORK IN THE GARDEN.

If snow comes, this will be the kind of work that will be done in most of our gardens this week, despite the good advice of the Royal Horticultural Society's broadcast bulletin.

Radio in the Changing Village.

TOURING about the country this summer by motor, I was going from Banbury to Chipping Norton, and spent a couple of hours in a little village on the way, taking some refreshment at the village inn. And while I was there I heard the following remark in a conversation carried on by a couple of farm labourers. Said one: 'Why, only last night me and my wife was in bed a-listening to our wireless and we heard Mark Hambourg playing the piano. Now, you know, if you want to hear Mark Hambourg in town, why it ud cost ver five shillings maybe, and yet we can hear him for 2d. a week.' What with the educational value of wireless and with the coming of the motor-coach, the countryman will be a vastly different person before long.

I may add that while I was in Chipping Norton I heard Big Ben louder than in Parliament Square, thanks to a loud speaker at a shop door.—H. S. BROWN, Southfields, S.W.18.

We regret that through an oversight no mention was made in the London programme for Monday, December 6, of the fact that the Chinese and Japanese impressions which were broadcast on that evening were written and partly produced by Major Cooper-Hunt, who has spent many years in China and has made a special study of Chinese customs.

NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

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PROGRAMMES FOR SUNDAY (December 26)

2LO LONDON. 361.4 M.

3.30 BACH'S CHRISTMAS ORATORIO

ELSIE SUDDABY
ENID CRUICKSHANK
LEONARD GOWINGS
HAROLD WILLIAMS

THE WIRELESS CHORUS (Chorus Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA, conducted by STANFORD ROBINSON

CHRISTMAS must have been a real time of joy to Bach, the devout Lutheran, and in his *Christmas Oratorio* (the only big choral work written specifically for Christmas) he expresses all the various emotions which we experience at this season. Never absent long is the spirit of exultation and deeply-felt re-



Norman A. Moss

Maurice Book

Mr. Harold Williams and Miss Elsie Suddaby sing in Bach's Christmas Oratorio to-day.

joicing with which the work begins and ends. But there are also less confident thoughts, almost forebodings, of the coming of the Saviour and His life and death; and the abundance of wistful, tender feelings towards the Child Christ make, perhaps, the greatest appeal of all.

Bach wrote his *Christmas Oratorio* in six separate parts, to be performed on various days of the old German Festival, but nowadays it is often given (as at this performance) as a whole.

Apart from the Orchestra (whose use is full of delightful touches) there are two main groups of performers. The SOLOISTS (Soprano, Alto, Tenor and Bass) sing the story as found in the Second Chapters of St. Matthew's and St. Luke's Gospels. The Tenor, as 'The Evangelist,' has the greatest share of this task, binding the parts into a whole.

Both CHOR and SOLOISTS sing commentaries and meditations on the story. The Choir also sings the old Lutheran 'Chorales,' sometimes in their plain hymn-tune form (but in Bach's settings), sometimes with elaboration, with, for instance, orchestral interludes between each of the lines of the Tune.

PART I.

After the inspiring opening Chorus, 'Christians be joyful,' the First Part meditates on the scenes of the Birth. At the end, one of the most splendid of all Bass Solos, 'Mighty Lord, and King all glorious' has the thought 'In a lowly manger lieth,' and leads to the beautiful Chorale, 'Ah! dearest Jesus, Holy Child.'

PART II.

The Second Part treats of the vision of the shepherds. It starts with the idyllic PASTORAL SYMPHONY, with its quartet of Oboes, leads through the angel's message of the Babe lying in a manger, to perhaps the tenderest CRADLE SONG ever written, and ends with the resounding praises of the host of angels.

PART III.

This Part tells of the visit to Bethlehem of the shepherds, and of their worshipping.

PART IV.

The Fourth Part was written for New Year's Day, and is, accordingly, a meditation for the Festival of the Circumcision.

PART V.

There is first a prolonged outburst of praise in the opening Chorus, 'Glory be to God.' Then follow the enquiries of the wise men from the East. Their urgent questionings, 'Where is the new-born King of the Jews?' are set very realistically for Chorus. Herod's investigations follow.

PART VI.

After the opening Chorus, 'Lord, when our haughty foes assail us,' the story continues with Herod's summoning of the wise men, with their following the star, bringing their treasures and worshipping Jesus, and ends with their frustration of Herod.

[The words of Bach's 'Christmas Oratorio' will be found on pages 752 and 772.]

5.30-5.50 (app.) ROBERT LORRAINE

Reading an arrangement of 'A CHRISTMAS CAROL,' by Charles Dickens

IT is appropriate that one of our finest romantic actors should read the best-known Christmas story of Dickens, the great romantic. Mr. Lorraine—who, by the way, acquired a great reputation as an airman during the war—has played a wide variety of parts, ranging from John Tanner in Shaw's 'Man and Superman,' to Rudolf Rassendyll and King Rudolf in 'The Prisoner of Zenda.' Other plays in which he has acted with notable success are 'The Rivals' (Bob Acres), 'Mary Rose,' 'The Way of the World' (Mr. Nigel Playfair's production at the Lyric Theatre, Hammersmith) and 'Cyrano de Bergerac.'

7.45 ORGAN RECITAL

By R. J. MADDERN WILLIAMS



F. Chidley

Laugher

Mr. Leonard Gowings and Miss Enid Cruickshank sing in Bach's Christmas Oratorio to-day.

Relayed from Norwich Cathedral

Offertoire upon Two Christmas Themes

Guilmant

Postlude upon 'Good King Wenceslas' Garrett

8.0 RELIGIOUS SERVICE

Relayed from NORWICH CATHEDRAL.

Processional Hymn, 'Hark, the Herald Angels Sing' Mendelssohn

Prayers

Carols:

The First Nowell Traditional

An Old Sacred Lullaby (1699), sung by A. J. WILLINK



By courtesy of the Ascham Co., Ltd.

BACH'S CHRISTMAS ORATORIO.

This woodcut by Norman Janes, A.R.E., after contemporary pictures and documents, shows Bach himself conducting his Christmas Oratorio, the great work that is being broadcast from the London Station this afternoon.

PROGRAMMES FOR SUNDAY (December 26)

God Rest You Merry, Gentlemen... *Traditional*
 Apostles' Creed
 Prayers
 Carols:
 Unto us is born a Son (XIV. Century)
 When the Crimson Sun Had Set... *Traditional*
 Emmanuel, God with us... *Gadsby*
 Address by the Very Rev. the Dean of Norwich
 (Dr. J. W. WILLINK)
 Hymn, 'O Come, all ye Faithful' (A. and M.,
 No. 59) (Probably XVIII. Century)
 Carols:
 The Coventry Carol... *Traditional*
 Sleep, Holy Babe... *Dykes*
 (Sung by the Norwich Singers—Messrs.
 STEWARD, WHITE, JONES and MOFFITT)
 Concluding Voluntary, 'Hallelujah' (Messiah)
Handel

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements

THE WEEK'S GOOD CAUSE: Viscountess ERLIGH. Appeal on behalf of the National Society of Day Nurseries

THE National Society of day nurseries exists in order to help all the day nurseries in England. It helps by advice, by running a magazine, and by keeping in touch with all developments in day nursery work. It also trains probationers, a special feature of this work being the training of probationers as children's nurses for service in private families. In addition, it makes money grants to nurseries in very poor districts, and runs a Holiday Home for children in the London nurseries who are requiring a holiday.

Lady Erleigh, who makes the appeal, and is keenly interested in the work of the Society, is a daughter of Sir Alfred Mond.

The address to which subscriptions should be sent is The National Society of Day Nurseries, 117, Piccadilly, London.

9.15 ALBERT SANDLER

and the GRAND HOTEL, EASTBOURNE, ORCHESTRA
 Relayed from the Grand Hotel, Eastbourne

ORCHESTRA
 Excerpts from 'La Bohème'... *Puccini*
 L'Extase... *Thomé*
 EDITH FURMEDGE (Contralto)
 Lascia chio pianga (Rinaldo)... *Handel*
 ALBERT SANDLER (Solo Violin)
 Prelude and Allegro... *Pugnani-Kreisler*
 Ave Maria... *Schubert-Wilhelmj*
 J. A. BYFIELD (Solo Pianoforte)
 Fantaisie in F Minor... *Chopin*
 EDITH FURMEDGE
 O Lovely Night... *Landon Ronald*
 Abide with Me... *Liddle*
 (By request)
 ORCHESTRA
 Grande Fantaisie, 'Pagliacci'... *Leoncavallo*

10.45 app. EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.30-5.50 app. S.B. from London

7.45 S.B. from London

9.10 Shipping Forecast

9.15-10.45 S.B. from London

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5IT BIRMINGHAM. 491.8 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS
 Overture to 'Oberon'... *Weber*

'**OBERON**,' Weber's last Opera, was written for performance at Covent Garden (1826). Its brilliant and romantic Overture was actually composed in London, where the Composer died two months later.

In the slow Introduction (quite short) we hear—(1) The Magic horn of Oberon, the King of the Fairies. (2) A light-footed passage (Flutes and Clarinets), suggesting the movements of his subjects. (3) A march passage and then a loud chord which ends the Introduction and ushers in the main body of the Overture.



Photogram Co., Ltd.

THE CHOIR OF NORWICH CATHEDRAL.

A special service of Carols and Christmas Hymns is to be relayed from the Cathedral to-night, and broadcast from London, Daventry and other stations at 8.0.

The pace now changes, and at a very rapid speed we hear (4) the First Main Tune of the Overture (quick and fiery). It is given to the First Violins, with chords by all the other instruments punctuating it. It is taken from a quartet in the opera 'Over the Dark Blue Waters.'

(5) Soon comes another call upon Oberon's Horn, followed by the light Fairy Music, and then the Second Main Tune (on the Clarinet)—the graceful *Mermaid's Song* of the Opera.

(6) Immediately after this comes a beautiful Violin tune, taken from the well-known song in the Opera, 'Ocean, Thou Mighty Monster.'

GEOFFREY DAMS (Tenor) and Orchestra
 Aria, 'Credo' (The Dream of Gerontius)... *Elgar*

ORCHESTRA
 Minuet (Le Bourgeois Gentilhomme)... *Lulli*
 ALICE VAUGHAN (Contralto) and Orchestra
 Evening... *Bantock*
 Hymn to Aphrodite... *Bantock*

GRANVILLE BANTOCK (a Londoner, born 1868) has much vocal music to his credit—large-scale Choral works (some with Full

Orchestra), Part Songs and Folk Song settings, and Solo Songs (some of these with Orchestra). *Evening* and the *Hymn to Aphrodite* are from his *Songs of Sappho*.

ORCHESTRA
 The 'From the New World' Symphony *Deorak*

GEOFFREY DAMS
 The Heart Worships... *Holst*
 The White Peace... *Bal*
 A Christmas Carol... *Bal*

ORCHESTRA
 Pastorale from the Christmas Music (Eighth Concerto Grosso)... *Corelli*

ALICE VAUGHAN
 One Name... *Tchaikovsky*
 Lullaby... *Tchaikovsky*
 A Legend... *Tchaikovsky*

ORCHESTRA
 Suite, 'The Christmas Tree'... *Rebikov*
 March of the Gnomes; Silent Night; Dance of the Chinese Doll; Dance of the Clowns

5.30-5.50 app. S.B. from London

8.0-10.45 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

3.30-5.50 app. S.B. from London

7.45-10.45 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

3.30-5.50 app. S.B. from London

7.45-10.45 S.B. from London (9.10 Local News)

2ZY MANCHESTER. 384.6 M.

3.30 FOUR RECITALS

GWEN KNIGHT (Soprano)
 ALBERT SAMMONS (Solo Violin)
 OTTO PAERSCH (French Horn)
 OTTO PAERSCH
 Sonata for Piano and Horn... *Beethoven*
 Concerto (Two Movements)... *Mozart*
 ALBERT SAMMONS (Selections from his Repertoire)
 GWEN KNIGHT
 The Snow-Maiden's Song, from 'The Snow-Maiden' ('Snegourochka') *Rimsky-Korsakov*
 The Maja and the Nightingale... (In Spanish)
 Tears Those Dear Eyes Sadden... *Granados*
 Marienlied... (In German)... *Marr*
 ('Venetian Cradle Song')
 Homeland... *Holbrooke*
 Trio... *Stewart*
 Chansonette... *arr. Morse Ramsel*
 As Flora Slept... *Becket Williams*
 Fairy Story by the Fire... *Merikanto*
 Love is Ever at the Spring... *Gwen Knight*

RUSSIAN folk-lore is enviably rich in highly-coloured, wildly-fantastic fairy-tales. That of the Snow-Maiden is an especially attractive one.

The Snow-Maiden is the sixteen-year-old daughter of the Fairy Spring and Old Winter. Proud of her daughter's beauty, her mother wants to get her safely married. Just when the Snow-Maiden has chosen her lover, the Sun God focuses his attention on her, and she melts and floats to heaven in a vapour.

Rimsky-Korsakov's Opera, mad from this tale, introduces many charming airs, some of them folk-tunes and some original melodies.

This charming little song of the Snow-Maiden is typical of the Opera's dainty contents.

HARRY GREENWOOD (Pianoforte Recital)
 Prelude in G Major (from Partita V.)... *Bach*
 Fugue in E Minor... *Handel, arr. H. Greenwood*
 Ballad, No. 4, in F Minor, Op. 52... *Chopin*
 Nocturne in F Sharp, Op. 15, No. 2... *Chopin*
 Prelude, No. 5, in G Minor, Op. 23 *Rachmaninov*

PROGRAMMES FOR SUNDAY (December 26)

5.30-5.50 app. S.B. from London

7.45-10.45 S.B. from London (9.10 Local News)

6KH HULL. 288.5 M.

3.30-5.50 app. } S.B. from London (9.10 Local News)
7.45-10.45 }

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

3.30-5.50 app. } S.B. from London (9.10 Local News)
7.45-10.45 }

6LV LIVERPOOL. 297 M.

3.30 S.B. from London

5.30-6.0 CHILDREN'S CHRISTMAS SERVICE

Arranged in connection with the LIVERPOOL RADIO CIRCLE. Conducted by the Rev. J. H. JORDAN, Vicar of All Hallows, Allerton. Relayed from St. Luke's Church, Bold Street

7.45-10.45 S.B. from London (9.10 Local News)

5NG NOTTINGHAM. 275.2 M.

3.30-5.50 app. } S.B. from London (9.10 Local News)
7.45-10.45 }

5PY PLYMOUTH. 400 M.

3.30-5.50 app. } S.B. from London (9.10 Local News)
7.45-10.45 }

6FL SHEFFIELD. 272.7 M.

3.30-5.50 app. S.B. from London

8.5 CAROL SERVICE
relayed from Sheffield Cathedral

8.55-10.45 S.B. from London (9.10 Local News)

6ST STOKE. 288.5 M.

3.30-5.50 app. } S.B. from London (9.10 Local News)
7.45-10.45 }

5SX SWANSEA. 288.5 M.

3.30-5.50 app. } S.B. from London (9.10 Local News)
7.45-10.45 }

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.30-5.50 app. —S.B. from London. 8.0-10.45 —S.B. from London.

5SC GLASGOW. 405.4 M.

3.30 —St. Francis of Assisi Centenary Programme, arranged by D. Cleburn Thomson. 4.15 —The Very Rev. Monsignor Miloy on Francis of Assisi. 4.30 —Choir: 'The Knight of Bethlehem' (Henschel). 4.35 —The Station Players, Mr. Robert Donat and Miss Nancy Shaw in excerpts from 'The Husband of Poverty' (H. N. Maughan). 5.20 —Choir: 'The Canticle of the Sun' (Trad.). 5.30-5.50 app. —S.B. from London. 7.45-10.45 —S.B. from London.

2BD ABERDEEN. 500 M.

3.30-5.50 app. —S.B. from London. 7.45 —S.B. from London. 9.0 —News. 9.10 —Concert, organized by the Augmented Musicians' Union (Aberdeen Branch), in aid of the Benevolent Fund. Relayed from the Music Hall. 10.0-10.45 —S.B. from London.

2BE BELFAST. 306.1 M.

3.30-5.50 app. —S.B. from London. 7.45-10.45 —S.B. from London.

BACH'S CHRISTMAS ORATORIO

Below are given the words of those parts of Bach's Christmas Oratorio which are being broadcast from the London Station this (Sunday) afternoon, beginning at half-past three o'clock. They are printed by kind permission of the publishers, Messrs. Novello, 160, Wardour Street, London, W.C.

PART I.

ON THE FIRST DAY OF THE FESTIVAL OF CHRISTMAS.

1. CHORUS.

Christians, be joyful, and praise your salvation,
Sing, for to-day your Redeemer is born.
Cease to be fearful, forget lamentation,
Haste with thanksgiving to greet this glad morn!
Come, let us worship, and fall down before Him,
Let us with voices united adore Him.

2. RECIT.—Tenor.

Now it came to pass in those days that there went out a decree from Caesar Augustus that all the world should be enrolled. And all went to enrol themselves, every one to his own city. And there also went up Joseph from Galilee, out of the city of Nazareth, into Judaea, to the city of David which is called Bethlehem, for he was of the house and family of David, to enrol himself, with Mary his betrothed wife, being great with child. And when they were there, the days were fulfilled that she should be delivered.

3. RECIT.—Alto.

See now the bridegroom, full of grace,
The hero of King David's race,
To save and heal the earth
Doth stoop to mortal birth.

See now the Star of Jacob shining,
Its beams delight our eyes,
Up, Zion, and forget thy sad repining,
For high thy bliss doth rise.

4. AIR.—Alto.

Prepare thyself, Zion, with tender affection
The purest, the fairest this day to receive,
Thou must meet Him with a heart with love
o'erflowing,

Haste then, with ardour the Bridegroom to welcome.

5. CHORAL.

How shall I fitly meet Thee,
And give Thee welcome due?
The nations long to greet Thee,
And I would greet Thee too.
O Fount of Light, shine brightly
Upon my darken'd heart;
That I may serve Thee rightly,
And know Thee as Thou art.

6. RECIT.—Tenor.

And she brought forth her first-born Son, and she wrapped Him in swaddling clothes, and laid Him in a manger, because there was no room for them in the inn.

7. CHORAL AND RECIT.—Bass.

For us to earth He cometh poor,
Our redemption to secure,
And rich in heaven to make us stand,
All number'd with His Angel-band.
O Lord, have mercy!

Who rightly can the love declare
That fills our tender Saviour's breast?
Yea, who can understand, or share
His grief for man by sin oppress'd?
Himself the Son of God will give,
That we may be redeem'd and live;
So now for this as Man behold Him born.

8. AIR.—Bass.

Mighty Lord and King all glorious,
Saviour true, for man victorious,
Earthly state Thou dost disdain.
He who all things doth sustain,
Who all state and pomp supplieth,
In a lowly manger lieth.

9. CHORAL.

Ah! dearest Jesus, Holy Child,
Make Thee a bed, soft, undefil'd,
Within my heart, and there recline,
And keep that chamber ever Thine.

PART II.

ON THE SECOND DAY OF THE FESTIVAL OF CHRISTMAS.

10. SYMPHONY.

11. RECIT.—Tenor.

And there were shepherds in the same country,

abiding in the field, keeping watch over their flocks by night. And lo! an angel of the Lord stood by them, and the glory of the Lord shone round about them, and they were sore afraid.

(12 Omitted.)

13. RECIT.—Soprano and Tenor.

And the angel said to them, Be not afraid; behold, I bring you good tidings of great joy, which shall be to all the people. For to-day is born to you in the city of David, a Saviour, which is Christ the Lord.

(14 and 15 Omitted.)

16. RECIT.—Tenor.

And this is the sign to you: Ye shall find a babe wrapped in swaddling clothes, and lying in a manger.

(17 Omitted.)

18. RECIT.—Bass.

O haste ye then! ye shepherds, go,
Since you this wonder know,
And seek for God's Almighty Son
Within a manger lying lowly;
And there, beside that cradle holy,
In sweet harmonious tone,
Sing all with one accord
To soothe your infant Lord.

19. AIR.—Alto.

Slumber, beloved, and take Thy repose,
Soon wilt Thou waken, our joy and salvation.
O! may Thy breast find gladness and rest
In our heartfelt exultation.

20. RECIT.—Tenor.

And suddenly there was with the Angel a multitude of the heavenly host, praising God, and saying—

21. CHORUS.

Glory to God in the Highest, and peace on the earth unto men in whom He is well pleased.

22. RECIT.—Bass.

'Tis right that angels thus should sing,
To us this day such joy doth bring;
Come then, our voices let us raise,
And join with them in songs of praise.

23. CHORAL.

With all Thy hosts, O Lord, we sing,
And thanks and praise to Thee we bring;
For Thou, O long-expected Guest!
Hast come at length to make us blest.

PART III.

ON THE THIRD DAY OF THE FESTIVAL OF CHRISTMAS.

24. CHORUS.

Hear, King of Angels! though falter our voices,
O! when Thy Zion before Thee rejoices,
Let her endeavour be pleasing to Thee.
Hear us, O Lord, when we offer our praises;
Hear when Thy Zion glad thanksgiving raises,
Joying Thy mighty salvation to see.

25. RECIT.—Tenor.

And when the angels were gone from them into heav'n, the shepherds said one to another—

26. CHORUS.

Let us even now go to Bethlehem, and see this thing which is come to pass, which the Lord hath made known to us.

27. RECIT.—Bass.

He bids us comfort take,
And free His Israel doth make;
Relief to Zion hither sendeth,
And all our sorrow endeth.
Ye shepherds, see what He hath done,
Haste, make His glory known.

(28 and 29 Omitted.)

30. RECIT.—Tenor.

And they came with haste, and found both Mary and Joseph, and the Babe lying in the manger. And having seen it, they made known abroad concerning the saying which had been spoken unto them about this Child. And all that heard it wonder'd at the things which had been spoken

(The words of the Oratorio are continued on page 772.)

PROGRAMMES FOR MONDAY (December 27)

2LO LONDON. 361.4 M.

1.0-2.0 ORGAN RECITAL
By HAROLD E. DARKE

Relayed from St. Michael's, Cornhill
Sonata in D Minor (First Movement) .. *Guilman*
Gavotte .. *Martini*
Fantasia and Fugue in G Minor .. *Bach*
Andante (from Pianoforte Duet) .. *Mozart*
Adagio (from Sonata in E Minor) .. *Bach*
Sonata in C Sharp Minor .. *Harwood*

3.0 AFTERNOON CONCERT: THE LUTON RED CROSS SILVER PRIZE BAND
DOROTHY PENN (Soprano)
ERIC CROSS (Tenor)

4.0 TIME SIGNAL, GREENWICH. AFTERNOON TOPICS: Mrs. GRATTAN GUINNESS: Letters of a Public Schoolboy Emigrant

4.15 CONCERT (Continued)

5.15 THE CHILDREN'S HOUR:
'The Emperor's New Clothes,' an Operetta by Robert Barclay Wilson. Performed by the WIRELESS CHORUS and the DAVENTRY QUARTET

6.0 ALEX FRYER'S ORCHESTRA, from the Rialto Theatre

7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
Capt. F. TYMMS: 'Sir Samuel Hoare's Flight to India'

7.30 'CINDERELLA'
A Pantomime
Written and Composed by ERNEST LONGSTAFFE
Interpolated Numbers by Various Composers

Cast:
Cinderella .. ALMA VANE
Buttons .. TOMMY HANDLEY
Fairy Godmother .. ESME MAJOR
Baron Overdraft .. MORTLAKE WREN
The Prince of Joy .. DONALD MATHER

Dandini (The Prince's Valet) JOHN CHARLTON
Shinglet) The (DORIS EMSEY
Binglet) Baron's Daughters (MIRIAM FERRIS
Huntsmen, Fairies, Guests at the Court, etc.

Scene 1. The Village Green
Scene 2. The Baron's Kitchen
Scene 3. The Ball
Scene 4. Back in the Kitchen
Scene 5. The Palace

Produced by ERNEST LONGSTAFFE

9.0 A RECITAL

MIGNON NEVADA (Soprano)
Rose Cherie (Zemire et Azore) .. *Gretry*
Mennet ('Le Roi et le Fermier') .. *Monsigny*
Clair de Lune .. *Joseph Szule*
Seguidilla .. *De Falla*
Noël .. *Fauré*

SOLOMON (Solo Pianoforte)
Ballad I. in G Minor (Op. 23) .. *Chopin*

CHOPIN wrote four 'Ballads,' of which the first, second and fourth are to be played by Mr. Solomon this week.

A Ballad was originally a piece of music to be sung and danced (cf. Ballet). Later it became the title widely used for a narrative song, of many verses, in which some romantic story was told; and this is now the most widely-accepted meaning. The term has been frequently borrowed by Composers as a title for purely instrumental works that in their nature suggest the telling of a story, and among the most famous of these are those of

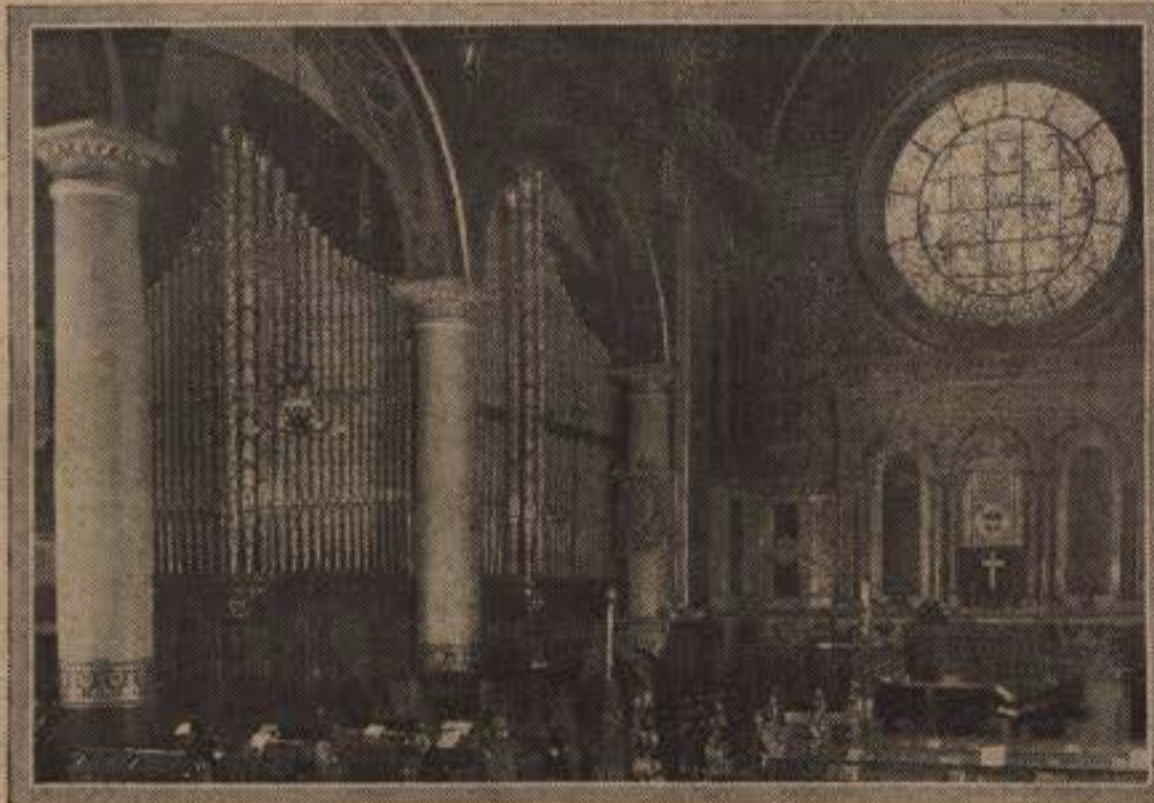
Chopin. They have no definite stories attached to them, but it is known that they were inspired by certain poems of Mickiewicz, the great national poet of Poland.

The First Ballad is a rhapsodical piece in which two moods are pictured—the one plaintive, the other passionate and glowing. Each is symbolized by a tune that takes the ear at once. The piece has no 'form' but that of its own spontaneous growing.

MIGNON NEVADA

The Birch Leaves .. *Vincent Thomas*
Hark, the Echoing Air .. *Purcell (1692)*
The Bargain .. *Malcolm Davidson*
Will o' the Wisp .. *Spross*
Song of the Open .. *Frank La Forge*

9.45 Miss HERMIONE GINGOLD, reading a Short Story, 'The Taking of Basil Chard'



THE INTERIOR OF ST. MICHAEL'S, CORNHILL,

showing the organ of this famous City church, from which another recital by Mr. Harold E. Darke will be broadcast at lunch-time to-day. [London 1.0-2.0.]

MISS HERMIONE GINGOLD is a young actress who, apart from her stage work, has qualified for inclusion in this series representative of Modern Fiction by being the authoress of several unusual stories that have attracted the attention of the critics.

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 CHAMBER MUSIC

THE CHAMBER MUSIC TRIO
ALBERT SAMMONS (Violin), CEDRIC SHARPE (Violoncello), WILLIAM MURDOCH (Pianoforte)

TOM GOODEY (Tenor)
TRIO
Trio in B Flat .. *Beethoven*

TOM GOODEY
Three Songs by Wolf:
Coptisches Lied (Coptic Song)
Wenn du zu den Blumen gehst (When amidst the flowers you walk)
Fussreise ('Wandering')

WOLF, in a short life of only forty-three years, wrote over two hundred and fifty songs. These, indeed, constituted almost the whole of his output.

There are two 'Coptic Songs,' to words by Goethe. The first of these has a firm, measured

tread, like that of a processional hymn. Wolf's mind-picture of the scene in the second Coptic Song was that of a banquet of the wise men of all the earth singing a gay, proud song and emptying their glasses at each verse's end. Its philosophy is thus wound up—in this world 'You must either be hammer or anvil.'

The second of our three songs praises the beauty of one who is the sweetest flower of all, in whose presence all blossoms fade.

Wandering tells us of the sweet emotions awakened by the sight of Nature's beauties; that still appeal to all that is good and tender in man. How happy could one be if the whole of life might partake of the spirit aroused on such a lovely morning!—thus runs the song's sentiment.

TRIO

Slow Movement and Finale from Trio in F Minor (Op. 66) .. *Debussé*

TOM GOODEY

Three English Songs:
Dawn .. *Holst*
The Lake Isle of Innisfree .. *Muriel Herbert*
A Christmas Carol .. *Arnold Bax*

TRIO

Theme and Variations from Trio in A Minor *Tchaikovsky*

ONE Spring day in 1873 the Professors of the Moscow Conservatoire, Tchaikovsky and Nicholas Rubinstein among them, shut up their books and pianos and had a jolly trip into the country, hearing, during the day, some folk songs, sung by village lads and lasses.

When Rubinstein died, Tchaikovsky commemorated his friend in a Trio, inscribed 'To the memory of a great artist,' and, with the recollection of their happy picnic in mind, used one of the folk-songs they had heard that day as the theme of the extensive Last Movement of the Trio. All the resources of the

three instruments are used, with remarkable effect. One almost feels, at times, that a whole Orchestra is at work. The Theme is varied in many styles, appearing now as the basis of a Waltz (Variation VI), now as the 'Subject' of a Fugue (Variation X), and sometimes in more sombrely expression forms. Variation XII, the last (*Quick, resolute and fiery*), is extended almost to the proportions of a separate Movement, and at the final page we have the sad rhythm of a Funeral March.

11.10-12.0 DANCE MUSIC: HAL SWAIN and his NEW PRINCES' CANADIANS and ALFREDO and his BAND, from the New Princes' Restaurant

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 SYDNEY BOWMAN'S TRIO and HEBE BLISS (Soprano), CECIL CLARADUT (Baritone), MAURICE HARRIS (Violin)

1.0-2.0 S.B. from London

3.0 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.10-12.0 S.B. from London

PROGRAMMES FOR MONDAY (December 27)

5IT BIRMINGHAM. 491.8 M.

- 4.30 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 S.B. from London
- 7.30 **A LIGHT PROGRAMME**
THE STATION ORCHESTRA, conducted by JOSEPH LEWIS
Overture to 'Pique Dame' *Suppé*
PARRY JONES (Tenor) and Orchestra
Cavatina (Faust) *Gounod*
Let Me Like a Soldier Fall (Maritana) .. *Wallace*
ROBERT STURTIVANT and GLADYS SEYMOUR
(Music and Humour at the Piano)
Baa-Baa Black Sheep
Sterndale Bennett
Why Didn't I Know? *Burchell*
Clementine *Savo*
- ORCHESTRA
Intermezzo, 'A Dream of Christmas' *Katelberg*
- ERNEST ELLIOTT (Entertainer)
In his Original 'Humour at the Piano'
- PARRY JONES
Passing By *Edward C. Purcell*
The Minstrel Boy *Old Irish*
Once Again *Sullivan*
- ORCHESTRA
Christmas Scene (The Miracle) *Humperdunk*
- ROBERT STURTIVANT and GLADYS SEYMOUR
Just You and I *Robinson*
The Flicker of the Firelight *Crampton*
Some Time, Never *Gallotti*
- ORCHESTRA
Valse, 'Nights of Gladness' *Ancliffe*
- ERNEST ELLIOTT
In Original 'Skits and Sketches'
- ORCHESTRA
Patrol, 'The Wee Macgregor' *Amerz*

9.0-11.10 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

- 3.45 Mrs. FOBSYTH-FORREST, 'Making the Most of a Small Garden'
- 4.0 **AN AFTERNOON CONCERT**
THE STUDIO TRIO: REGINALD S. MOUAT (Violin), THOMAS E. ILLINGWORTH (Cello), CHARLES LEESON (Piano)
Overture, 'The Arcadians' *Monckton and Talbot*
Suite, 'Chelsea China' *Besly*
- 4.20 TOM BROWN (Baritone)
St. Nicholas' Day in the Morning *Easthope*
The Tune of the Open Country *Martin*
- 4.25 TRIO
Selection from 'Sally' *Kern*
- 4.40 TOM BROWN
Come to the Fair *Easthope Martin*
- 4.45 TRIO
Folk Tune and Fiddle Dance *Fletcher*
Valse, 'The Prodigal Son' *Wormser*
- 5.0 TOM BROWN
Chorus, Gentlemen *Hermann Löhr*
- 5.5 TRIO
An Evening Ramble *Matt*

5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry

- 5.54 Birthdays
- 6.0 Musical Interlude
- 7.0 S.B. from London
- LIGHT MUSIC OF RECENT YEARS**
- 7.30 THE STATION OCTET, directed by REGINALD S. MOUAT
March, 'Colonel Bogey' *Alford*
- 7.35 THE OCTET, with WINIFRED ASCOTT (Soprano) and PHILIP TAYLOR (Baritone)
A Selection from 'The Arcadians' *Monckton and Talbot*
- 7.55 THE OCTET
Waltz, 'Estudiantina' *Waldteufel*
- 8.5 THE OCTET, with WINIFRED ASCOTT and PHILIP TAYLOR
A Selection from 'The Beggar's Opera' *Austin*



SOLOMON AT THE PIANO.

To-night the famous pianist is to play Chopin's First Ballad, from London at 9.0. He continues his Chopin Recitals on Tuesday, Thursday, Friday and Saturday of this week.

8.30 'FIRE'

- By A. J. ALAN
Presented by R. E. JEFFREY
Played by the LONDON RADIO REPERTORY PLAYERS
- THE thrilling story of two young ladies who go to view an empty house and there undergo a number of exciting experiences, culminating in a rescue by the London Fire Brigade. Just as their safety is assured, they experience the worst shock of all.
- Cast:
Albert Buckle (A Caretaker) .. FRANK DENTON
Jane Buckle (His Wife) FLORENCE HILL
Mrs. Buckle (Albert's Mother) GLADYS YOUNG
Mabel Henderson PHYLLIS PANTING
Ruth Henderson MARGARET GASKIN
(Two Smart Modern Sisters who are house hunting)
Policeman LAURENCE GOWDY
Firemen, etc.
- ON the front-door steps of an empty house, 88, Lansdowne Crescent, Albert Buckle is standing. He and his wife, the caretakers-in-charge, are just starting out to get a few things from the neighbouring shops before closing time.
- 8.45 THE OCTET, with WINIFRED ASCOTT and PHILIP TAYLOR
A Selection from 'Tom Jones' *German*
- 9.0-11.10 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant
- 3.30 **AN ORCHESTRAL CONCERT**
THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE
Overture, 'Plymouth Hoe' *Ansell*
Selection from 'Madame Pompadour' .. *Wood*
Merry Nigger *Squire*
Waltz, 'Irish Whispers' *Ancliffe*
Selection from 'Merrie England' *German*
March, 'Pennon and Plume' *Bucalossi*
- 4.45 MISS MARY MANSTON, 'Laying a Ghost'
- 5.0 ORCHESTRA
Toy Symphony *Haydn*
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 Miss EDITH CEDERVALL, 'Prose Writers of the 19th Century—Hazlitt'
- 6.15-11.10 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M.

- 3.45 **TEA-TIME MUSIC**
EDMUND JONES (Baritone)
The Yeoman's Wedding-Song *Poniatowski*
The Lute Player .. *Francis Allitsen*
Tommy Lad *Margetson*
- 4.0 Orchestral Music from the Piccadilly Picture Theatre
- 5.0 Major the Rev. C. P. HINES, 'Rotary and Peace'
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BRIGHT

7.0-11.10 S.B. from London (10.10 Local News)

6KH HULL. 288.5 M.

- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 Light Music
- 6.30-11.10 S.B. from London (10.10 Local News)
- 2LS **LEEDS-BRADFORD. 277.8 M. & 254.2 M.**
- 4.0 THE CLIFFORD ESSEX DANCE BAND, relayed from the Grand Hotel, Scarborough
- 5.0 AFTERNOON TOPICS: M. K. DODGSON, 'Christmas Books'
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 Light Music
- 6.30-11.10 S.B. from London (10.10 Local News)

PROGRAMMES FOR MONDAY (December 27)

Beyond All Stations.

(Continued from page 748.)

half shadow. Beatrix leaned forward with parted lips and fixed incredulous eyes. The strangeness of those ghostly voices held her motionless. No one spoke, though only Beatrix, Clive and I, I think, had the least idea what was happening.

The music of the spinet began again, the same haunting little scrap of tune played softly, over and over again, until it was interrupted by the sound of knocking.

'Who is that?' said the player sharply. 'Who is at the window?' Her eager footfall terminated in an exclamation of surprise. 'You? You, Sir Giles? I thought you were in Paris, at the French Court!'

'So I was!' a man's voice roughly answered. 'Until a week since! But I could not rest in Paris, Celia, until I had your answer. No one knows that I have come; indeed, I am half ashamed of my folly. If you could but guess how tortured I am with my love, you would not keep me waiting!'

'My answer!' she scoffed. 'I promised you no answer, Sir Giles. 'Tis less than no answer now, when I hear that you have told your fine friends at St. James's that I have promised to be your wife!'

His voice, as he answered, had a note of anger in it. 'Pah! You do not know your own mind!'

She laughed time and again. 'Hark to him!' she said. 'He comes creeping to my house under cover of the dark, knocks at the window like a robber, and thinks to shout me into running away to Gretna Green with him! Sir Giles Oakshott, you may have a way with diplomats—but not with ladies!'

'Has that puppy turned you against me, eh? When the cat is away the mice play a game of their own!'

Again she laughed. 'You make yourself ridiculous! If Sir Gerald be a puppy—or a mouse, you mix your metaphors so prettily—why should you fear his rivalry? As it happens, he is neither, but a gallant gentleman whom I have used very ill!'

'Oh, he is plausible enough, Mistress Darnay, when desire leads him to it. There's a dozen ladies of the town will bear you witness to that!'

'I do not care for your sneers, Sir Giles! Nothing that you can tell me against Sir Gerald will serve your purpose in the least. I have this evening promised to marry him, and nothing shall stay my purpose!'

'I—believe—you speak the truth!'

'And why not, Sir Giles? Am I such a liar?'

'You have fooled me, mistress!'

'You have fooled yourself, sir.'

'You shall pay this reckoning!'

'I do not acknowledge the debt!'

'You shall never belong to Merilee!'

'That surely is his affair, Sir Giles,' she said—and then, 'Enough, sir. Such games, indeed, to frighten a woman with!'

'Do you persist in your intention, mistress?'

'I do. I love him and shall marry him when the spring comes!'

There came a sound of a sudden movement and the man's voice tremulous with anger: 'When the spring comes—if it ever comes, sweet Mistress Celia Darnay!'

'Stop, I beg you, sir!'

A man's laughter. The sound of a struggle. A blow. A woman's scream—and a discordant note from the spinet as some heavy body fell upon the keys. Silence.

The loud-speaker was dumb. Darnay stood staring incredulously at the set. He turned the dial slowly. 'I've lost them!' he said.

'Perhaps that was the end!' said a voice from beside the fire.

I glanced in the direction from which it came. Allan Merilee had risen from his seat and crossed to Beatrix's side. Her hand was between his. A smile of incredible relief and happiness had chased the shadow from her eyes.

'What station did you get?' asked another voice.

'I don't know!' Darnay answered, slowly. 'I don't—understand!'

'But I do!' said his daughter, softly. 'It was a new station—beyond all stations—broadcasting for the first and the last time! And, on the heels of her words, came the light-hearted matter-of-fact music of a modern dance orchestra, dragging us back again to sane reality!'

6LV LIVERPOOL. 297 M.

- 4.0 PATRIZOV and his ORCHESTRA from the Futurist Cinema
- 5.0 AFTERNOON TOPICS: JAMES HARCOURT, 'More Recollections of the Theatre'
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 MONTAGUE'S SYMPHONICS relayed from the Edinburgh Café Ballroom
- 6.30 S.B. from Manchester
- 7.0-11.10 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

- 3.45 THE MIKADO CAFÉ ORCHESTRA, conducted by Frederick Bottomley
- 4.45 Gramophone Records
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.30-11.10 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

- 3.0 THE STATION ORCHESTRA
- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 HUBERT GRANT (Bass)
- 6.30-11.10 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 4.15 ORCHESTRA relayed from the Grand Hotel
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 Musical Interlude
- 6.30 S.B. from London
- 7.0 COMMUNITY SINGING CONCERT organised by 'The Sheffield Mail,' relayed from The Victoria Hall, Sheffield.
- 10.0-11.10 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'RONDELLE'
- 5.0 TED WARBURTON (Baritone)
 - Sands o' Dee.....Clay
 - Old Mother Laid in Wool.....Shaw
 - O Star of Eve.....Wagner
 - Sailor's Song to the Dioscuri.....Schubert
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry

- 5.54 Birthdays
- 6.0 Light Music
- 6.30-11.10 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

- 4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema
- 5.0 Mr. J. C. GRIFFITH-JONES: 'Ghosts'
- 5.15 THE CHILDREN'S HOUR. London Programme relayed from Daventry
- 5.54 Birthdays
- 6.0 KEINWEN THOMAS (Viola)
 - Pensiero.....Bridge
 - Allegro Appassionata.....Walker
 - Romance.....Walker
 - La Cinquantaine.....Marie
 - Berceuse de Jocelyn.....Godard
 - Londonderry Air
 - Elegy.....Moore
- 6.30-11.10 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 4.0—Afternoon Topics. 4.15—Music from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. London Programme relayed from Daventry. 5.54—Birthdays. 6.0—S.B. from London. 7.30—Station Orchestra, conducted by Edward Clark: Overture, 'Zanana' (Herold); Waltz, 'Soldatenlieder' (Grieg); 7.45—Hudson Barnsley (Baritone); Plymouth Sound (Oliver); The Drum Major's Song (Ambrose Thomas). 7.55—Clapham and Dwyer (Entertainers): In a Spot of Bonaer. 8.5—Orchestra: Three Dances (Neil Gwyn) (E. German). 8.20—Hudson Barnsley: Down Among the Dead Men (Trau); The Twelve Days of Xmas (Trad., arr. F. Austin); The Rolling Stone (Bambler). 8.30—Orchestra: Suite des Valse (Chabrier). 8.40—Clapham and Dwyer: Mote Bother. 8.50—Orchestra: Selection, 'La Belle Helene' (Offenbach). 9.0-11.10—S.B. from London.

5SC GLASGOW. 405.4 M.

- 4.0—Wireless Quartet: Edmund Greig (Tenor). 5.0—Afternoon Topics. 5.15—Children's Hour. 6.0—Weather Forecast for Farmers. 6.3—S.B. from London. 7.30—Station Orchestra, conducted by Herbert A. Carruthers: Selection, 'Lady, Be Good' (Gershwin). 7.45—Grace Gordon (Soprano): Some Day Waiting Will End (Kissing Time), (Caryl); When a Dream of Love You Cherish, and Sell My Sins (The Bebel Maid) (Montague Phillips). 7.55—Billie Davidson (Baritone): My Desert Flower (Chu Chin Chow) (Norton); Relativity Song (Gabrielle) (Clusman and Joyce); I've Gotta a Motto (The Arcadians) (Monckton). 8.5—Orchestra: Selection, 'No No Nanette' (Yountans). 8.20—Grace Gordon and Billie Davidson (Duets): A Paradise for Two (The Maid of the Mountains) (Tate); Love is Meant to Make Us Glad (Merrie England) (German); My Conqueror (Catherine) (Tchakovsky). 8.30—T. W. Torrance (Tenor): A Bachelor Gay (Maid of the Mountains) (J. W. Tate); Dan Cupid Hath a Garden (Merrie England) (German); Home (Merry Widow) (Lehar). 8.40—Grace Gordon and T. W. Torrance: The Land of Make-Believe (My Lady Molly) (Sidney Jones); Love in My Heart (Merry Widow) (Lehar). 8.50—Orchestra: Selection, 'Princess Charming' (Various). 9.0-11.10—S.B. from London.

2BD ABERDEEN. 500 M.

- 11.0 a.m.—Noon:—Gramophone Records. 3.45—Dance Music: John B. Swinson and his New Toronto Band, relayed from the New Palais de Danse. 4.15—Afternoon Topics. 4.30—Dance Music, relayed from the New Palais de Danse. 5.15—Children's Hour. London Programme relayed from Daventry. 5.54—Birthdays. 6.0—For Boy Scouts. 6.15—For Girl Guides. 6.30—S.B. from London. 6.40—S.B. from Edinburgh. 7.0—S.B. from London. 7.30—S.B. from Glasgow. 9.0—S.B. from London. 9.45—Harry Costigan (Baritone): The Vagabond, Bright is the Ring of Words, and The Roadside Fire (Songs of Travel) (Vaughan Williams); Old Clothes and Fine Clothes (Martin Shaw); The Late Player (Frances Alltreen). 10.0—News. 10.15-11.10—S.B. from London.

2BE BELFAST. 306.1 M.

- 4.0—Station Orchestra. Elsie Jackson (Soprano). 5.15—Children's Hour. London Programme relayed from Daventry. 5.54—Birthdays. 6.0-11.10—S.B. from London.

The Pianos in use in the various stations of the British Broadcasting Company are by CHAPPELL and WEBER.

PROGRAMMES FOR TUESDAY (December 28)

2LO LONDON. 361.4 M.

- 1.0-2.0 Lunch-time Music from the Holborn Restaurant
- 3.0 THE STANLEY HOLT OCTET and ESTHER COLEMAN (Contralto)
F. H. GRISEWOOD (Baritone)
- 4.0 TIME SIGNAL, GREENWICH. AFTERNOON TOPICS: Topical Talk
- 4.15 Concert (Continued)
- 5.15 THE CHILDREN'S HOUR: 'Cello Solos by MARGARET IZARD; 'Indoor Games and How to Play Them,' by the Wicked Uncle. 'How Sandy Braved the Bull' (Peter Martin)
- 6.0 STODDEN and WILFORD (Entertainers)

9.0 THE SEA ROSE and THE GIRL of CHINA

A Tale from the
'THOUSAND NIGHTS AND ONE NIGHT'
Done into English by
E. POWYS MATHERS
(from the French of J. C. MAURUS)
Incidental Turkish Music
The Lyrics specially set to music by
V. HELY HUTCHINSON
Sung by SYDNEY NORTHCOTE
The Piano Improvisation by
L. S. JEFFRIES
The Story told by
CECIL LEWIS

THE Book of the Thousand and One Nights—commonly known to us as 'the Arabian Nights'—is the most famous collection of romances in the literature of the world. Growing

The *Andante Spianato* ('Tranquilly flowing') Movement and the *Polonaise* (Polish Dance) which follow it were originally written as a work for Piano and Orchestra. The one has been likened to the picture of a calm lake in noontide haze. The other is a bright, showy piece, frankly designed to show off the prowess of a skilful Pianist. Chopin was only twenty when he wrote this.

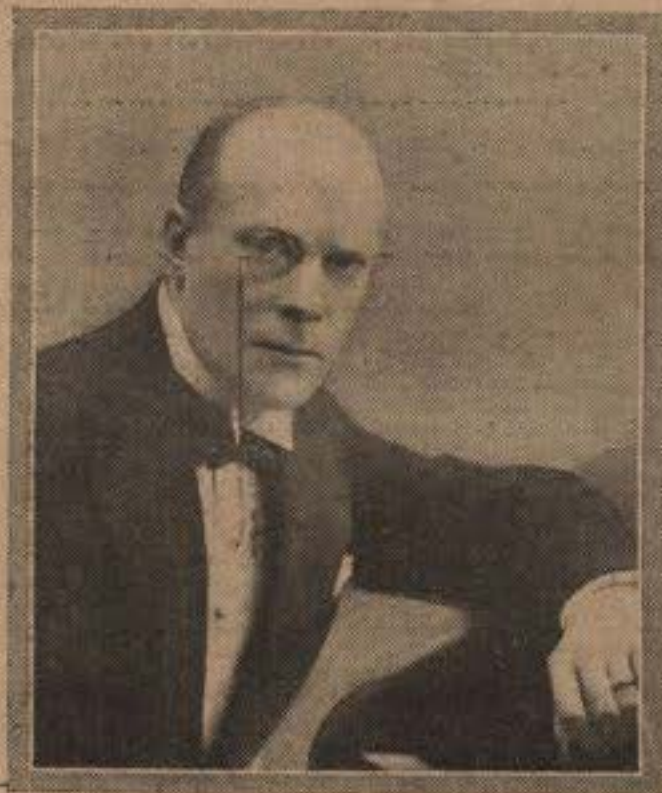
10.30-12.0 DANCE MUSIC: JACK PAYNE'S HOTEL CECIL DANCE BAND, from the Hotel Cecil

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST
- 11.0 THE DAVENTRY QUARTET and VIOLET DE VILLAMIL (Soprano), FREDERICK STEGER (Tenor).



Vanham & Freeman



Debus, Ltd.



Vanham & Freeman

THREE OF THE ARTISTS WHO WILL BE HEARD IN THE LONDON VARIETY PROGRAMME TO-NIGHT.

These popular artists will appear in this evening's programme from London at 8.0. From left to right: Miss Edna Thomas, who will sing some of her delightful Negro Spirituals; Mr. Tom Clare, the 'piano humorist,' and the originator of 'Cohen on the Telephone'; and Miss Norah Blaney, who is so well known to patrons of the music-halls and revues.

6.15 app. THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

Prof. D. WEBSTER, 'The Present and Past of British Woodlands'

THE woodlands of England have been dwindling steadily since the first records, which show us a densely-wooded Britain in which forests formed as effective a barrier to invasion as mountains did, but there still remain the characteristic English woods, with a great variety of native trees. Professor Webster, as the author of 'Webster's Practical Forestry,' 'London Trees,' and several similar works, is well qualified to discuss this subject, so interesting to both town and country listeners.

7.30 app. Musical Interlude

7.40 Mr. F. W. CHARDIN, 'The Alhambra'

8.0 VARIETY

TOM CLARE (at the Piano)
NORAH BLANEY (Items from her Repertoire)
EDNA THOMAS (Negro Spirituals)
MARIE DANTON in Impersonations and Monologues
PHILIP MIDDLEMISS (Entertainer)

up, between the ninth and the thirteenth centuries, from the tales that reached the Arabic through Indian and Persian, it became the story-book of the East, and, though it took long to penetrate to the Western world, its triumph was complete when it arrived. Such stories as 'Aladdin' and 'Sinbad the Sailor,' which are now part of the common stock from which English children's stories and pantomimes are drawn, are derived originally from the Arabian Nights. On this occasion Mr. Lewis is reading from the translation made for the Casanova Society by Mr. E. Powys Mathers. This rare and exquisite edition is now not often met with, but more readers may have come across the little volume called 'Sung to Shahryar,' in which Mr. Mathers collected some of the loveliest of the songs.

9.45 THE VARIETY OCTET

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 CHOPIN
Interpreted by SOLOMON

Second Ballad. Followed by *Andante Spianato* and *Polonaise*, Op. 22

CHOPIN'S second Ballad, like the first, is made of two elements. Here, however, they form a more distinct contrast. It is as if the story were laid in two scenes, one quiet and pastoral, the other grand and tempestuous, like a storm at sea.

WILL GARDNER (Entertainer), KITTY RAYNER (Siffleuse)

1.0-2.0 S.B. from London

3.0 THE STANLEY HOLT OCTET and ESTHER COLEMAN (Contralto)
F. H. GRISEWOOD (Baritone)

4.0 TIME SIGNAL, GREENWICH. AFTERNOON TOPICS: Topical Talk

4.15 Concert (Continued)

5.15 THE CHILDREN'S HOUR

6.0 STODDEN and WILFORD (Entertainers)

6.15 app. THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

Prof. D. WEBSTER, 'The Present and Past of British Woodlands'

7.30 app. Musical Interlude

7.40 Mr. F. W. CHARDIN, 'The Alhambra'

8.0 VARIETY

9.0 THE SEA ROSE and THE GIRL OF CHINA
S.B. from London

9.45 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

PROGRAMMES FOR TUESDAY (December 28)

5IT BIRMINGHAM. 491.8 M

- 3.45 LOZELLS PICTURE HOUSE ORCHESTRA
- 4.45 AFTERNOON TOPICS: NORAH TARRANT (Contralto); MARGARET ABLETHORPE (Pianoforte)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 7.0 S.B. from London
- 7.40 Capt. W. R. H. BROWNE: 'Travel Talk—(2) The Sabib in India'
- 8.0-12.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

- 11.15-12.15 MIDDAY MUSIC from Beale's Restaurant, Old Christchurch Road, directed by GILBERT STACEY
- Valse, 'Moonlight on the Alster' *Fetras*
- The Country at Eve *Billi*
- Selection from 'Rigoletto' .. *Verdi*
- Songs { 'The Minstrel' *Easthope Martin*
- 'En Fermant les Yeux' (Manon) *Massenet*
- Serenade *Gilbert Stacey*
- Variations on 'Barbara Allen' *Adam Carse*
- The Dancing Doll *Poldini*
- 'O Leave Your Sleep' *Halschurst*
- Songs { 'Beloved, Take Your Rest' *Stephenson*
- Maypole Dance, 'May Day at Helston' *Holiday*

3.45 Afternoon Topics

- 4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road, directed by GILBERT STACEY
- March, 'London Scottish' *Haines*
- Valse, 'Chérie, I Love You' *Goodman*
- Selection, 'Tip-Toes' *Gershwin*
- Songs { 'When the Sergeant-Major's on Parade' *Longstaffe*
- 'Do You Know My Garden?' ... *Wood*
- Liebestraum *Blon*
- Fox-trot, 'Lady, Be Good' *Gershwin*
- Cello Solo, 'Berceuse de Jocelyn' *Godard*
- Descriptive Fantasia, 'Dream of Christmas' *Ketelbey*
- Songs { 'On with the Motley' (I Pagliacci) *Leoncavallo*
- 'The Carol Singers' .. *Sterndale Bennett*
- Fox-trot, 'Lady of the Nile' *Jones*

5.15 THE CHILDREN'S HOUR

6.0 CHAMBER MUSIC AND SONGS

THE WIRELESS TRIO:

REGINALD S. MOUAT (Violin); THOMAS E. ILLINGWORTH (Violoncello); ARTHUR MARSTON (Piano)

First Trio (First and Second Movements)

Beethoven

BEETHOVEN, unlike some of the great Composers, was quite grown up (a young man of twenty-five) before his 'Opus 1' (which includes this Trio) was published.

To his pupil Ries he later related how the three Trios in this 'Opus' were first introduced. Ries tells us that it was at a soirée at the house of Prince Liehnowsky (who had been a pupil and friend of Mozart, and who was greatly impressed by Beethoven's talent). 'Most of the artists and music-lovers were invited,' he says, 'especially Haydn, for whose opinion all were eager. The Trios were played, and at once commanded extraordinary attention. Haydn also said many pretty things about them. . . .'

There are four Movements in the First Trio.

The FIRST MOVEMENT is a firm, confident piece of work. Right at the start we hear a characteristic device of the Composer—that loud chord, followed by a soft phrase. The chord, as it were, calls us to attention as it opens the First Main Tune. The cheery music swings along for a few bars, until the Piano begins to run up and down the keyboard, warning us that the Second Main Tune is coming. Very softly its first detached chords are sounded, and then it runs its course—a longer one than that of the First Tune. It ends in an even more decided manner than that did, and the Composer begins to work out the Movement at fair length, using the materials he has just laid forth for our inspection.

SECOND MOVEMENT. Beethoven almost idolized Mozart (who only died a few years before this work was written), and there is evidence, not of imitation of his great predecessor, but of the influence of his idol. Listen to the Piano's opening tune of this Slow Movement. It reminds one very much of Mozart. The whole

out. After the opening Tune, the Violin has the second one (Piano rippling along below three-to-a-beat).

7.0 S.B. from London

7.40 Brig.-Gen. H. S. SLOMAN, 'The Soudan—Past and Present' (2)

8.0-12.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

3.30 THE STATION TRIO: FRANK THOMAS (Violin); FRANK WHITESALL (Violoncello); VERA MCCOMB THOMAS (Pianoforte)

La Bohème (Trio Arrangement) *Puccini, arr. Alder*
ALBO CHENTRENS (Anglo-French Entertainer)
Mon Ami

Naughty Tommy

Trio

Waltz, 'Woodland Dream'

Waldteufel

Prelude to 'Eve' *Massenet*

4.15 TEA-TIME MUSIC from the Carlton Restaurant

4.45 ALEC CHENTRENS

Angleterre

Monsieur Embonpoint *George Ellis*
English Grammar

5.0 Tea-Time Music from the Carlton Restaurant (continued)

5.15 THE CHILDREN'S HOUR

6.0 Mr. L. E. WILLIAMS: 'The Secret of the Labyrinth'

6.15 S.B. from London

7.40 The Rev. ERRARD REES: 'Welsh English Poets—(2) Wil Ifan'

8.0-12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M

1.15-2.0 PIANOFORTE TRIO from the Piccadilly Picture Theatre

3.45 TEA-TIME MUSIC
J. MEADOWS (Auto-Piano Recital)

4.0 MARY ALDERSON (Contralto)

Secrecy *Wolf*
Kishmuf's Galley *Kennedy Fraser*
Sapphic Ode *Brahms*
Expectancy *Wagner*

4.15 Music by THE STATION QUARTET

March, 'Soldier's Life' *Schmeling*
Valse, 'A Thousand-and-One Nights' .. *Strauss*
Poetic Suite *Bloch*
Flower Dance *Délibes*
Salut d'Amour *Elgar*
Selection, 'Memories of Chopin' *Fetras*

5.0 Mr. TOM S. HALL: 'Rambles by Loch Lomond'

5.15 THE CHILDREN'S HOUR

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-the-Sea, Musical Director, GERALD W. BRIGHT

7.0 S.B. from London

7.40 Dr. J. C. WITHERS: 'Some Contributions Made by Science to the Cotton Industry—(2) Yarns'

8.0 S.B. from London



By courtesy of Messrs. Dodder & Douglas

THE DOMES AND MINARETS OF BAGHDAD,

the city of the Arabian Nights, of the Caliph Haroun-al-Raschid, Sinbad the Sailor, and the rest. An Arabian Nights Programme is to be given from the London Station to-night at 9 o'clock.

Movement is full of grace, and in the middle, where the minor-key Tune comes in, there is, we feel, rather deeper sentiment and higher emotion.

6.30 GLADYS DENNEY (Soprano)

The Heart's Desire *Ireland*
Sing, Blackbird *Phillips*
Pleading (with 'Cello Obligato) *Elgar*

6.35 TRIO

First Trio (Third Movement: Scherzo) *Beethoven*

IT was Beethoven who turned the often rather conventional Third Movement piece, the Minuet, into the Scherzo, a thing of greater variety and resource.

This Scherzo goes at a fast pace, beginning in a quiet, 'pussyfoot' manner, and rising to a good climax very soon. Then the three instruments start throwing the First Main Tune from one to another, but soon come back to their first way of stating it, and so the opening section of the Scherzo is completed, with a very decided feeling of 'so much for that idea' about its soft but emphatic close.

Follows the middle part, or 'Trio' (an old name for this part of the Movement; in pieces for more than three players the section used to be given to three of them, for contrast's sake). The Trio is very short and light—an excellent foil to the first section, which duly returns. A dainty little Coda (a mere whisk of the tail) is added.

6.45 GLADYS DENNEY

I Have Twelve Oxen *Ireland*
O Dear, What Can the Matter Be? *Bax*
The Wood Pigeon *Lehmann*

6.50 TRIO

First Trio (Finale) *Beethoven*

THIS is a rollicking, full-speed Movement that makes a good deal of use of that opening Piano motif of two notes, and 'keeps the pot a-boiling,' though its Main Tunes are in quite different moods. These are easily to be picked

PROGRAMMES FOR TUESDAY (December 28)

9.0 HIAWATHA'S WEDDING FEAST

A Cantata for Tenor Solo, Chorus and Orchestra
The Words by H. W. LONGFELLOW
The Music by S. COLERIDGE-TAYLOR
ARTHUR WILKES (Tenor)
THE STATION CHORUS: Chorus Master, S. H. WHITTAKER
THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

COLERIDGE-TAYLOR'S *Scenes from the Song of Hiawatha* (from Longfellow's Poem) are three in number: (1) *Hiawatha's Wedding Feast* (2) *The Death of Minnehaha*, and (3) *Hiawatha's Departure*. These three Scenes were not originally planned as a whole; they are quite distinct entities.

10.0-12.0 S.B. from London (10.10 Local News)

6KH HULL. 288.5 M.

4.0 AFTERNOON TOPICS: Vivvivi (Geo. Evelyn Flatt)—(2) 'The Spirit of the Season'

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR: Radiosities Competition, conducted by Uncle Ern

6.0 Light Music

6.30 S.B. from London

7.40 The Rev. W. BANCROFT, (6) 'Turns by a Book-Worm'

8.0-12.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

4.0 THE CLIFFORD ESSEX DANCE BAND, relayed from the Grand Hotel, Scarborough

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

7.0 S.B. from London

7.40 W. H. HINDLE, (3) 'The Russian Theatre of To-day'

8.0 S.B. from London (10.10 Local News)

10.30-12.0 DANCE MUSIC: THE CLIFFORD ESSEX DANCE BAND, relayed from the Grand Hotel, Scarborough

6LV LIVERPOOL. 297 M.

4.0 Talk for Women by MURIEL LEVY

4.15 PHILIP WISE (Tenor)

4.30 THE STATION PIANOFORTE QUARTET

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

6.30 S.B. from Manchester

7.0-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from Daventry

3.45 LYONS' CAFÉ ORCHESTRA, conducted by Brassey Eyton

4.45 Music and Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30 S.B. from London

7.40 Mr. STACEY BLAKE, 'A Visit to Walcheren'

8.0-12.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant

3.30 ORCHESTRA, relayed from Popham's Restaurant

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 For Scouts



J. H. Beater

Hobbs's, Ltd.

Mr. Alec Cbentrens (left), the Anglo-French entertainer, will amuse listeners to the Cardiff Station at 3.30 and 4.45 this afternoon. Mr. Arthur Wilkes (tenor) sings in the performance of 'Hiawatha's Wedding Feast' that is to be given from Manchester to-night at 9.0.

6.15 Light Music

6.30 S.B. from London

7.40 Miss MARGARET KENNEDY, 'Some Ghost Stories'

8.0-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

4.0 AFTERNOON TOPICS: Mrs. M. BARITZ, 'Poetic New Year's Greetings'

4.15 Orchestral Music. London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.5 N. WARD (Contralto) and GEORGE JEFFERSON (Pianoforte)

Danny Boy F. Weatherly
The Connemara Shore H. Fisher
The Holy Child Easthope Martin
My Ship T. Del Riego
My Dear Soul W. Sanderson
What a Wonderful World It Would Be
Hermann Löhr

The Second Minuet Maurics Besly
Homing T. Del Riego

6.30 S.B. from London

7.40 Rev. Canon W. ODOM, 'Beauchief Abbey—(7) Dissolution of the Abbey and Its Subsequent History'

8.0-12.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

12.0-1.0 THE STATION QUARTET

Overture to 'Maritana' Wallace
Selection from 'The Barber of Seville'

Rossini, arr. Schreimer
Three Dream Dances Coleridge-Taylor

Baberette Songs arr. Morena
Second Czardas V. Monti

4.0 THE ARCADIAN DANCE ORCHESTRA, directed by WILLIAM BURGESS

5.0 AFTERNOON TOPICS: FLORENCE AUSTIN, 'Christmas Story'

5.15 THE CHILDREN'S HOUR

6.0 MURIEL MOLLART (Soprano)

Softly Sighs the Voice of Evening Weber
Jewel Song (Faust) Gounod
The Nightingale's Trill Ganz

6.15 DANCE MUSIC.

6.30-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 289.5 M.

11.30-12.30 Gramophone Records

4.0 THE CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema

4.30 THE STATION TRIO: T. D. JONES (Piano), MORGAN LLOYD (Violin), GWILYM THOMAS (Cello)

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30—Agnes Harrison (Soprano); J. W. Weir (Trumpet)
12.10-12.30—Gramophone Records. 4.0—Miss Nora Bails, 'Through a Woman's Eyes' (III). 4.15—Music from Tibby's Restaurant, Blackett Street. 5.15—Children's Hour. 6.0—S.B. from London. 7.40—Mr. T. Russell Goddard, 'The History of Some Christmas Fairs'. 8.0—S.B. from London. 9.0—Station Orchestra, conducted by Edward Clark: Selection, 'Stop Flirting' (George Gershwin). 9.15—Doris Miller (Soprano): Who? (Sunny) (Jerome Kern); Am I Wasting My Time? (Johnson and Bibb); Chinese Moon (Nussbaum). 9.25—Orchestra: Two Waltzes: 'Remember'; 'Always' (Irving Berlin). 9.35—Doris Miller: Waters of Perikomen (Klickmann); I'd Climb the Highest Mountain (Brown and Clare). 9.45—Orchestra: Selection, 'No No Nanette' (Vincent Youmans). 10.0—News. 10.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M.

11.30-12.0—Gramophone Records. 4.0—Dance Music relayed from the Plaza. 5.0—Afternoon Topics: Jennie Given, 'Scottish Women Song-Writers and Their Songs'. 5.15—Children's Hour. 6.0—Weather Forecast for Farmers. 6.3—S.B. from London. 6.10—Clapham and Dwyer in 'A Spot of Bother'. 6.20—S.B. from London. 6.30—Clapham and Dwyer 'More Bother'. 6.40—S.B. from Edinburgh. 7.0—S.B. from London. 7.40—Mr. James Stirling, O.B.E., Municipal Talk, 'Registration'. 8.0—S.B. from London. 9.0—Arthur Clifford (Stainless Stephen): 'Stainless Stephen' presents 'A One Man Pantomime' (Original). 9.15—'Managin' John's Mither': A Scots Comedy in One Act, by Ella Boswell. Presented by Martin C. Webster. Characters: John Carmichael (A Village Grocer), T. P. Maley; Mrs. Carmichael (His Mother), Nora K. Mitchell; Jean Bennett (The Girl He Wants to Marry), Jean Taylor Smith. 9.40—Arthur Clifford ('Stainless Stephen') makes 'Caledonia Stern and Wild' (Original). 9.50—Jan Wien (Zither Danjo): Valse Oriental, Gypsy Revue and March Vivacité (Wien). 10.0—News. 10.15—S.B. from London. 10.30—Dance Music: Plaza Band, relayed from the Plaza. 11.15-12.0—S.B. from London.

2BD ABERDEEN. 500 M.

3.45—Afternoon Topics: Miss May Gilchrist, 'Dutch Village Life'. 4.0—Station Orchestra, conducted by Paul Askew; Stanley Young (Baritone). 5.15—Children's Hour: A Musical Comedy Entertainment by the Pupils of Miss Frances Forrest. 6.0—S.B. from London. 6.40—S.B. from Edinburgh. 7.0—S.B. from London. 7.40—S.B. from Dundee. 8.0—S.B. from London. 10.30—'Phantom Hoops': A Short Play by David Hawkes. Presented by the Aberdeen Radio Players. Characters: Kate, Gladys Pirie; Nan (Her Younger Sister) Daisy Moneur; Their Father, W. G. Craigen. 10.50-12.0—S.B. from London.

2BE BELFAST. 306.1 M.

4.0—Dance Music: Station Dance Band; Fred Rogers (Novelty Pianist). 5.0—Afternoon Topics: Alec Riddell, 'Christmas-tide'. 5.15—Children's Hour. 6.0—S.B. from London. 9.0—'The Lily of Killarney' (Benedict): Eily O'Connor and Ann Chute, Eileen Agar; Mrs. O'Connell, Dorothy Rodgers; Harriette and Myles Na Coppaleen, R. M. Kent; Danny Mann and Mr. Corrigan, P. Tiernan Kelly. Station Chorus, Station Orchestra, conducted by Harold Lowe. 10.0—News. 10.15-12.0—S.B. from London.

PROGRAMMES FOR WEDNESDAY (December 29)

2LO LONDON. 361.4 M.

- 1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA, from Restaurant Frascati
- 3.0 EUGENE CRUFT and his OCTET and FRANKLYN KELSEY (Baritone)
- 4.0 TIME SIGNAL, GREENWICH. AFTERNOON TOPICS: A. BONNET LAIRD: 'Merrie England'
- 4.15 ORGAN RECITAL by REGINALD FOORT, relayed from the New Gallery Kinema.
- 5.15 THE CHILDREN'S HOUR: Little Stories and Songs by FEDORA TURNBULL: 'The Old Clipper'—a Shipping Dialogue (G. G. Jackson). Piano Improvisations
- 6.0 DANCE MUSIC. THE LONDON RADIO DANCE



Claude Barris

LAFFITTE,

the pianist, takes part in the Symphony Concert which is being broadcast from London at 10.15

BAND, directed by SIDNEY FIRMAN, and REX BURCHELL (Entertainer)

- 6.50 The Week's Work in the Garden, by the Royal Horticultural Society.
- 7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
Lady NEISH: 'Chuckles'
- 7.25 CHOPIN
Interpreted by SOLOMON
Ballade III., in A Flat, Op. 47.
- 7.40 Mr. H. G. MAURICE, 'Fishers and Fighters'
- 8.0 'REACHING OUT'
An Experimental Transmission, the outcome of which is 'wropt in mystery.'
- 8.50 WINNING SONGS of the IMPERIAL THREE ARTS COMPETITION
- 9.0 SYMPHONY CONCERT.
THE WIRELESS SYMPHONY ORCHESTRA, conducted by Sir LANDON RONALD
Part I.

Overture, 'The Marriage of Figaro' .. Mozart
Prelude, 'L'Après Midi d'un Faune' .. Debussy
Eighth Symphony .. Beethoven
Suite, 'L'Arlesienne' .. Bizet-Ronald
Shepherd's Hey .. Grainger

THE faun is a sort of minor god Pan, a rural half-deity, the upper part that of a man, with horns, and the lower part that of a goat, with hoofs and tail. He is resting slumberously in the heat of the day, and half dreaming. There drift through his mind thoughts of the Nymphs he has pursued with his affections; he reflects on the woods, the pools and the meadows where he has sought them, and, at last, vaingloriously and sacrilegiously, he wonders whether the time may not come when upon the slopes of Etna he may perhaps meet the great goddess Venus herself. With a start he realizes his sacrilege, and dreads punishment.

This piece of Debussy exhibits at its highest development his 'impressionistic' manner. It is all very vague and indefinite and hazy, as the picture of a summer afternoon should be. It glows with sunlight and palpitates with heat. The orchestral colouring is wonderfully delicate; the thought extremely poetical.

THE Eighth Symphony, the shortest of all Beethoven's works in that form (if we except the early First one), is full of lively good spirits. It shows how the great artist rises above unfavourable conditions. At the time he wrote it Beethoven had a lot of worry about the domestic affairs of his younger brother. His general health was not good, and, worst of all, deafness was creeping upon him. Yet he never wrote a gayer work than this.

The Symphony is in four Movements. The First and Last are quite vigorous, and have delightful touches of humour. There is the usual Minuet as Third Movement, and instead of a slow Second Movement, we have one of the most delicious, care-free little pieces imaginable.

COUNTRY folk in Elizabethan days danced the hey (or 'hay'), a lively measure having something of the style and jollity of the reel. Constable Dull, in *Love's Labour Lost*, says: 'I will make one in a dance, or so; or I will play the Tabör to the Worthies, and let them dance the Hey.'

Shepherd's Hey is still a popular folk-dance. Percy Grainger, in this effective Orchestral arrangement, has peppered and salted it 'to taste.'

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15-11.0 SYMPHONY CONCERT (Continued)

LAFFITTE with THE WIRELESS SYMPHONY ORCHESTRA, conducted by Sir LANDON RONALD
Second Piano Concerto *Rachmaninov*

MANY of the modern Russian Composers have shown themselves to possess the spirit of pioneers. Rachmaninov is not one of these. His music is not very progressive; he does little to extend the bounds of musical expression. But what he composes is well written and attractive, and hence it gives pleasure to large numbers of people.

The *Second Piano Concerto* first appeared twenty-three years ago. There are three Movements, as follows:—

1. *At a moderate speed.* Some opening chords for the pianist alone, beginning very softly, and gradually becoming louder, lead straight into the First Main Tune of the Movement, a broad, impassioned one given to Strings and Clarinet (the Piano meanwhile accompanies, with rapid, harp-like passages).

This continues for some time, and then works up to a climax, and stops dead, the Viola and Clarinet just keeping things going for a bar or two by a softly-played phrase that leads into the Second Main Tune of the Movement, a song-like, rhapsodical passage, given out as a Piano Solo, with occasional orchestral trimmings.

The chief material of the Movement has now been heard, and all that follows grows out of it.

2. *Slow and sustained.* Here the Stringed instruments wear their mutes throughout, so producing a silvery tone.

After a few bars of very quiet Introduction, the Piano is heard alone, and then, whilst it continues, there creep in little solo passages for Flute and for Clarinet. A few moments later the Piano takes over these bits of tune, and the Clarinet with the First Violins (plucked, instead of bowed) takes over the accompaniment formerly played by the Piano.

Much in this style the Movement continues. In one place, towards the end, a brilliant Cadenza (or showy flourish) offers the Pianist an opportunity.

3. *Quick and playful.* This opens with quiet, detached chords in the Orchestra, which gradually get louder and lead into another Cadenza by the Pianist.

A few more bars of Orchestra, and then the Pianist takes over again, this time giving out, near the top of the keyboard (the Orchestra taking a rest meanwhile) the First Main Tune of the Move-



Sir Landon Ronald

Sir LANDON RONALD

conducts the Wireless Symphony Orchestra in the Symphony Concert from London at 9.0

ment, a florid, light-handed one. This is then repeated (in a shortened form) with a light orchestral accompaniment.

The passage works up to an impressive climax, answered by the Piano alone, and there enters the Second Main Tune, played by the Oboe, in its lower range, with the Viola doubling it (soft Horn chords and plucked Cellos and Double-basses as accompaniment).

This is the musical material of the Movement, and having noted it and so attained a sub-conscious intimacy with it, the listener will readily follow the rest of the music.

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST
- 11.0 THE DAVENTRY QUARTET and PENELOPE WYSE (Mezzo-Soprano), TOM CASE (Baritone), OLGA THOMAS (Pianoforte)
- 1.0-2.0 S.B. from London
- 3.0 S.B. from London
- 10.10 Shipping Forecast
- 10.15 S.B. from London
- 11.0-12.0 DANCE MUSIC: LEON VAN STRATEN'S RIVIERA CLUB DANCE BAND, from the Riviera Club

(Continued on page 761.)

142 HOLBORN BARS CALLING!

It should be
**EVERYBODY'S
PROGRAMME**
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A short talk on insurance
by Mr. Prudence

"Good evening everybody! At the age of 30 I wished to become a capitalist for my family's sake and my own. I could save about 12/6 per week, which would have meant only £33 had I died at the end of the year.

So I took a 30 year Endowment Assurance With-Profits with the Prudential, and this is how I shall stand, assuming bonus is at the present rate of £2.2.0 per cent. At age 60 I shall receive £1630 when I can retire or buy a business. The amount I shall then have paid in premiums will be £991.5.0, but assuming I get income tax rebate on the present scale, the actual cost each year will be £29.14.9, or £892.2.6 in all. Therefore, I shall receive £737.17.6 on my savings by way of dividend or interest, on which I shall not have to pay income tax. And I shall also have protected my family properly during thirty years. Make a note of the address at once.

It is:— 142 Holborn Bars, E.C. 1, and don't forget to mention the Radio Times. Good night everybody—*goo-od* night!"



Chief Office: 142 HOLBORN BARS, LONDON, E.C. 1.



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PROGRAMMES FOR WEDNESDAY (December 29)

(Continued from page 759.)

5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL
- 4.45 AFTERNOON TOPICS: Mr. ERNEST R. FORBES, 'Oriental Oddments' ALICE KENNEDY (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER
- 6.50 S.B. from London
- 8.50 ALRO CHENTRENS (The Anglo-French Entertainer) Au Revoir, Ma ChérieHedges English Grammar
- 9.0-11.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

- 3.45 MARGARET SANDERS, Short Story—'Art Tubb. Explorer'
- 4.0 AN AFTERNOON CONCERT THE WIRELESS ORCHESTRA, conducted by REGINALD S. MOUAT March, 'Under the Banner of Victory'Blon Overture to 'Rosamunde'Schubert Waltz, 'Thoughts'Alford
- 4.20 RUTLAND OSBORNE (Entertainer) Will Invent a Few Personal Experiences Humorous Pianologue—'Love in a Car' Words by R. MacGill, Music by F. W. Richmond
- 4.30 ORCHESTRA Three Bavarian DancesElgay Selection of Neapolitan Folk Songs arr. Langey
- 4.50 RUTLAND OSBORNE Cousin Gorge from Do'set—A Talk on Television Original Humorous Song, 'Shingle and Bob'
- 5.0 ORCHESTRA Pot-pouri, 'Melodious Memories' Finch
- 5.15 THE CHILDREN'S HOUR

- 6.0 SONATA RECITAL REGINALD S. MOUAT (Violin) BARBARA SLINGSBY TANNER (Pianoforte) Tenth Violin and Pianoforte Sonata ..Beethoven Sonata in A (3rd and 4th Movements) .. Franck

THE last of Beethoven's ten Sonatas for Violin and Pianoforte is a lovely blend of seriousness and elevated feeling with charming 'light relief.' It is in four Movements.

THE winsome sweetness and purity of Franck's nature shines out in almost everything he wrote.

His Violin Sonata is in four Movements which have a certain amount of material in common. The last two of these are to be heard this evening.

The THIRD MOVEMENT, varying in speed from Moderate to Very slow, is in very free style, though by no means formless. It is in the nature of a Fantasia, containing a good deal of declamation, in which the Violin is very prominent.

The LAST MOVEMENT (Fairly swift) opens with a fine, sweeping Tune of great length, the whole of which is given out strictly 'in Canon'—the Piano starting and the Violin following, copying the theme a bar behind, right through the Tune. This is really the only Tune out of which the Movement is made. There are passages connecting it in thought with the other Movements.

The Sonata ends with a magnificent declamation (again 'in Canon') of the chief Tune.

6.50-11.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Times Music by the LONDON CHORDEONS, relayed from Cox's Café, Cardiff
- 3.30 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Cello), VERA McCOMB THOMAS (Piano) RêverieMacDowell CzardasMonti Evening Rêverie.....Saint-Saëns Love SongKreisler
- 4.45 Miss MARY ROSE: 'Beautifying the Home—Decorative Schemes for Festive Occasions'
- 5.0 Pianoforte Recital
- 5.15 THE CHILDREN'S HOUR: Christmas Party



Naal Beethly

LEON VAN STRATEN,

whose popular dance band from the Riviera Club, London, will be relayed by Daventry from eleven to twelve to-night.

and Dance* Music by the LONDON CHORDEONS, relayed from Cox's Café, Cardiff

- G. S. PERRETT, Magical Entertainer
- 6.0 Mr. L. A. KNIGHT, 'The Passing of the Old Coach Road'
- 6.15 S.B. from London

- 9.0 MELODY, MYSTERY, AND MIRTH THE STATION ORCHESTRA, conducted by WARWICK BRAITHEWAITE

Overture to 'The Secret Marriage'....Cimarosa Suite from 'As You Like It'.....Quilter

CIMAROSA (1749-1801) was one of the most famous of Italian Operatic Composers. His work was very well known abroad in his day. In 1787 he was appointed Chamber Composer to the Empress of Russia, and later became Court Musician to Leopold III. of Austria.

The Secret Marriage is his best remembered work. So highly delighted was the Emperor with the first performance of the gay work that he encored the entire Opera—and, of course, had to be obeyed!

- 9.10 'THE BLUE PENGUIN' by HAROLD SIMPSON and GEOFFREY TEMPEST Presented by R. E. JEFFREY

Played by THE LONDON RADIO REPERTORY PLAYERS

Cast: Mary Fletcher MARGARET GASKIN Jasper Fletcher (Her Husband, Owner of the Inn and Farm) HENRY OSCAR David Fletcher (Jasper's Brother) HARCOURT WILLIAMS Jacob (Potman at the Inn).... FRED GROVE

A STORMY winter's evening, in the kitchen of a little country inn, 'The Blue Penguin,' Jacob, the old potman, is seated on a settle muttering to himself and gazing into a fire which is burning in a large open fireplace. Through a long, low lattice window at the back of the room the corner of a porch can be seen.

- 9.32 Musical Interlude
- 9.35 CLAPHAM and DWYER (Entertainers) In a Spot of Bother
- 9.50 ORCHESTRA Two Novelettes Ancliffe Romance and Two Dances (The Conqueror) German
- 10.0-11.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M.

- 3.45 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre
- 4.45 MARTE and LEWTY (Entertainers)
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 6.50 Royal Horticultural Society's Bulletin
- 7.0-11.0 S.B. from London (10.10 Local News)

6KH HULL. 289.5 M.

- 3.30 Light Music
- 4.0 Afternoon Topics
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 6.50 Royal Horticultural Society's Bulletin
- 7.0-11.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

- 11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
- 4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
- 5.0 Miss D. NICHOLS: 'A Calender of Songs' H. Simpson
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 6.50 Royal Horticultural Society's Bulletin
- 7.0-11.0 S.B. from London (10.10 Local News)

PROGRAMMES FOR WEDNESDAY (December 29)

6LV LIVERPOOL. 297 M.

- 4.0 AFTERNOON TOPICS: Mrs. BROPHY, 'Boys and Girls of Egypt'
- 4.15 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 5.15 THE CHILDREN'S HOUR
- 6.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom
- 6.30 S.B. from London
- 6.50 S.B. from Manchester
- 7.0 S.B. from London
- 7.30 **SONG AND HUMOUR**
British Composers
MURIEL HERBERT (Soprano)
When I Was One-and-Twenty .. Armstrong Gibbs
Blackbird Song Scott
When Death Muriel Herbert
Over the Land is April Quilter
- 7.40 LEONARD GOWINGS (Tenor)
In the Dawn Elgar
Phyllis Has Such Charming
Graces } *Old English,*
The Slighted Swain } *arr. H. Lane Wilson*
Ninetta A. H. Brewer
- 7.50 ANDREW McALISTER (Comedian and Monologist)

8.0 AN INTERLUDE

- THE LIVERPOOL STATION CHILDREN'S ORCHESTRA, conducted by HARVEY J. DUNKERLEY
Suite from the Opera, 'King Arthur' H. Purcell
Introduction to Act II.; Lively Dance;
Hornpipe; The Grand Dance
- BERTHA MURNAGHAN (Solo Harp)
The Valley Lay Smiling Before Me Moore
In Twilight Hour Oberthur
Gwenith Gwyn John Thomas
- ORCHESTRA
Bourrée in G Bach
No. 2 of Four Fancies R. Somerville
Serenade Widor

8.30 LEONARD GOWINGS

- At Dawning C. W. Cadman
The Faithful Heart Raymond Quirke
She Is Far From the Land Hermann Löhr
- A. McALISTER will again Entertain
- MURIEL HERBERT
A Spring Morning Lane Wilson
The Songs My Mother Sang Grimshaw
Love, I Have Won You Landon Ronald

9.0-11.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Morning Concert, relayed from Daventry
- 3.45 THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTOMLEY
- 4.45 MUSIC AND AFTERNOON TOPICS: Mr. R. MACPHERSON, 'Corsica'
- 5.15 THE CHILDREN'S HOUR
- 6.15 'A READER'—'New Books'
- 6.30-11.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.30 ORCHESTRA, relayed from Popham's Restaurant
- 4.0 Afternoon Topics

- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 DOROTHY BLAGDON, in a Vocal and Instrumental Interlude
- 6.30-11.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 11.30-12.30 Gramophone Records (Dance Music)
- 4.0 AFTERNOON TOPICS: Miss KATE BALDWIN, 'More Answers to Listeners' Questions'
- 4.15 London Programme, relayed from Daventry
- 6.30 S.B. from London
- 6.50 Royal Horticultural Society's Bulletin
- 7.0-11.0 S.B. from London (10.10 Local News)



R. W. Evans & Son

Two people who will give talks from Cardiff to-day. Mr. L. A. Knight will describe 'The Passing of the Old Coach Road' [6.0], and Miss Mary Rose [4.45] is to give some hints on 'Beautifying the Home' that should be very appropriate at this season.

6ST STOKE. 288.5 M.

- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: ADA REID ARTHUR, 'How to Keep Young'
- 5.15 THE CHILDREN'S HOUR
- 6.0 LEON FORRESTER (Pianoforte)
A Recital of Some Popular Pianoforte Music
'Pathetic' Sonata Beethoven
Noël Balfour Gardiner
Shepherd's Hey Grainger
Minuet Paderewski
Waltz, 'Nalla' Delibes, arr. Dohnányi
- 6.30-11.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

- 3.30 THE CASTLE CINEMA ORCHESTRA and ORGAN Music, relayed from the Castle Cinema
- 4.15 Gramophone Records
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 The West Wales Girl Guides: Debate—'That the Girl Guides' Movement Is Worth While'
- 6.30 S.B. from London

8.0 THE GWAUNCAEGURWEN SILVER PRIZE BAND

Conducted by Mr. TAL MORRIS

- DAVID HARRY (Tenor)
BAND
March, 'The Senator' G. Allan
Selection from 'Rizozetto' Verdi

- DAVID HARRY
On With the Motley Leoncavallo
Eleanore Coleridge-Taylor
- BAND
Cornet Solo, 'Titania' Moss
(Soloist, TAL MORRIS)
Overture, 'La Gazza Ladra' ('The Thieving Magpie') Rossini
- DAVID HARRY
Kitty Fletcher
Ninetta Brewer
- BAND
Trombone Solo, 'The Parachute' Sutton
(Soloist, JOHN JENKINS)
Overture, 'Memories of Russia' Rimmer

9.0 S.B. from Cardiff

9.10 'THE BLUE PENGUIN'

By HAROLD SIMPSON and GEOFFREY TEMPEST
Presented by R. E. JEFFREY
Played by the LONDON RADIO REPERTORY PLAYERS (see Cardiff Programme)

9.32 S.B. from Cardiff

10.0-11.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 4.0—Afternoon Topics. 4.15—Music from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. 6.0—Murray Lambert (Violin); Rigaudon; Arietta; Passacaglia (Handel, arr. Harty). 6.10—Grace Angus (Soprano); By the Bivona's Mighty Flame, and Flame in the Skies of Sunset (Hamilton Harty); Six Songs from the 'Diehtelebe' (Schumann). 6.25—Murray Lambert: Contrition (Ernest Bloch); Chants des Juifs de Yemen (Kiszon-Dushkin); Let Erin Remember (Old Irish Tune) and The News from Moldart (Old Highland Tune) (arr. Geoffrey Shaw). 6.35—For Farmers: Mr. H. C. Pawson: 'The Value of the Pig to the Farmer.' 6.50—Royal Horticultural Society's Bulletin. 7.0-11.0—S.B. from London.

5SC GLASGOW. 405.4 M.

- 4.0 Wireless Quartet. Katharine H. Lamb (Contralto). 5.0—Afternoon Topics: Prof. Ernesto Grillo on Italian Literature, 'Carducci, the Modern Italian Poet.' 5.15—Children's Hour. 6.0—Weather Forecast for Farmers. 6.3—S.B. from London. 6.50—Prose Reading. 7.0—S.B. from London. 8.0—S.B. from Aberdeen. 9.30—Station Orchestra, conducted by Herbert A. Carruthers: The Blue Danube, and Tales from the Vienna Woods (Strauss); Mon Reve (Waldteufel). 10.0—News. 10.15-11.0—S.B. from London.

2BD ABERDEEN. 500 M.

- 3.45—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 4.45—Trío relayed from the Electric Theatre. 5.0—Afternoon Topics. 5.15—Children's Hour: 'Christmas Roses' presented by Miss Dorothea Watt. 6.0—S.B. from London. 6.30—The Marquis of Aberdeen will give a reading from 'A Christmas Carol' A Ghost Story of Christmas by Charles Dickens (Part 2). 7.0—S.B. from London. 8.0—Station Orchestra, conducted by Paul Askew: Overture, 'Prince Charlie' (Votti). 8.10—Neil McLean (Tenor) and Quintet: My Nannie's Awa' (Trad.); Nancy's Hair is Yellow Like Gaud (Kennedy-Fraser). 8.16—John Johnston (Pianoforte): Haughton House (Mitchell); Strathspey, 'Monyimus' (Trad.); Reel, 'Loch Earn' (Nat Gow); Massacre of Glencoe; Strathspey, 'Maggie Cameron,' and Reel, 'Marquis of Tullardine' (Trad.). 8.28—Station Quartet: Alice Fettes (Soprano), Lena Dunn (Contralto), Frank Scorgie (Tenor), Hector Munro (Baritone): Hall To the Chief (Bishop); O Hush Thee, My Baby (Sullivan); There Was a Lad (arr. Roddie). 8.38—'The Dentist's Chair.' An Interlude by Arthur Black. Presented by the Aberdeen Radio Players. Characters: Reginald Smith (A Dentist), Jack Arnold; William Reid (A Farmer), A. E. Craikshank. 8.48—Quartet: By You Bonnie Banks (arr. Roddie); Turn Ye to Me (arr. Collinson); Will Ye No Come Back Again? (arr. Lady Nairne). 8.58—Jean Johnson: Rowing From Isla to Uist; Strathspey, 'Miss Lyall,' and Highland Lament (Trad.); Bonnie Lass o' Bon Accord; Strathspey, 'Tulehan Lodge,' and Reel, 'Thrusa Cairn' (Scott Skelton). 9.10—Neil McLean and Orchestra: An Eriskey Love Lilt; Island Shelling Song, and Road to the Isles (Kennedy Fraser). 9.20—Orchestra: A Highland Scene (Moore). 9.30—A Short Concert: Maurice Cole (Pianoforte); Gavotte and Gigue from the 5th French Suite (Bach); Scherzo in E Flat Minor, Op. 4 (Brahms). Winifred Small and Maurice Cole: Two Movements from Violin Concerto (Mendelssohn): 1. Andante; 2. Finale. 10.0—News. 10.15-11.0—S.B. from London.

2BE BELFAST. 306.1 M.

- 4.0—Station Orchestra. 4.23—Claude de Ville (Pianoforte). 5.0—Afternoon Topics: Mr. H. Richard Hayward, 'An Ulster Folk Tale.' 5.15—Children's Hour. 6.0-11.0—S.B. from London.

PROGRAMMES FOR THURSDAY (December 30)

2LO LONDON. 361.4 M.

- 1.0 Gramophone Records
- 2.0-2.30 THIRTY-THIRD ANNUAL BANQUET TO LITTLE LONDONERS
and DISTRIBUTION OF HAMPERs TO CRIPPLED CHILDREN, relayed from the Guildhall
Triumphal Entry of Civic Procession—LORD MAYOR and SHERIFFS, accompanied by TWENTY-EIGHT METROPOLITAN MAYORS. Music by the CITY OF LONDON POLICE BAND
Short Speech of Welcome by COLONEL LAWSON (on behalf of the Little Cripples Christmas Hamper Fund)
Short Reply by the LORD MAYOR, SIR G. ROWLAND BLADES, Bart., M.P.
Entertainment for children by the SUNDOWN NIGGER MINSTRELS
- 3.0-3.45 EVENSONG, relayed from WESTMINSTER ABBEY
- 4.0 TIME SIGNAL, GREENWICH. AFTERNOON TOPICS: ANN SPICE, 'Books to Read'
- 4.15 TROCADERO TEA-TIME MUSIC
- 5.15 THE CHILDREN'S HOUR: Songs by FREDERICK CHESTER; 'A Busy Day' (from 'More William,' by Richard Crompton); 'Why Not New Pets?' by L.G.M. of the *Daily Mail*
- 6.0 Short Instrumental Concert by DESZO KORDY (Violoncello) WILLIAM ALWYN (Flute)
- 6.35 Market Prices for Farmers
- 6.40 Ministry of Agriculture Fortnightly Bulletin
- 7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
SIR JOSEPH BURN: 'Life Assurance'
SIR JOSEPH BURN is President of the Institute of Actuaries, and a Fellow of the Surveyors' Institute. He was a member of the War Savings Committee and of the Royal Commission on Decimal Coinage.
- 7.30 app. Musical Interlude
- 7.40 app. Mr. E. TORDAY: Is Anthropology Worth While?
MR. TORDAY has studied the fascinating subject of anthropology—fascinating because it does so much to throw light on the dark

places in our knowledge of our own kind—in the most interesting way. He has lived for years in the African Congo, observing mankind in the raw, and the results of his observations have been embodied in his 'Causeries Congolaises,' and many other valuable books.

8.0 A WESSEX PROGRAMME S.B. FROM BOURNEMOUTH (For full details see page 765)

9.30 'CRACKERS'
Music by HUBERT W. DAVID
Lyrics by OSCAR SHERIDAN
Produced by OSCAR SHERIDAN
Cast includes: EDDIE MORRIS, HUBERT and LORIMER, and FLORENCE OLHAM

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Arrangements

10.15 CHOPIN
Interpreted by SOLOMON
Fourth Ballad

IN this, the last of the 'Ballads,' the feeling of listening to a romantic tale is overborne by the piece's melancholy. One might conceive it as a brooding upon the past, with a note of tenderness creeping in after the first wistful thought has been expressed. Its passionate close is extremely characteristic of Chopin.

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANs from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST
- 11.0 THE DAVENTRY QUARTET and VIOLET TURNER (Contralto), HAROLD JUDD (Tenor), MAUDE GOLD (Violin)
- 1.0-2.0 S.B. from London
- 3.0 S.B. from London
- 8.0 S.B. from Bournemouth
- 9.30 S.B. from London
- 10.10 Shipping Forecast
- 10.15-12.0 S.B. from London

5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader FRANK CANTELL
- 4.45 LOUISE THIBAUT: A Further Talk on Winter Sports. MARJORIE DAMS (Contralto)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.35 S.B. from London
- 7.40 Mr. H. COLIN GARDNER: 'Crystal Set Maintenance'

8.0 FAVOURITES
THE STATION ORCHESTRA, conducted by JOSEPH LEWIS
Overture to 'The Merry Wives of Windsor'

NICOLAI'S early home life was not happy, so he ran away. He was befriended by a lawyer, who helped him to obtain a period of musical study in Berlin. Then he became Organist at the Prussian Embassy in Rome, and some years later Conductor of the Vienna Opera. Finally he received the appointment of Court Music Master at Berlin, in which city *The Merry Wives of Windsor* was produced in 1849, only a couple of months before the Composer's death.

It is a little curious that almost all Composers of Opera have ignored this, the gayest of Shakespeare's comedies. Nicolai and Verdi, however, both treated Falstaff's comical adventures with conspicuous success. The Overture to Nicolai's Opera is as nimble as Falstaff's wits. It has charming vivacity, and a lightness of touch that the composer probably acquired through living in Italy.

- DENNIS NOBLE (Baritone)
The Muleteer of Malaga Trotère
Harlequin Sanderson
The Arrow and the Song Balfe
- ORCHESTRA
Suite, 'Egyptian Ballet' Luigini
MARJORIE BOOTH (Contralto)
Danny Boy arr. Weatherly
My Ships Barrett
Three Fishers Hullah
- ORCHESTRA
Selection from 'The Belle of New York' .. Kerker
MARJORIE BOOTH and DENNIS NOBLE
Parted Tosti
The Voyagers Sanderson
Trot Here and There ('Veronique') ... Messenger
- ORCHESTRA
Pot-pourri, 'Melodious Memories' Finck
- 9.30-12.0 S.B. from London (10.10 Local News)



Elliot & Fry TO-NIGHT'S WESSEX PROGRAMME FROM BOURNEMOUTH. Keith Donnell

A particularly interesting broadcast is the special Wessex Programme, arranged in collaboration with Mr. Thomas Hardy, that the Bournemouth Station is to give to-night. Its central feature, Mr. Hardy's one-act play, 'The Three Wayfarers,' is being presented by the Hardy Players, whose photograph appears above. On the left is Mr. Dale Smith, the baritone, who sings some Dorset Songs, and on the right, Miss Barbara Couper, who reads Thomas Hardy's 'The Dead Quire' and 'The Midnight Ball.'

PROGRAMMES FOR THURSDAY (December 30)

6BM BOURNEMOUTH. 326.1 M.

11.15-12.15 MIDDAY MUSIC by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square.

3.45 Afternoon Topics

4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.15 For Farmers: Mr. J. TREHANE (Chairman of the Farmers' Advisory Committee for the Bournemouth Broadcasting Station), 'A Retrospect of Agriculture in 1926'

6.35 S.B. from London

8.0 WESSEX PROGRAMME

(For Special Programme see next page)

9.30-12.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.0 A LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA

Suite from the 'Salamambo' Ballet *Arends*

Selection, 'Sanderson's Popular Songs' .. *Baynes*

ANITA VAUGHAN (Contralto)

Last Year's Rose *Quilter*

So We'll Go No More a-Roving. *Maude V. White*

It Was a Lover and His Lass *Eric Coates*

ORCHESTRA

Three Dream Dances *Coleridge-Taylor*

Suite, 'On the Briny' *Carr*

ANITA VAUGHAN

Not Understood *Albert Houghton*

The Nightingale *Agnes Lambert*

Rest, Holy Child *Agnes Lambert*

Holiday Song *Agnes Lambert*

ORCHESTRA

Russian Dance *Tchaikovsky*

Cradle Song *Sill*

Idyll, 'Reconciliation' *Fletcher*

Characteristic Piece, 'Staircase Dance' (The Count of Luxembourg) *Lehar*

ANITA VAUGHAN

The Broken Vase *Arensky*

Diaphenia *H. Samuel*

Love Went a-Riding *Frank Bridge*

ORCHESTRA

March, 'Dunkirk' *Lott*

Humoreske *Dezak*

Waltz from 'Monsieur Beaucaire' *Massenet*

4.45 Mrs. PORTWAY DOBSON, 'Appreciation of Church Architecture: Its History and Plan'

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 Capt. C. H. BREWER, M.C., 'Aerial Travel'

6.15 S.B. from London

7.30 'GENERAL POST'

A Comedy in Three Acts by J. E. HAROLD TERRY

Adapted for the Microphone and Produced by GORDON McCONNEL

Sir Denny's Broughton, Bart. DONALD DAVIES

Lady Broughton (His Wife) KATE SAWLE

Alec (His Son) SIDNEY EVANS

Betty (His Daughter) MARY O'FARRELL

Wilson (His Butler) ARTHUR LONG

Edward Smith (His Tailor) IAN FLEMING

Albert Smith (His Tailor's Brother) GORDON McCONNEL

GORDON McCONNEL

Act I. At 10 o'clock of a June morning in 1911, Lady Broughton is dusting her precious china ornaments. Alec reposes in an armchair, glancing at the headlines of a morning paper.

Act II. February, 1915. Sir Denny is alone, attired in the uniform of a private in the National Reserve. With a golf club in lieu of a rifle he is trying to teach himself to present arms. Lady Broughton enters, followed by Betty.

Act III. The war is over. It is 10 o'clock of a fine morning and once more Lady Broughton is dusting the china. Alec enters.

Incidental Music by the STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), VERA McCOMB THOMAS (Pianoforte)

9.30-12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M.

11.30-12.30 Music by THE STATION QUARTET

Selection from 'The Mastersingers' *Wagner*

Valse, 'Elfin Dances' *Gungl*

Scenes from an Imaginary Ballet *Coleridge-Taylor*

Largo al Maestro *Beethoven*

Valse and Pizzicato from 'Sylvia' *Delibes*

Trio for Violin, 'Cello and Piano *Gade*

4.30 Miss E. GAUKROGER ('Jenny Wren'): 'Helliwell's Doo'

4.45 J. MEADOWS (Auto-Piano Recital)

5.0 NELLIE BOYD TAYLOR (Soprano)

Go to Bed, Sweet Muse } Elizabethan Love

Fain Would I Change } Songs *arr. Keel*

That Note *arr. Keel*

Sweetheart, Gentle and Pretty

Guillaume de Machault

Fairest Isle *Purcell*

Ah! How Pleasant 'Tis To Love *Purcell*

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.40 Mr. F. STACEY LINTOTT: Sports Talk

8.0 VARIETY

MARCELLE MAYNE (Entertainer)

CLAPHAM AND DWYER (Entertainers)

THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

ORCHESTRA

Overture to the Ball *Sullivan*

8.10 CLAPHAM AND DWYER

In a Spot of Bother

ORCHESTRA

Spanish Ballet Music *Deormes*

8.30 CLAPHAM AND DWYER

More Bother

ORCHESTRA

Second 'Maid of Arles' ('L'Arlésienne') Suite

Bizet

MARCELLE MAYNE

Dreaming of Brown Eyes *Marcelle Mayne*

St. Timothy *Marcelle Mayne*

I'll Tell 'Em All *Marjorie Meade*

When You Hear the Cuckoo.. *Marjorie Meade*

ORCHESTRA

Gopak *Moussorgsky*

MARCELLE MAYNE

Smile Away the Blues *Marcelle Mayne*

Plain Joe *Marcelle Mayne*

Charleston Mad *Marcelle Mayne*

ORCHESTRA

Suite, 'Nut-Cracker' (By Request) *Tchaikovsky*

9.30-12.0 S.B. from London. (10.10 Local News)

6KH HULL. 288.5 M.

11.30-12.30 Gramophone Records

4.0 AFTERNOON TOPICS: The Rev. J. C. G. CUMMING, (3) Nature Talks

4.15 FIELD'S QUARTET relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

5.45 Boy Scouts' Talk: 'New Year Revels,' by All Saint's Troop under S. M. Bain

6.15 Light Music

6.35 S.B. from London

8.0 THE MISS FARBSTEIN LADIES' CHOIR

Old English Songs:

O Dear! What Can the Matter Be?

arr. G. Shaw

The Nightingale *Weelkes*

Now is the Month of Maying *Morley*

Shenandoah *arr. R. Terry*

8.15 BILLY BARNES (Entertainer at the Piano)

My Wedding Day *Barnes*

Wond'ring *Barnes*

Once Upon a Time *Gidcon*

8.25 WALTER MASON (Tenor)

Pretty Ring Time *Peter Warlock*

Sweet and Twenty *Peter Warlock*

Yarmouth Fair *Peter Warlock*

8.35 CHOIR

Part Songs with Obligato for Two Violins. *Elgar*

Stars of the Summer Night; The Snow

8.45 BILLY BARNES

Be My Baby *Barnes*

Wedding Bells *Barnes*

Just a Dog *Anon.*

8.55 CHOIR

Modern Part Songs:

Nocturne *Horne*

Hear the Sledges with the Bells *Robertson*

Tiger Song *Wolstenholme*

Slumber Song *Arensky*

Five Eyes *Armstrong Gibbs*

9.10 WALTER MASON

Sigh No More, Ladies *Aiken*

Nirvana *Adams*

The English Rose *German*

9.20 BILLY BARNES

In a Concluding Interlude

9.30-12.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds

4.0 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Leeds

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.15 For Scouts: Mr. J. RICHARDSON, 'A New Year's Message'

6.30 S.B. from London

7.40 Mr. HIRAM P. BAILEY, 'A Queer Cargo'

8.0 S.B. from Bournemouth

9.30-12.0 S.B. from London (10.10 Local News)

(Thursday's Programmes are continued on

page 766.)

THE WESSEX PROGRAMME (December 30)

PROGRAMME NOTES.

WESSEX, the name given to the old kingdom of the West Saxons, the kingdom of Ine and of Alfred, the backbone of the English resistance to the Danish invaders, had to a very considerable extent lost its significance in everyday speech as a generic name for the South-West of England, when it was revived by Mr. Thomas Hardy in the novels which are known throughout the English-speaking world as the Wessex novels.

The Saxon Kingdom of Wessex varied considerably in extent at different periods of its history, but the Wessex of modern times, the Wessex of the Hardy novels, while it includes the adjacent counties of Hampshire, Wiltshire, and Somerset and the outlying shires of Berkshire and Devon, may be said to have its centre in the lovely county of Dorset, which in the past hundred years has been immortalized by two men of outstanding genius, Thomas Hardy and William Barnes.

The Wessex programme which is being given this evening has the supreme advantage not only of having received the imprimatur of Mr. Hardy, but of being designed in collaboration with him. The programme is an attempt to re-create the country life of the Wessex of a hundred years ago, a life which has almost entirely passed away under the disintegrating influences of modern civilization.

The opening episode, 'A Breath of Country Air,' contains one of the most tender lyrics of Barnes, the poet of Dorset—'The Woodlands'; it will be given in the Dorset dialect by Mr. W. R. Bawler, one of the Hardy Players. Later comes 'A Bygone Christmas with the Mellstock Quire,' a scene which will delight all lovers of 'Under the Greenwood Tree.' The sound of voices and the tuning of fiddles will be heard as the choir prepares to sing some of the old-fashioned carols which may have been sung by William Dewy, Tranter Reuben, and the rest of that gladsome company in their conscientious perambulation of the parish of Mellstock on that famous Christmas Eve when young Dick Dewy was destined to lose his heart to the new school-mistress.

After this comes perhaps the most important episode in the Wessex programme, the performance of Mr. Hardy's play, *The Three Wayfarers*, by the Dorchester Debating and Dramatic Society, known to the world in general as the Hardy Players. The first broadcast of the famous Hardy Players is in itself a unique occasion, and many of those taking part in the play this evening were members of the original cast when it was first produced in Dorchester and in London in 1911.

The Three Wayfarers, which has never been published, was dramatized by Mr. Hardy from his story, 'The Three Strangers,' in 1893. The present production has been supervised by Mr. T. H. Tilley, the honorary producer to the Hardy Players. This comedy, which is not without characteristic touches of grimness, tells how on a tempestuous March evening, at the beginning of the last century, a merry christening party in a shepherd's cottage on the upland is interrupted by the arrival of three strangers who are driven indoors by the storm.

The final episode consists of a number of old Dorset songs grouped under the county motto, 'Who's A-Feard?' a challenge which meets with the ready response which it has found at all times in 'The March Song of the Royal Volunteers of Burton Bradstock, during the Great Terror of 1796-1805.' The great camp above Weymouth during what was then known as the Great War, and the legends that still linger of Napoleon's brief landing on a night reconnaissance on the coast near Lulworth Cove, indicate that Bony was a very real menace to Wessex.

And so with these lingering memories of the junketings and the vigils, the cares and the joys of a life which has now passed completely away, the programme of bygone Wessex closes.



R. O. Heppel

Mr. THOMAS HARDY, O.M.

8.0 Introduction

8.7 A BREATH OF COUNTRY AIR

'The Woodlands' William Barnes

Read by W. R. BAWLER

Two Dorset Songs, Sung by DALE SMITH (Baritone)

'Twas Down in Cupid's Garden

Traditional, arranged by Somervell Blackmore by the Stour (Words by William Barnes) Vaughan Williams

8.18 A BYGONE CHRISTMAS WITH THE MELLSTOCK QUIRE

The Dead Quire Thomas Hardy

Read by BARBARA COUPER

Carol, No. 72, 'Behold! Good News to Man is Come'

Carol, No. 59, 'O! What Unbounded Goodness, Lord'

Sung by the MELLSTOCK QUIRE

The Midnight Ball Thomas Hardy

Read by BARBARA COUPER

Carol, No. 65, 'Behold the Morning Star Arise!'

Sung by the MELLSTOCK QUIRE

8.40 'THE THREE WAYFARERS

A Play in One Act by THOMAS HARDY

Presented by the HARDY PLAYERS

Produced by T. H. TILLEY

Characters:

Shepherd Fennel Mr. W. R. BAWLER
Mrs. Fennel (The Shepherd's Wife)

Mrs. W. MAJOR

Elijah New (A Guest) Mr. A. C. COX

Timothy Sommers (A Condemned Sheep-stealer; the First Stranger)

Mr. T. H. TILLEY

The Parish Constable Mr. T. PODNOCY

The Hangman (The Second Stranger)

Mr. W. H. JAMESON

A Damsel (Betrothed to the Constable)

Miss E. FARE

Joseph Sommers (Timothy's Brother; The Third Stranger) Mr. E. G. STEVENS

A Magistrate Mr. H. A. MARTIN

A Turnkey Mr. R. C. BARROW

Members of the Original Cast when the play was produced in 1911.

It is a March evening at the beginning of the last century. In Shepherd Fennel's cottage near Casterbridge in Wessex, a christening party is taking place.

The Incidental Music—Country Dances—will be played by DAISY KENNEDY

9.20 WHO'S A-FEARD?

Song, 'The Milkmaid o' the Farm'

Words by William Barnes, Music by

Alys F. Serrell

Song, 'Bob, the Fiddler'

Words by William Barnes, Music by

Edgar A. Lane

The March Song of the Loyal Volunteers of Burton Bradstock, Dorset, during the Great Terror, 1796-1805

Sung by DALE SMITH

THOMAS HARDY, O.M.

IT is characteristic of Mr. Hardy's unceasing interest in the progress of modern life—he has not disdained the motor-car as a subject for poetry—that he should have entered with enthusiasm into the proposal of broadcasting a Wessex programme, and should have given those who have had the serious responsibility of producing something which should be worthy of so great a theme, the inestimable benefit of his advice and collaboration. And yet this same Mr. Hardy, who at the present time is taking so keen an interest in the possibilities of the new art of broadcasting, must, as a boy, have known and talked with several persons who were living during the Napoleonic wars.

Mr. Hardy, in very truth, has been privileged, as few mortal men are, to live in two worlds, and it is no small tribute to his genius that he has known how to make the best of both of them.

At first on reading the Wessex novels Mr. Hardy seems definitely to be a *laudator temporis acti*, a lover of the past, a deplorer of change and innovation, and indeed the fact that he has preserved in his novels, for the benefit of succeeding generations, a phase of English rural life which is even now almost entirely non-existent, is perhaps the most valuable of all his achievements.

At first sight, then, on reading the Wessex novels, Mr. Hardy would appear to be in agreement with the customs and conventions of the preceding generation, yet it is not long before one comes upon a passage which shows him in open rebellion against the forces of tradition. Tess, the victim of a social code which, while it liberates the injurer, exacts the uttermost farthing from the injured; Jude, with his passion for learning dogged by his rank in life and the inevitable degrading influences which it entails, show Mr. Hardy in arms against a Society which he has hitherto been championing. For the golden age of rural life, the passing of which is so frequently deplored, is not far removed from an age which would have sent such as Tess to Bridewell and would have smiled contemptuously on the aspirations of a Jude.

Behind all the characters of the novels there is the background of Nature, and the Wessex land revealed in an infinite variety of moods. So delicate is the observation that almost every field seems to have its distinctive outlook, and while the 'calcareous downs and cornlands' seem in comparison with the vales a foreign soil though actually in the same county, the Vale of Blackmoor is given all its subtle characteristics which differentiate it from the Valley of the Frome. No writer has ever attempted to describe the scenery of a whole district on the scale on which Mr. Hardy has delineated the Wessex landscape, and the debt which all lovers of Wessex owe to him for this alone is almost incalculable.

WILLIAM BARNES, THE DORSET POET.

William Barnes, the Dorset poet, some of whose delightful dialect poems are included in the Wessex programme, has been aptly described as the Theocritus of the English life of his day. He was born near Pentridge, in Dorset, in 1800. He was a great philologist and held strongly that the Dorset dialect was another and a purer form of English, and it is in accordance with this belief that the greater portion of his poetry is written in dialect.

It has been said of Barnes that 'no other writer has given quite so sincere and simple a picture of the homely life and labour of rural England.' He is appreciated in his own county of Dorset, but he deserves a wider circle, some of his lyrics being of extreme beauty. The fact that he wrote in dialect has no doubt militated against his greater popularity, yet Scotsmen are not dissuaded from reading their Burns because he wrote in the Doric.

PROGRAMMES FOR THURSDAY (December 30)

(Continued from page 764.)

6LV LIVERPOOL. 297 M.

- 4.0 HAROLD GEE and his ORCHESTRA, from the Trocadero Cinema
- 5.0 Readings from the Poets, by H. C. PEARSON
- 5.15 THE CHILDREN'S HOUR
- 6.0 SONG RECITAL
 OONAH MAIRS (Soprano)
 Vissi d'Arte ('I Have Lived for Art') (from Tosca) Puccini
 Wiata Poi (A New Zealand Maori Song) .. Hill
 I Know Where I'm Goin' (Irish Folk Song) .. arr. H. Hughes
 Agnus Dei .. Bizet
 The Song of Glen Dun (Songs of the Glens of Antrim) .. C. Handebeck
- 6.35 S.B. from London
- 8.0 S.B. from Bournemouth
- 9.30-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Morning Concert, relayed from Daventry
- 3.45 AFTERNOON CONCERT OF LIGHT MUSIC, with IDA SARGENT in Songs at the Piano
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)
- 6.35 S.B. from London
- 8.0 VARIOUS
 WINIFRED E. COLE (Pianoforte)
 Toccata and Fugue in D Minor .. Bach, arr. Tausig
 JEAN HARLEY and GEORGE BARKER (Syncopated Songs at the Piano)
 Ev'rybody Slips a Little .. Saxe
 Virginia, My Paradise .. J. Tunbridge
 Somewhere Handy .. E. Crampton
 HELENA MILLAIS (Entertainer)
 In Songs and 'Fragments from Life'
 'THE MAN IN THE BOWLER HAT'
 By A. A. MILNE
 A Terribly Exciting Affair in One Act
 Characters:
 Mary .. MARGARET GUILFORD
 John .. EVERARD GUILFORD
 The Hero .. HERBERT LEES
 The Heroine .. NELLIE SMITH
 The Villain .. IAN WHITELEY
 The Bad Man .. F. MORLEY
 The Man in the Bowler Hat .. JOHN MARTIN
 JOHN and Mary are sitting at home deploring the drabness of their existence. They are very ordinary people—far from clever—and have quite made up their minds that theirs is to be a humdrum life. But fate decides otherwise.
 JEAN HARLEY and GEORGE BARKER
 Don't Let Nobody Steal You From Me .. Weston
 Peter Piper .. R. Crampton
 Soft-Hearted Sal .. Melvin
 WINIFRED E. COLE
 Gopak .. Moussorgsky, arr. Rachmaninov
 Consolation in E .. Liszt
 Flirtation in a Chinese Garden .. Chasins
 Rush Hour in Hong-Kong ..
 HELENA MILLAIS
 Further Songs and Fragments
- 9.30-12.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

- 11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
- 3.30 ORCHESTRA, relayed from Popham's Restaurant

- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBOOK
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE DURSTON QUARTET, in Breton Folk Songs .. Liza Lehmann
- 6.30 S.B. from London
- 7.40 Capt. F. McDERMOTT, 'Winter Sports—Tentacles of the Ski'
- 8.0 S.B. from Bournemouth
- 9.30-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

- 4.0 Afternoon Topics
- 4.15 ORGAN, relayed from the Albert Hall
- 5.15 THE CHILDREN'S HOUR
- 6.5 DOUGLAS E. SIMPSON (Baritone) and GEORGE JEFFERSON (Piano)
 The Lute Player .. Francis Allitsen
 Passing By .. Edward Purcell
 Up From Somerset .. Sanderson
 O Mistress Mine .. Roger Quilter
 The Trumpeter .. J. Airlie Dix
 Youth .. Francis Allitsen
 Nazareth .. C. Gounod
 Melisande In the Wood .. Alma Goetz
- 6.35 S.B. from London
- 7.40 Mr. F. W. BOLAND, 'Early Ireland—(3) Strife of Kings'
- 8.0 CHRISTMAS IN THE OLDEN TIME

By THE ABBEYDALE AMATEUR MUSICAL SOCIETY ORCHESTRA and CHORUS, conducted by W. WRIGLEY

Arranged by JOHN COOPER.
 GLADYS SOMERFIELD (Contralto) and Chorus
 Welcome, Yule (Words 15th Century, Melody 1625)
 Carol, 'God Bless You, Merry Gentlemen'

THE Churchmen of old knew how to turn to their advantage the songs, of pagan origin, with which their folk loved to greet the various seasons of the year. New words were grafted on the old tunes, and fresh tunes came into existence. Thus were shaped the Carols we know, and the one-time heathen songs and celebrations became a powerful means of enforcing religious truths.

Welcome, Yule, with its charming fifteenth-century words, is a capital specimen of the robust, hearty carol.

ARTHUR WILSON (Tenor)
 So Now is Come Our Joyful Feast .. Withers

MABEL ELSHAW (Soprano)
 Mistletoe Bough .. Old Ballad
 Carol, 'O Come, All Ye Faithful' .. V. Novello

8.28 THE MERCHANT OF VENICE .. Shakespeare
 Portia .. LILIAS HAWSON
 Shylock .. HAROLD BUXTON
 Scene. A Court of Justice

OLIVER TWIST .. Charles Dickens
 Mr. Bumble .. HAROLD BUXTON
 Mrs. Corney .. LILIAS HAWSON
 Scene. Mrs. Corney's Sitting Room

Both Plays adapted and arranged for broadcasting by HAROLD BUXTON

- 9.0 Carol, 'Gloucester Wassail Song'
 Carol, 'The Wassail Song'
 ERNEST COWLING
 Richard of Taunton Deane .. Old Ballad
 Carol, 'Good King Wenceslas' .. Traditional
 Carol, 'Nazareth' .. Gounod
- 9.30-12.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

- 12.0-1.0 THE STATION QUARTET
 The Beautiful Galathé .. Suppé
 Multum in Parvo .. arr. Partridge
 Aida .. Verdi
 Pot Pourri .. Morena
 Les Chants Magyars .. Tavan
- 4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'
- 5.0 AFTERNOON TOPICS: BRYAN MAYSON, 'Witches and Witchcraft'
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 8.0 S.B. from Bournemouth
- 9.30-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

- 11.30-12.30 Gramophone Records
- 4.0 W. H. HOARE'S TRIO. NANCY HUGHES (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 New Dance Records
- 6.20 Mr. E. A. LYONS, Swansea Radio Society Bulletin
- 6.35 S.B. from London
- 7.30 S.B. from Cardiff
- 9.30-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 4.0:—Rev. W. B. Hoult, 'Emily Bronte.' 4.15:—Music from Coxon's New Gallery Restaurant. 5.15:—Children's Hour. 6.0:—S.B. from London. 7.40:—'Taffrail': 'The New Year in the Navy.' 8.0:—Richard Wagner: 'The Valkyrie,' Act 1. Siegmund—Parry Jones; Siegfried—May Blyth; Hunding—William Anderson. Station Symphony Orchestra, conducted by Edward Clark (Leader, Alfred M. Wall). 9.0:—William Anderson (Bass); King Charles (M. V. White); Four Jolly Sailors (Ed. German); 9.5:—May Blyth (Soprano); Lullaby ('Drino and Cassandra') (Arthur Sandford); At the West (Hageman). 9.10:—Parry Jones (Tenor); Serenade (Schubert). 9.15:—Symphony Orchestra: Overture to Tannhäuser (Wagner). 9.30:—S.B. from London. 10.30:—Dance Music: Percy Bush's Aeolian Band, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M.

- 4.0:—Wireless Quartet. Winifred Small (Violin). 5.0:—Afternoon Topics. 5.15:—Children's Hour. 6.0:—Weather Forecast for Farmers. 6.3:—S.B. from London. 6.35:—S.B. from Edinburgh. 6.40:—S.B. from London. 8.0:—Orchestral Concert. Maurice Cole (Pianoforte) and Orchestra: Pianoforte Concerto No. 1, in C Major, Op. 15 (Beethoven). 8.30:—Station Orchestra, conducted by Herbert A. Carruthers: Ballade, Op. 78 (Glasounov); Baba-Yaga, Op. 56 (A Russian Legend) (Ladov). 8.50:—Maurice Cole: Dame Nègre (Cyril Scott); Noël (Balfour Gardiner); Rigaudon (Sailor's Hornpipe) (Dalhousie Young). 9.5:—Orchestra: Notturmo (Martucci); Symphonic Poem 'Les Préludes' (Liszt). 9.30-12.0:—S.B. from London.

2BD ABERDEEN. 500 M.

- 3.45:—Afternoon Topics. 4.0:—Radio Dance Quartet, directed by Alex Madisky: Dance Music. 4.20:—John Geddes (Pianoforte): Ballade in G Minor and Impromptu in G Flat (Chopin). 4.32:—Dance Music by the Quartet. 4.50:—John Geddes: Finnish Dance (Palmgren); Etude Mignonne (Schott); Mazurka in A Minor (Chopin); Waldesrauchen (Liszt). 5.15:—Children's Hour. 6.0:—Girls' Guildry News Bulletin. 6.15:—Boys' Brigade Bulletin. Mr. George Bennett Mitchell, 'A New Year Message.' 6.30:—Gramophone Records. 6.35:—S.B. from Edinburgh. 6.40:—S.B. from London. 7.40:—Mr. Peter Craigmyle: Football Topics. 8.0:—S.B. from Belfast. 9.30:—S.B. from London. 10.30:—Grace Gordon (Soprano Lyrique): Voi Che Sapete (Figaro) (Mozart-Chignall); Air de Lia (L'Enfant Prodigue) (Debussy); Break o' Day (Wilfred Sanderson); Waltz Song (Tom Jones) (German) (With Orchestral Accompaniment). 10.45-12.0:—Dance Music. John R. Swinson and his New Toronto Band from the Palais de Danse.

2BE BELFAST. 306.1 M.

- 4.0:—Station Orchestra. Kathleen Howe (Soprano). 5.0:—Afternoon Topics: Mr. James Logan, M.A., 'The Ulster Dialect.' 5.15:—Children's Hour. 6.0:—S.B. from London. 8.0:—Band Concert. Band of the 1st Batt. The West Yorkshire Regiment (The Prince of Wales' Own). (By kind permission of Lieut.-Col. A. M. Boyall.) Conducted by Bandmaster E. J. MacDonald. Harry Brindle (Baritone); Herbert Thorpe (Tenor). 9.30-12.0:—S.B. from London.

PROGRAMMES FOR FRIDAY (December 31)

2LO LONDON. 361.4 M.

1.0-2.0 Lunch-Time Music from the Hotel Metro-pole

3.0 AFTERNOON CONCERT

JOAN KERR (Soprano)
TOM PICKERING (Tenor)
LEONARD HIRSCH (Violin)
DAVID BOIS ORCHESTRA
First Potpourri

3.10 JOAN KERR

By thy Banks, Gentle Stour *Boyce, arr. Lehmann*
Cherry Ripe *C. E. Horn*
One Old Song My Mother Taught Me ... *Bendall*
From the Land of the Sky Blue Water ... *Cadman*
Do You Know My Garden? *Wood*

3.20 DAVID BOIS ORCHESTRA

A Keltic Lament *Foulds*
Chanson Napolitaine *d'Ambrosio*

3.28 LEONARD HIRSCH

Scherzando and Andante from Symphonie Espagnole *Lalo*

3.38 TOM PICKERING

Weep You No More } *Quilter*
Brown is My Love }
Damask Roses }
There's Nae Luck About the House *arr. Stephen*
(Scotch Folk Tune)

3.48 DAVID BOIS ORCHESTRA

Egyptian Ballet *Luigini*

4.0 TIME SIGNAL, GREENWICH; Topical Talk

4.15 Concert (Continued)

JOAN KERR
Recit. and Cavatina, 'Care Compagne' *Bellini*
Recit. and Aria, 'Regnava nel Silenzio' *Donizetti*

4.25 LEONARD HIRSCH

Danse Espagnole *Granados-Kreiser*
Serenade *Arensky*
Canzonetta *d'Ambrosio*
From the Cançabrake *Samuel Gardner*

4.35 DAVID BOIS ORCHESTRA

Largo *Handel*
Casse Noisette Ballet *Tchaikovsky*

4.50 TOM PICKERING

The Happy Shepherd *Davis*
Eleanore *Coleridge-Taylor*

5.0 DAVID BOIS ORCHESTRA

Second Potpourri

5.15 THE CHILDREN'S HOUR: 'A Special Programme by Some Familiar Folks'

6.0 FRANK WESTFIELD'S ORCHESTRA, from the Prince of Wales Playhouse, Lewisham

7.0 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN.

Talk: A Day in the Life of a Policeman

7.30 A DREAM-FANTASY OF 1926

LISTENERS will remember that on last New Year's Eve there was broadcast from the London Station a programme entitled 'Reminiscences of 1925,' during which brief excerpts from some of the most popular items of the year were introduced. This programme met with such general appreciation that again this year we shall look backward upon the year's achievements and present in a few brief flashes some of the favourite items of 1926. The programme this evening, like that of last New Year's Eve, has been conceived and written by Mr. R. E. Jeffrey. It is a dream-fantasy; and listeners are asked to bring to their aid an unfettered imagination and an undivided attention. The listener is advised to choose a comfortable chair, lower the lights of the room and as far as possible ensure freedom from interruption. As the fantasy progresses there will be mingled impressions of the following outstanding transmissions of the year: DAME MELBA; 'THE MIKADO'; SHAKESPEARE'S HEROINES; THE CROYLAND BELLS; THE NATIONAL CONCERTS; SIR HARRY LAUDER; THE SAVOY BANDS; SANDLER AND HIS ORCHESTRA; THE NEW GALLERY ORGAN; 'WINNERS'; WILL HAY; 'LA TRAVIATA'; 'ELIJAH' and the NIGHTINGALE.

9.30 MR. LANGFORD REED: 'Nonsense Verse'

NONSENSE Verse is a form of writing that is very highly esteemed nowadays, when it has such distinguished exponents as Hilaire Belloc, G. K. Chesterton, Lord Alfred Douglas, E. C. Bentley, and A. P. Herbert—to name only a few. Mr. Langford Reed has done a good service to the cause by editing an anthology of nonsense verse (as well as one of Limericks, which can be a very similar form of verse) in which his own creations were in no way the least amusing.

9.45 CHOPIN

Interpreted by SOLOMON

Fantasia in F Minor

CHOPIN'S Fantasia is one of the most powerful expressions of the virile, elemental side of his nature.

In it some people find a programme—a quarrel and reconciliation between Chopin and the novelist, George Sand, by whom he was passionately attracted.

It is, of course, very doubtful if there is anything actually pictorial in the music—anything more than a mere recollection, perhaps, of

strongly emotional experiences; but the strange ardour and restlessness of the music are sufficiently fascinating, without any background of story at all.

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements.

10.15 'LOOKING BACKWARDS'

11.45 'RING OUT THE OLD, RING IN THE NEW'

THE BELLS OF ST. BOTOLPH'S, BISHOPSGATE, relayed from St. Botolph's Church, Bishopsgate

12.5-2.0 a.m. DANCE MUSIC: JACK HYLTON'S MASSES DANCE BAND from the HAPPY NEW YEAR BALL in aid of THE MIDDLESEX HOSPITAL, relayed from THE ROYAL ALBERT HALL

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 THE DAVENTRY QUARTET and GLADYS M. LACK (Soprano), WATCYN WATCYN (Baritone), GERTRUDE GALLOP (Pianoforte)

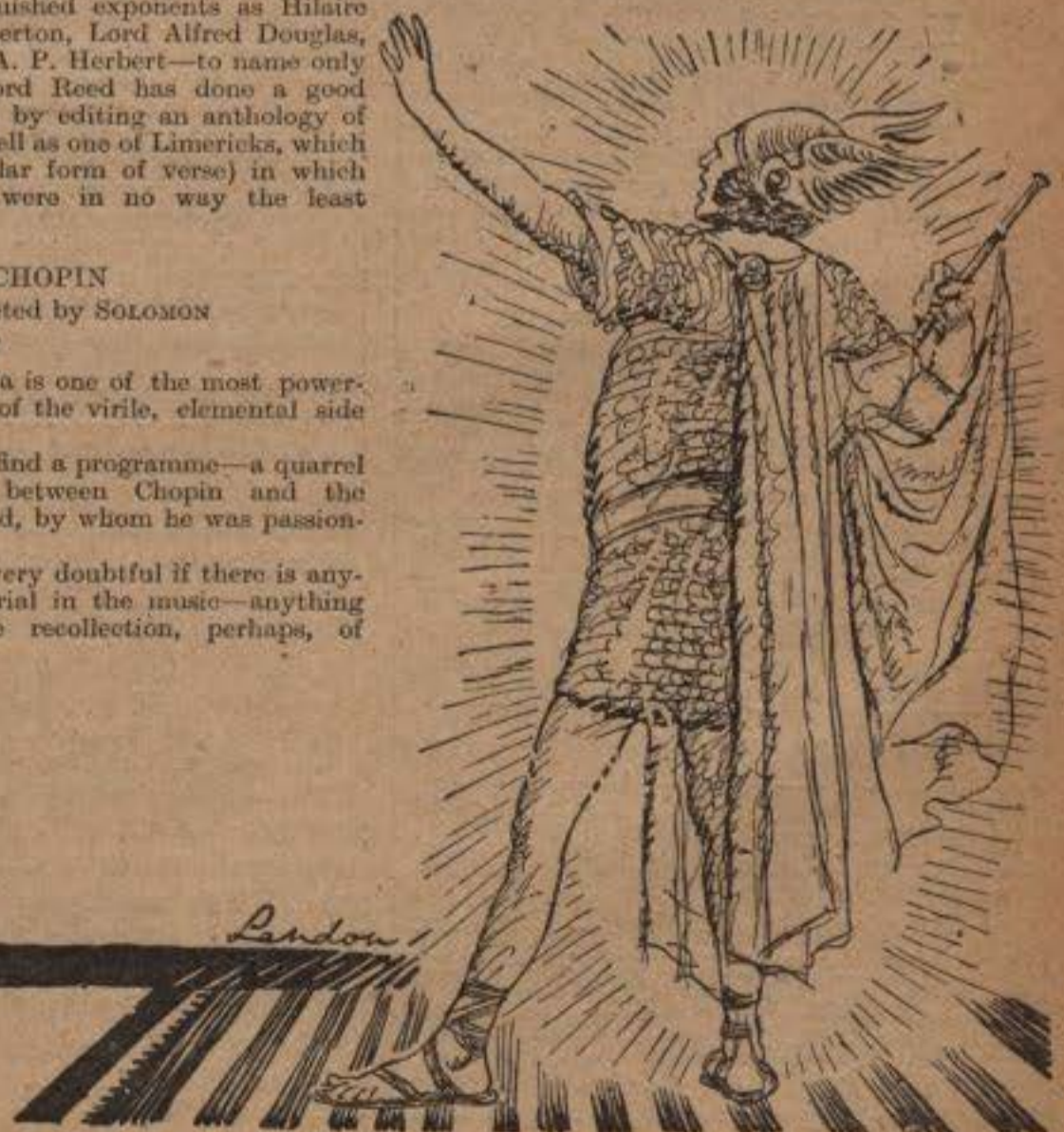
12.30 ORGAN RECITAL by LEONARD H. WARNER, relayed from St. Botolph's Church, Bishopsgate
Fantaisie in A *César Franck*
Christmas Pastoral *Merkel*
Cantilene Nuptial }
Toccata in G *Dubois*

1.0-2.0 S.B. from London

3.0 S.B. from London

10.10 Shipping Forecast

10.15-2.0 a.m. S.B. from London



PROGRAMMES FOR FRIDAY (December 31)

5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION WIND QUINTET
- 4.45 AFTERNOON TOPICS: R. FORTESCUE DORIA. Readings from the Poetry of Dante Gabriel Rossetti. GERTRUDE DAVIES (Soprano)
- 5.15 THE CHILDREN'S HOUR: A Sunset Story (written by G. Bernard Hughes), told by JANET JOYE
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.10 CLAPHAM AND DWYER (Entertainers) in 'A Spot of Bother'
- 6.20 HAROLD TURLEY'S ORCHESTRA
- 6.30 CLAPHAM AND DWYER in 'More Bother'
- 6.40 HAROLD TURLEY'S ORCHESTRA
- 7.0 S.B. from London

7.30 LOOKING BACKWARD

(A Programme of Broadcast Reminiscences)

This programme will consist of revivals of certain broadcast items which have been memorable in the history of this station, and these will be performed by the original artists where possible.

- 9.30-2.0 a.m. S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

- 3.45 Mr. RISDON BENNETT, 'More Notabilities of Bath'
- 4.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema (Continued)
- 7.0 S.B. from London

7.30 REMINISCENT FEATURES OF 1926

KATE WINTER (Soprano)
ESTHER COLEMAN (Contralto)
ERIC GREEN (Tenor)
ROY HENDERSON (Baritone)
THE STATION CHORUS and WIRELESS AUGMENTED ORCHESTRA, conducted by REGINALD S. MOUNT

Excerpts from
'THE GOLDEN THRESHOLD.'

POEMS by SARJINI NAIDU
MUSIC by LIZA LEHMANN

- 8.0 SCOVELL and WHELDON in Syncopated Duets
- 8.15 KATE WINTER, ESTHER COLEMAN, ERIC GREEN, ROY HENDERSON in Humorous Quartets
- 8.30 EDA KIBSEY and Orchestra
First Movement of Violin Concerto Elgar
The Lark Ascending Vaughan Williams
- 9.0 'JOHN CITIZEN' takes his Family to 'THE WIRELESS CHRISTY MINSTRELS'
- 9.30-2.0 a.m. S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

3.30 SOME LITTLE-KNOWN WORKS

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Ocean Symphony (1st Movement) .. Rubinstein
In the Cloister Borodin
Fantasia, 'Love Feast of the Apostles' Wagner
Suite, 'From the Samoan Isles' Geeth
Tone Picture, 'The Dryad' Sibelius
Fantasia on 'Iolanthe'
Tchaikovsky, arr. Whinger
Polonaise in E. Liszt

- 4.45 Mr. LYNDON HARRIES, 'Bob Sawyer's Supper Party'—Humorous Recital.

- 5.0 ORCHESTRA
Little Reverie, 'Baby Dreams' Boyaner
Last Lullaby Baron
Miss Blue Eyes Bergh
Intermezzo, 'A Bedtime Tale' Swinnen

5.15 THE CHILDREN'S HOUR

- 6.0 Major C. J. EVANS, 'Christmas and New Year Customs'

- 6.15 S.B. from London

REMINISCENCES OF 1926

BEING SOME POPULAR ITEMS FROM THE
CARDIFF PROGRAMMES
OF THE LAST YEAR.

7.30 THE STATION ORCHESTRA

Conducted by WARWICK BRAITHWAITE
Chinese March, 'Kwang Hsu' Lincke



Clapham and Dwyer

CLAPHAM AND DWYER.

the entertainers, will give 'A Spot of Bother' from Birmingham to-day at 6.10, and 'More Bother' at 6.30.

- 7.35 MAVIS BENNETT (Soprano)
Caro Nome ('Rigoletto') Verdi
(With Orchestral Accompaniment)
Cuckoo Liza Lehmann

- 7.43 JOHN RORKE (Entertainer and Light Baritone) and ORCHESTRA
Selection from 'Bubble and Squeak' .. Tanner

- 7.53 FLORENCE OLDHAM
Poor Papa Greaves
I'm lonely without you H. Squires

- 8.1 THE STATION TRIO
Solo Violin, FRANK THOMAS
Solo Violoncello, FRANK WHITNALL
Pianoforte, VERA MCCOMB THOMAS
Fantasia (Samson and Delilah)
Saint-Saëns, arr. for Trio by E. Alder

- 8.6 JOHN RORKE
All the Nice Girls Love a Sailor Scott
I see a Waitin' for Yer, Josie Pether
(With Orchestral Accompaniment)

- 8.14 ORCHESTRA
Selection of Welsh Airs arr. Myddleton

- 8.18 J. MALDWYN THOMAS (Baritone)
Blodwen, My Blodwen ('Blodwen')
Joseph Parry
Dafydd Y Gareg Wen Old Welsh Air

- 8.26 ORCHESTRA
Symphony in B Minor (The Unfinished), 1st Movement Schubert

8.38 MAVIS BENNETT

Little Love is a Mischievous Boy } Bishop
Lo! Here the Gentle Lark }
(With Orchestral Accompaniment)

- 8.45 THREE UNCLAS AND A COUSIN III
MRS. HAMLETT RECORDS HER VOTE
A Play by HERBERT SARGEANT

- 8.55 DONALD DAVIES
One-Legged Family

- 9.0 ORCHESTRA
Two-step, 'Lilliputian Wedding'

- 9.4 FLORENCE OLDHAM
You Can't Cry Over My Shoulder
No Man's Mama

- 9.12 JOHN RORKE
Tony from America ('The Quaker Girl')
Monckton
The Little Octoroon Leslie Stuart
(With Orchestral Accompaniment)

- 9.19 SPIC AND SPAN

- 9.25 ORCHESTRA
Characteristic Piece, 'Voice of the Bells'
Luigini

- 9.30-2.0 a.m. S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 PIANOFORTE TRIO, from the Piccadilly Picture Theatre

- 3.45 DON HYDEN (Solo Violin)
Danse Orientale Kreisler
Caprice Viennois Kreisler
Molly On the Shore (Irish Reel) Grainger-Kreisler
Variations on a theme of Corelli .. Tartini-Kreisler

- 4.0 Music by THE STATION QUARTET

- 5.0 Mr. FRANK A. LOWE, F.Z.S., 'Homing on Forgotten Islands—(2) On Northern Islands'

- 5.15 THE CHILDREN'S HOUR

- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BRIGHT

- 7.0 S.B. from London

7.30 ECHOES OF 1926.

A Kaleidoscopic Review of the Manchester Station's Programmes

Overture to 'Tannhäuser' Wagner

THE AUGMENTED STATION ORCHESTRA

Aria, 'Mab, the Queen of the Fairies' (Act I.)

Duet, 'O Night of Hymen' (Act III.)

From Gounod's Opera, 'Romeo and Juliet'

(This Opera was broadcast on January 9)

Mercutio .. LEE THISTLETHWAITE (Baritone)

Juliet LILY ALLEN (Soprano)

Romeo ARTHUR WILKES (Tenor)

THE EIGHTS CONCERT PARTY

in 'REVUSICAL MOMENTS OF 1926'

BETTY WHEATLEY; EMMIE PINDER; HARRY HOPWELL; CHARLES NESBITT; W. E. DICKMAN; ERIC FOGG and ALAN MITCHESON (At the Piano)

Three Dream Dances Coleridge-Taylor

(From the Coleridge-Taylor Programme, March 9)

Two Arias from Wallace's Opera, 'Maritana'

(This Opera was broadcast on October 1, and was the first of the Station's Series of English Opera)

The Harp in the Air — LILY ALLEN (Soprano)

Happy Moments Day by Day — LEE THISTLETHWAITE (Baritone)

PROGRAMMES FOR FRIDAY (December 31)

THE PROLOGUE
to
'THE PARTNERS'
(This Play by VINCENT DOUGLASS was the second of the Station's Series of Lancashire plays performed by the Station Repertory Players, and was broadcast on November 18)

Primrose (The Butler) VICTOR SMYTHE
Sam Tweedie D. E. ORMEROD
Ben Dobbin E. H. BRIDGSTOCK
Master Ronald Dobbin
Master KENNETH BURCHILL
Tim Vane W. E. DICKMAN

'THE PIED PIPER OF HAMELIN'
The Poem of ROBERT BROWNING as set to Music by HUBERT PARRY
(Broadcast on August 24)
The Pied Piper ARTHUR WILKES (Tenor)
The Mayor of Hamelin
REGINALD WHITEHEAD (Bass)

THE STATION CHORUS
THE AUGMENTED STATION ORCHESTRA
Lest Old Acquaintance Be Forgot

9.30-2.0 a.m. S.B. from London (10.10 Local News)

6KH HULL. 288.5 M.

11.30-12.30 Gramophone Records
3.30 Light Music
4.0 Afternoon Topics
4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.25 Mr. J. G. STEPHENS: Weekly Football Talk
6.40 Country Topics: Mr. J. EVANS, 'The Lincolnshire Red Shorthorns'
7.0-12.5 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds
4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds
5.0 AFTERNOON TOPICS: Miss M. M. HUMMERSTON, 'Famous Diaries'
5.15 THE CHILDREN'S HOUR
6.0 THE STATION TRIO
7.0 S.B. from London
7.30 **FATHER TIME'S (RADIO) ANNUAL**
Edited by MAX KESTER
Illustrated by CECIL MOON and the STATION QUINTET
Articles by—
DORIS COWEN (Soprano)
DOROTHY PARKINSON (Contralto)
PERCY ALLAT (Tenor)
WALTER WHITEWAY (Bass)
THE TWO JACKS
Other Contributions by
THE STATION STAFF
The Whole Production Punctuated by Father Time—GEO. R. COXON

9.30-2.0 a.m. S.B. from London (10.10 Local News)

6LV LIVERPOOL. 297 M.

4.0 GAILLARD and his ORCHESTRA from the Scala Cinema

5.0 AFTERNOON TOPICS: KATE LOVELL, 'New Year's Eve'
5.15 THE CHILDREN'S HOUR
6.0 THE STATION PIANOFORTE QUARTET
6.30 S.B. from Manchester
7.0-12.5 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert, relayed from Daventry
3.45 LYONS' CAFÉ ORCHESTRA, conducted by BRASSEY EYTON
4.45 MUSIC AND AFTERNOON TOPICS: The Rev. C. H. HODGSON, 'Literature'
5.15 THE CHILDREN'S HOUR
6.15 MABEL HODGKINSON (Pianoforte)
6.30-2.0 a.m. S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

3.30 ORCHESTRA, relayed from Popham's Restaurant
4.0 AFTERNOON TOPICS: Mr. H. C. L. JOHNS, 'An Uncanny Experience'
4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
5.15 THE CHILDREN'S HOUR
6.0 THE STATION TRIO
6.30-2.0 a.m. S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Records
4.0 Afternoon Topics
4.15 INSTRUMENTAL TRIO: MURIEL TANFIELD (Violin), DOROTHY BINGHAM (Cello), JOHN WINDLE (Piano)
Novelletes Niels W. Gade
MABEL ENOCH (Soprano)
In Fairyland
Before the Dawn Phillips
Song of the Little Folk Coates
The Way to Fairyland Bland
The Garden Wakes Phillips
Trio
Nocturne } C. M. Widor
Humoresque }
MABEL ENOCH
Among the Flowers and Birds
Unmindful of the Roses Coleridge-Taylor
Dawn, Gentle Flower Sterndale Bennett
The Yellow-Hammer Lisa Lehmann
Sing, Joyous Bird Phillips
Trio
Cavatina in G Newton
Scherzo Reissiger

5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.30-2.0 a.m. S.B. from London (10.0 Local News)

6ST STOKE. 288.5 M.

4.0 STUDIO CONCERT: E. A. WIDDOPS' TRIO
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 PHYLLIS LOVATT (Solo Pianoforte)
The Cuckoo Claude Debussy
Fugue in A Minor Bach
Rhapsody in G Minor Dohnanyi

6.15 G. P. GALLIMORE (Baritone)
Sweet Nymph, Come to Thy Lover
Thomas Morley
Come, Phillis, Come Into These Bowers
Thomas Forda
Anglers' Song from The Compleat Angler
Henry Lawes
King Herod and the Cock (Worcestershire Folk Song)
William Taylor (Somerset Folk Song)
The Jealous Lover Roger Quilter
The Two Grenadiers Schumann

6.30-12.5 S.B. from London. (10.10 Local News)

5SX SWANSEA. 288.5 M.

4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema
5.0 Afternoon Talk
5.15 THE CHILDREN'S HOUR
6.0 'My Piano and I'—A Short Lecture-Recital by T. D. JONES
6.30 S.B. from London
7.30 S.B. from Cardiff
9.30-2.0 a.m. S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

4.0—Afternoon Topics. 4.15—Music from Tilley's Restaurant, Blackett Street. 5.15—The Children's Hour. 6.0—S.B. from London. 6.50—A.A. Talk. 7.0—S.B. from London. 7.30—Reminiscences of 1926: The Novos; Charlton and Batey (Entertainers); The Station Choral Society; Chorus Master—Richard Pratt. The Station Orchestra, conducted by Edward Clark. 9.30-2.0 a.m.—S.B. from London.

5SC GLASGOW. 405.4 M.

11.30-12.30—Gramophone Records. 4.0—The Wireless Quartet; Grace Miller (Soprano). 5.0—Afternoon Topics. 5.15—The Children's Hour. 6.0—Weather Forecast for Farmers. 6.3—S.B. from London. 7.30—Reminiscences of 1926: Pipe-Major G. L. Robertson (Glasgow Corporation Tramways Pipe Band). Pipe Selections: Over the Sea to Skye, My Home, Brown Haired Maiden (Trad.). 7.37—J. H. N. Cruigan (Entertainer); Will 'Reminiscence'. 7.50—'Eight o'Clock': A Melodrama in One Act by Cyril L. Ashurst. Presented by Donald Sutherland. Cast: Sir John Richmond (A Famous Explorer), W. Tyrone Guthrie; Gleg (His Friend), Robert Grant; Parker (A Servant), James Urquhart. 8.5—Members of the Glasgow University Parliamentary Debating Society: Debate upon 'The Advisability of Keeping New Year Resolutions'. 8.25—Pipe-Major G. L. Robertson; March, 'Stornoway Highland Gathering'; Strathspey, 'Maggie Cameron'; Reel, 'Mrs. McLeod of Raasay' (Trad.). 8.30—Request Programme: Amy Murdoch (soprano); Alexander MacGregor (Baritone); the Station Orchestra. 9.30-2.0 a.m.—S.B. from London.

2BD ABERDEEN. 500 M.

3.45—Afternoon Topics. 4.0—The Station Orchestra, conducted by Paul Askew; Cissie Duncan (Soprano). 5.15—The Children's Hour. 6.0—'Behsiddian'; 'Our Carry-Over'. 6.15—Gramophone. 6.25—Agricultural Notes. 6.30—Steedman's Symphony Orchestra, relayed from the Electric Theatre. 7.0—S.B. from London. 7.30—Reminiscences of 1926. The Station Orchestra, conducted by Paul Askew: Selection, 'Looking Backwards' (Finck). 7.40—Julien Rosetti (Pianoforte); Zephyr Love Waltz (Moszkowski). 7.50—Choir and Orchestra, conducted by Arthur Collingwood; Leader of Orchestra, Alex Madisky; Hail, Bright Abode (Tannhäuser) (Wagner); Awake, Chorus (The Mastersingers) (Wagner); Bridal Chorus (Lohengrin) (Wagner); Two Numbers from the Suite, 'From the Bavarian Highlands' (Elgar). 8.10—Julien Rosetti: Fantasia on 'Rigolotto' (Verdi-Liszt). 8.20—Orchestra: Humoresque, 'A Lightning Switch' (Alford). 8.30—The Aberdeen Police Pipe Band Two Marches (Trad.); Strathspey (Trad.); Lord Blantyre; Mrs. McLeod of Raasay. 8.40—An Excerpt from the First Edition of 'Bon-Accord Nights'. Presented by the Radio Concert Party. Cast includes: Dorothy Forrest, Daisy Moncar, A. E. Crinkeshank, Alec Fraser, Leslie Rowe. The Radio Dance Quartet, directed by Alex Madisky. 9.0—Pipe Band: Slow March, 'The Green Hills of Tyrol' (Trad.); March, 'The Atholl Highlanders' (Trad.); Strathspey, 'Oriston Castle' (Trad.); Reel, 'Sandy Cameron' (Trad.). 9.10—Mrs. Shand's Dance Band: Slow Air, 'Here's to the Year That's Awa' (Trad.); Strathspey, 'The Duchess' Slipper'; Reel, 'The Marquis of Tullyhardine, (Neil Gow); Polka, 'Holly Bush' (Godfrey); Quadrille, 'The Gordon Highlanders' (Wood). 9.30-2.0 a.m.—S.B. from London.

2BE BELFAST. 306.1 M.

4.0—The Damsel: The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Café. 5.0—Afternoon Topics: Mrs. J. W. Carey: 'Four Irish Artists—(1) Lavery'. 5.15—The Children's Hour. 6.0—S.B. from London. 7.30—Reminiscences of 1926. Mariel Childie (Contralto); Mrs. Rooney of Belfast; Prof. Dudd; The Station Symphony Orchestra, conducted by E. Godfrey Brown. 9.30-2.0 a.m.—S.B. from London.

PROGRAMMES FOR SATURDAY (January 1)

ZLO LONDON. 361.4 M.

3.0 CALLENDER'S BAND
and
MURIEL HERBERT (Soprano).
ROBERT CHIGNELL (Baritone).
RAJE DA COSTA (Pianoforte)

THE BAND

March, 'The Voice of the Guns' *Alford*
Overture, 'Les Trompettes de la Couronne'
..... *Ord-Hume*

3.13 MURIEL HERBERT
Who is Sylvia? } *Schubert*
Lullaby }
The Hat of Green } *Schumann*
Spring Night }

3.23 THE BAND
Entr'acte, 'Traumerci' *Schumann*
Minuet *Boccherini*
Tone Poem, 'Lorelei' *Nesvada*

RAJE DA COSTA
Hungarian Rhapsody, No. 2 *Liszt*

ROBERT CHIGNELL
Frühlingsglaube } *Schubert*
Heilige Nacht }
Aufenthalt }

4.0 THE BAND
Selection, Songs of Scotland

4.12 MURIEL HERBERT
Autumn *Muriel Herbert*
When I Was One and Twenty *Armstrong Gibbs*
Lullaby *K. A. Wright*
The Blackbird Song *Scott*

RAJE DA COSTA
Lotus Land *Scott*
Valse Caprice *Raff*

4.33 THE BAND
Shylock *Lear*
(Cornet Solo—R. W. HARDY)

ROBERT CHIGNELL
Nanny *Harold Samuel*
Isobel *Frank Bridge*
How's My Boy? *Sydney Homer*

4.48 THE BAND
Selection, 'Faust' *Berlioz*

5.0 AFTERNOON TOPICS: MARION CRAN, F.R.H.S.,
'A Garden Chat'

5.15 THE CHILDREN'S HOUR: 'Pattern Weaving
on Bells,' by WILLIAM ROUGHTON, with illustrations on Handbells by MRS. HUGHES; SPURGEON'S ORPHAN BELL-RINGERS, 'Old Hobbly's Carillon' (*Mabel Marlowe*); Selections by the DAVENTRY QUARTET

6.0 DANCE MUSIC, from the
London Studio

JACK PAYNE'S HOTEL
CECIL DANCE BAND

7.0 WEATHER FORECAST;
FIRST GENERAL NEWS
BULLETIN

Major L. R. TOSSWILL:
England v. The Rest

7.30 'AMASIS'
An Egyptian Opera in Two
Acts written by
FREDERICK FENN
Composed by PHILIP
MICHAEL PARADAY

Characters:
Pharaoh, King of Egypt
Prince Anhotep, Ruler of
Philae
Cheiro, A Scribe
Nebenchari, the High Priest
Sebak, Keeper of the
Crocodiles

Ptolemy Theopompus Allakama, Court Embalmer and Private Secretary to Pharaoh Princess Amasis, Daughter of Pharaoh and betrothed to Prince Anhotep
Natis, her Maid
Chorus of Guards, Priests, Townspeople, etc.

ACT I., SCENE: Courtyard of King Pharaoh's Palace at Memphis.

ACT II., SCENE: Another view of the Courtyard of King Pharaoh's Palace at Memphis, showing a Temple, the great front entrance of which is open. Priests in the Temple are intoning a dirge to the dead Cat. The Nile is seen beyond. It is early dawn, and a few stars shine in the cold blue sky.

9.0 CHOPIN
Interpreted by SOLOMON

Berceuse: Barcarolle.

THE Cradle Song is a little marvel of delicacy and sweetness. On two bass chords only (with one other chord used for an instant, near the end) Chopin balances a dainty rocking tune, the airiest, sweetest little lullaby imaginable.

Chopin's Barcarolle (the only piece he wrote in this style) has a good deal of the spirit of his Nocturnes, but is longer than most of these night-pieces.

9.15 VARIETY
MALCOLM SCOTT ('The Woman Who Knows')

9.30 ALL-ENGLAND FESTIVAL
PERFORMANCE

arranged by the ENGLISH FOLK DANCE SOCIETY relayed from THE ROYAL ALBERT HALL
THE LONDON CHAMBER ORCHESTRA
conducted by DR. R. VAUGHAN WILLIAMS

Massed Country Dancing by 300 of the Performers:
The Ribbon Dance
Goddesses
Newcastle

Traditional Sword Dance from Winlaton, County Durham
(First performance in London)

Ceremonial Dances:
The Garland Procession from Castleton, Derbyshire
The Morris Reel from Winster, Derbyshire
Morris Dances by London Demonstration staff
The Rose } Field Town, Oxfordshire
Leap Frog }

General Singing conducted by Dr. R. VAUGHAN WILLIAMS
King Herod and the Cock
The Keeper
The Sailor from the Sea
Spanish Ladies

THIS is the first performance of our English National Dances to be given by the English Folk Dance Society in the Royal Albert Hall. It takes its name from the Festival which is being held on the previous day and which was inaugurated last year, to give folk dancers from all parts of England an opportunity of meeting and showing their dancing to each other.

The performance has been organized to enable members of the public to measure and appreciate the deep-rooted interest that is now taken in our English songs and dances.

The dancers taking part at the Albert Hall number nearly 500 and they represent thirty-two of the forty-five existing branches of this Society that cover England. They are all amateurs, culled from every section and class of Society, who have taken up the dancing for pure pleasure and who will dance at this performance to share their pleasure with others.

General singing of folk songs (by both performers and public), which has formed an integral part of the Society's activities for the last fifteen years, will take place during the performance.

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15 SYDNEY NESBITT and his Ukulele

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANs, from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.0 S.B. from London

10.10 Shipping Forecast

10.15-12.0 S.B. from London

5IT BIRMINGHAM. 491.8 M.

3.45 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Café

4.45 AFTERNOON TOPICS: AZELINE LEWIS, 'The Festival of Janus,' WINIFRED PAYNE (Contralto)

5.15 THE CHILDREN'S HOUR: Auntie Phyl tells a further 'Snooky' Story

6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER

7.0 S.B. from London

7.30 'SWITCHING OVER'

Our Fourth Annual Pantomime-Revue, in Sundry Screaming Scenes

The Book by JOSEPH LEWIS and JOHN OVERTON (and other Nonentities)

The Music and Lyrics by S. EVERAL

Specialities by the SISTERS ODE (KATH AND ANN)

For further details Wait and—LISTEN!

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

BOURNEMOUTH. 6BM 326.1 M.

11.30-12.0 RITA BAMBERG
(Violin Recital)

Sarabande and Allegretto
Corelli, arr. Kreisler
Minuet

Polerewski, arr. Kreisler
Nocturne Borodin
Violin Concerto (Andante
and Allegro) Mendelssohn



By courtesy of the Acclim Co., Ltd.

CHOPIN LISTENING TO FOLK SONGS.

It is well known that Chopin, two more of whose compositions are being interpreted by Solomon to-night [London 9.0] used to gather inspiration from the folk songs of the people. This woodcut by Barbara Grey shows the composer listening to the songs sung by the reapers in the harvest field.

PROGRAMMES FOR SATURDAY (January 1)

3.45 Afternoon Topics

4.0 THE ROYAL BATH HOTEL DANCE BAND, directed by ALEX WAINWRIGHT
Relayed from the King's Hall Rooms

- Spanish One-step
- On a Night Like This Nelson
- Pierrot's Tears Bizon
- Red, Red Robin Smith
- Chinese Moon Nusbaum
- Five-Foot Two Henderson
- Poor Papa Lee
- I'm Flirting With You Leonard
- Am I Wasting My Time On You? Bibb
- Looking for a Boy Gershwin
- My Cutie's Due Ager
- June Rose Mayerl
- Tango, 'Deception' Filippetto
- Honey Bunch Friend
- Let's Go to Mary's House Campbell
- Love Everlasting Friml
- I'm Terribly In Love Ellis
- Moonlight on the Ganges
- That Certain Feeling Myers
- Horses Gay
- Oh, That Sweetie of Mine
- Jack in the Box Nicholls

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

9.15 CLAPHAM and DWYER (Entertainers) 'In a Spot of Bother'

9.30-12.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music by THE LONDON CHORDONS, relayed from Cox's Café

3.0 London programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Mr. L. E. WILLIAMS, 'The F.A. Cup Prospects'

6.15-12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M.

3.30 DANCE MUSIC: THE ELYSÉE FIVE from the Piccadilly Dance Salon

5.0 ELLA ROYCE (Contralto)

- The Silver Ring Chaminade
- A Land of Roses Teresa del Riego
- Little Holes in Heaven Barbara Hope
- When You're Away Wilfred Sanderson

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

6.53 For Scouts

7.0 S.B. from London

7.30 MY PROGRAMME—II.

Arranged by
THE EDITOR of the
'MANCHESTER EVENING CHRONICLE.'

The programme that is being transmitted to-night is the second of a series arranged, at our invitation, by representative figures in the social and commercial life of the area served by the Manchester Station.

9.0-12.0 S.B. from London (10.10 Local News)

6KH HULL. 288.5 M.

4.0 AFTERNOON TOPICS: M. A. R. HORSPOOL, 'Drama Through the Ages—(3) From Greece to Rome'

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30-12.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds

4.0 TROÇADERO DANCE BAND, relayed from the Trocadero Ballroom, Bradford



THE ROYAL BATH HOTEL DANCE BAND,

directed by Mr. Alex Wainwright, is to be relayed from the King's Hall Rooms, Bournemouth, at tea-time to-day. We must apologise to Mr. Wainwright for publishing, in a recent issue of 'The Radio Times,' a photograph of another dance band, which was sent to us, in error, as being his.

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30-12.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 297 M.

4.0 AFTERNOON TOPICS: MANNIN CRANE, 'Nautical New Year Resolutions'

4.15 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

5.15 THE CHILDREN'S HOUR

6.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

6.30-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Gramophone Records

3.45 SAM G. ROSS and his BAND, relayed from the Palais de Danse

5.0 THE CHILDREN'S HOUR

6.15 MABEL HODGKINSON (Pianoforte)

6.30-12.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant

3.0 THE STATION ORCHESTRA

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 JACK TRAIN and a Ukulele

6.30-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

4.15 ORCHESTRA, relayed from the Grand Hotel

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 S.B. from London (10.10 Local News)

10.30 DANCE MUSIC: SATURDAY DINERS' DANSANTS BAND, relayed from The Grand Hotel, directed by SIGNOR DANTE SELMI

11.0-12.0 S.B. from London

6ST STOKE. 288.5 M.

4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'

5.0 AFTERNOON TOPICS: DORA G. MERCER, 'Some New Year Resolutions'

5.15 THE CHILDREN'S HOUR

6.0 DANCE MUSIC

6.30-12.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 T. D. JONES (Solo Pianoforte)

6.30-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30—Enid Revell (Pianoforte) and Margery Martin (Mezzo-Soprano). **12.10-12.30**—Gramophone Records. **4.0**—'Good Resolutions.' **4.15**—Music from Coxon's New Gallery Restaurant. **5.15**—The Children's Hour. **6.0**—Marsden Colliery Brass Quartet; George Hodgson (Tenor). **7.0**—S.B. from London. **10.30**—Dance Music: Tilley's Dance Band, relayed from the Grand Assembly Rooms. **11.15-12.0**—S.B. from London.

5SC GLASGOW. 405.4 M.

4.0—Band Concert: The Parkhead Forge Silver Band. **5.0**—Song Recital: Mairie Frances Constable (Soprano). **5.15**—The Children's Hour. **6.0**—Weather Forecast for Farmers. **6.3-12.0**—S.B. from London.

2BD ABERDEEN. 500 M.

3.45—Afternoon Topics: Mrs. Dorothy Medd, 'Facing Both Ways.' **4.0**—The Station Orchestra, conducted by Paul Askew, Herbert Ewen (Entertainer). **5.15**—The Children's Hour: A New Year Party—With Charades. **6.0**—S.B. from London. **6.0**—A Light Programme. The Station Orchestra: Selection, 'Katja the Dancer' (Jean Gilbert). **9.10**—Alec Chentrens (Anglo-French Entertainer): Thank You, Now I Know (Arthous); You Would (Alec Chentrens). **9.18**—Orchestra: March, 'The Mad Major' (Alford). **9.23**—Ronald Goutley (Entertainer) in Music and Humour. **9.35**—Orchestra: Concert Waltz, 'The Blue Danube' (Strauss). **9.40**—Alec Chentrens: Men And, and English Grammar (Original). **9.50**—Orchestra: Two Dances (Prince Igor) (Borodin). **10.0**—News. **10.15-12.0**—S.B. from London.

2BE BELFAST. 306.1 M.

4.0—The Station Orchestra. **4.32**—Suite for Violin, Violoncello, and Harp (Eric Fogg)—Ernest Stonely, Reginald Dobson, and Pauline Barker. **4.44**—Orchestra. **5.0**—Afternoon Topics: Mr. William J. Cairns, M.B.E., A Topical Talk appropriate to the day. **5.15**—The Children's Hour. **6.0**—S.B. from London. **9.0**—'The Ulster Cakelidh.' A New Year Gathering. Written and Presented by Charles K. Ayre. **10.9**—News. **10.15-12.0**—S.B. from London.

BACH'S CHRISTMAS ORATORIO.

(Continued from page 752.)

unto them by the shepherds. But Mary kept all these things, and ponder'd them in her heart.
(31, 32, 33, 34 and 35 Omitted.)

PART IV.

ON NEW YEAR'S DAY, THE FESTIVAL OF THE CIRCUMCISION.
(36 Omitted.)

37. RECIT.—Tenor.

And when eight days were fulfill'd for the circumcising of the Child, His name was called Jesus, which was so called of the angel before He was conceived in the womb.

38. DUET.

RECIT.—Bass.

Immanuel, beloved Name,
To save mankind He came,
For me doth Jesus live,
Himself for me doth Jesus give,
And evermore within my sight
I will near Jesus dwell.
My Jesus all my joy doth make,
And bids my spirit comfort take.

Arioso.—Soprano.

Jesus, Thou that for me livest,
Bridegroom of my waiting heart;
Thou Thyself that for me givest,
Bearing e'en death's bitter smart.

Bass.

Come! I will with delight embrace Thee,
And never shall my heart release Thee;
Ah! then take me to Thee!

RECIT.—Bass.

When death o'ertakes me, Thou alone
My strength and stay shalt be;
In need, distress, perplexity,
I look and long for Thee.
And in the hour of death
What shall my comfort be?
Lord Jesus, when I die,
I shall not die eternally.

Thy Name upon me Thou dost write,
Which puts the fear of death to flight.

39. AIR.—Soprano.

Ah! my Saviour, I entreat Thee,
Tell me, should I fear to greet Thee?
Should Thy Name inspire dismay?
Nay, Thou Saviour sayest nay.

Should I now from death be flying?
Nay, Thou dost in mercy say;
Or before Thy face be joying?

Yea, Thou Saviour sayest yea.

40. DUET.—Soprano and Bass.

Jesu, Thou my joy and pleasure,
My redemption that hast won,
King and Shepherd, Light and Sun,
Thou my portion, hope, and treasure.
Ah! how shall I worthily,
O Lord Jesus, honour Thee?

'Tis well! Thy Name, O Lord, alone within my heart shall dwell,

And I in bliss to Thee will still be turning,
When all my heart with love to Thee is burning,
Lord Jesus, teach Thou me to honour Thee.

41. AIR.—Tenor.

'Tis Thee I would be praising ever,
My Saviour, give me power and skill,
And all my heart with ardour fill.
Strengthen me, that Thy mercy worthily to praise
I may endeavour.

42. CHORAL.

Jesus, who didst ever guide me,
Jesus, my strong helper be;
Jesus, gave, whate'er betide me,
Jesus, make me trust in Thee;
Jesus, let Thy grace attend me,
Jesus, still from sin defend me.

PART V.

ON THE SUNDAY AFTER NEW YEAR'S DAY.

43. CHORUS.

Glory be to God Almighty,
Glory, thanks and praise be giv'n,
All the earth doth worship Thee,
Thou that wilt our Father be,
Thou that wilt henceforth grant our utmost longings,
And bring Thy children with joy unto heaven.

44. RECIT.—Tenor.

Now when Jesus was born in Bethlehem, in the land of Judah, in the days of Herod the King,

behold there came wise men from the East to Jerusalem, saying—

45. CHORUS AND RECIT.—Alto.

Where is the new-born King of the Jews?
For we have seen His star in the East,
And are come to worship Him.
Seek Him within my breast,
For with me He vouchsafes to rest.
Rejoice that you this light behold,
That doth its kindly beam unfold:
My Saviour, Thou—Thou art the light
That shall upon the Gentiles shine:
Thy beams shall make their darkness bright,
And they shall surely hail it Thine,
How pure, how clear that light must be,
That shines, O Lord, from Thee.

46. CHORAL.

All darkness flies before Thy face,
The shades of night to day give place
In Thy ways lead us ever,
That from Thy sight and glorious light
Our hearts may wander never.

(47 Omitted.)

48. RECIT.—Tenor.

And when Herod the King heard it, he was troubled, and all Jerusalem with him:

49. RECIT.—Alto.

With fear why are ye taken?
Why should the presence of the Lord in you such dread awaken?
O! greet with thankfulness the love He is revealing,
He comes that He may bless our sinful race with perfect healing.

50. RECIT.—Tenor.

And gathering together all the chief priests and scribes of the people, he enquired of them where the Christ should be born; and they said to him, in Bethlehem, in the land of Judah, for thus it is written by the Prophet: And thou, Bethlehem, in the land of Judah, art in no wise the least among the princes of Judah, for out of thee shall come forth a leader that shall be Shepherd of my people Israel.

51. TERZETTO.—Soprano, Alto, and Tenor.

Ah! when shall we see salvation?
Ah! when comes our consolation?
Peace, for surely this is He!
Jesus, ah! then come to me.

(52 and 53 Omitted.)

PART VI.

ON THE FESTIVAL OF THE EPIPHANY.

54. CHORUS.

Lord, when our haughty foes assail us,
O! may it for our peace avail us
To rest upon Thy mighty pow'r.
Our only trust, do Thou befriend us,
All needful strength and succour send us,
To keep us safe in danger's hour.

55. RECIT.—Tenor and Bass.

Then Herod called the wise men privily, and learned of them exactly what time the star appear'd. And he sent them to Bethlehem, and said, Go your way, and inquire exactly for the young child, and when ye have found Him, bring me word, that I may come and worship Him also.

56. RECIT.—Soprano.

Thou traitor, thou but seek'st the Lord to kill,
And triest ev'ry craft to work on Him thy will,
But He whose pow'r no tongue can tell
Is kept in all His ways.

(57 Omitted.)

58. RECIT.—Tenor.

And they, when they had heard the King, went their way. And lo! the star which they had seen in the east went before them, until it came and stood over where the young child was. When they saw the star they rejoiced exceedingly, and coming into the house, they saw the young child with Mary His mother; and falling down, they worshipped Him, and having opened their treasures, they offer'd Him gold, frankincense, and myrrh.

(59 Omitted.)

60. RECIT.—Tenor.

And being warned of God in a dream that they

(Concluded at foot of next col.)

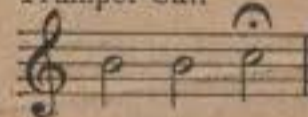
Setting the B.B.C. to Music.

THE accident that musical notes are called by alphabetical names has given composers a chance of which they have often availed themselves of basing a composition upon a name—usually as a compliment to the bearer of the name. Many composers (notably Bach and Schumann) have thus used the name B-A-C-H (H, it may be explained, is, in German, the same as the English B, the German B being our B Flat).

Some day we must give in these pages a list of examples of what may be called 'Initial Music.'

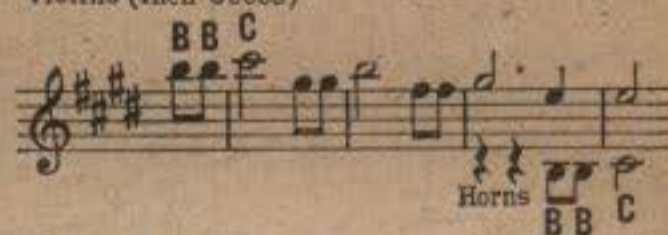
Meantime, of topical interest is a new composition by Kenneth A. Wright, a young composer various of whose light melodious pieces have been broadcast from time to time. He has seized a 'wireless' opportunity and has written a B.B.C. Waltz, upon this theme:—

Trumpet Call



Here is one example of the way the theme is applied:—

Violins (then Oboes)



And here is another:—



The waltz is to have its first performance in the broadcasting programme late on New Year's Eve, and will probably be heard again very shortly as a part of another interesting programme.

No amount of alphabetical ingenuity will save a piece if it is not musically interesting, but the theme chosen in this instance obviously admits of varied and tuneful treatment, and the report of those who have been privileged with a private hearing of this composition is that it is a very pleasant music indeed, with a modern tinge—but not too modern either to be danced to or to be listened to with enjoyment by all of us.

(Continued from preceding column.)

should not return to Herod, they departed by another way to their own land.

(61 Omitted.)

62. AIR.—Tenor.

Ye foes of man, your might is shaken,
Dismay no more in me ye waken,
My strength, my shield is ever near;
What though with fear ye strive to fill me,
And threaten in your rage to kill me,
Behold! my Saviour dwelleth here.

63. RECITATIVE SOLI.

O'er us no more shall fears of hell,
No more shall sin or death prevail,
Our Saviour, Jesus, will not fail.

64. CHORAL.

Now vengeance hath been taken
On all the foes of Man,
And Christ doth end in triumph
The conflict He began.
Sin, Death, and Hell, and Satan,
Their mighty Victor own;
And Man doth stand forgiven
Before His Father's throne.



*Little brown box, I do love thee;
You make Wireless loud for me!*

A NEW joy has come into Joan's life. Wireless that she can hear without sitting still with Headphones tight over her ears. Time was when she couldn't run about when Daddy was struggling with the Crystal Set. 'Ssh! Ssh!' it was, everlastingly!

Now all that is gone. Since the little brown box was brought home Joan has sat day by day, hour after hour, listening to the Loud Speaker working from the little Crystal Set. For the 'little brown box,' is the **Brown Crystal Amplifier**. The instrument which makes Loud Speaker reproduction possible for almost everyone. Not a valve is needed. Nor any other method of amplification. No accumulators.

Just the Crystal Amplifier connected to the Crystal Set, an ordinary 4½ volt dry battery and a Loud Speaker. Thus, if you are not more than fifteen miles from a Broadcasting Station (Daventry, 80 miles) your Crystal Receiver will give you the results enjoyed by your friend the valve user, without any of the expense and trouble which is his! Here's an idea for Christmas! Treat the family to a **Brown Crystal Amplifier**. It's a boon that's worth every penny of its price of £4 4s. The famous **Brown Loud Speakers** can be bought at prices ranging from 30s. to £15 15s. There are nine of them. Ask your Dealer to demonstrate and note the excellent reproduction when a **Brown Loud Speaker** is used.

Xmas, 1926
Give a
Brown
Instrument
this
Christmas!

S. G. BROWN, LTD., Western Avenue, North Acton, W.1.

Retail Showrooms: 19, Mortimer Street, W.1; 15, Moorfields, Liverpool; 67, High Street, Southampton. Wholesale Depots: 2, Lansdown Place West, Bath; 120, Wellington St., Glasgow; 5-7, Godwin Street, Bradford; Cross House, Westgate Road, Newcastle; Howard S. Cooke & Co., 59, Caroline Street, Birmingham. Robert Garmany, Union Chambers, 1, Union St., Belfast, N. Ireland.



EQUAL TO A £20 LOUD SPEAKER.



The success of any loud speaker depends primarily upon the sound reproducing base. In the LISSENOLA Loud Speaking Unit you have a base which will repeat everything it hears—no hidden tones—no indistinct whispers—no wooden notes. The introduction of the LISSENOLA Loud Speaking Unit marked an epoch in loud-speaking devices. You can do everything with it—attach it to any gramophone tone arm in place of the sound box, and you have a cabinet loud speaker, which can be turned back to a gramophone just as easily. Fit any horn to it, build it into a cabinet, attach it to a cone diaphragm by means of the unique LISSENOLA Reed. So sensitive is it you can use it on small-powered sets, so powerful is it you can put it on to a big power amplifier without the slightest chance of distortion. It will do everything you want it to.

SEVEN DAYS' TEST.

Buy a LISSENOLA and put it to the most exacting tests you can think of. Compare it against any expensive loud speaker a friend may have. If at the end of seven days you do not definitely prefer the LISSENOLA for tone purity and power to any loud speaker you have tested it against, take it back to the shop and your money will be refunded in full.

Make sure you get a LISSENOLA. You can avoid all the risks of an imitation, by asking for and insisting upon being given the LISSENOLA Loud Speaking Unit.

Sold by all good radio dealers.

GIVE A LISSENOLA—made golden toned for your enjoyment.

AN APOLOGY: We are sorry so many people have been unable to obtain the LISSENOLA Horn in time for Christmas. Orders for this horn should be placed with nearest LISSEN Dealer, who will obtain and supply as quickly as possible after the holidays.

The LISSENOLA IS
DELIGHTING 200,000 HOMES THIS CHRISTMAS.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS N. COLE.

L.107.

There has come a new battery to improve Radio this Christmas—

Resulting in a new power, a new smoothness in loud speaker reproduction, a new freshness of tone, a new naturalness, a new clearness, all at this moment uniting to give a new enjoyment of radio to the many thousands who have bought and are using it this Christmas.

A LISSEN New Process Battery—made as no other battery, with a secret in each which many battery makers would give much to know—jealously guarded and exclusive to LISSEN. All who use it are finding a new delight in their loud speakers because of a new and better utterance.

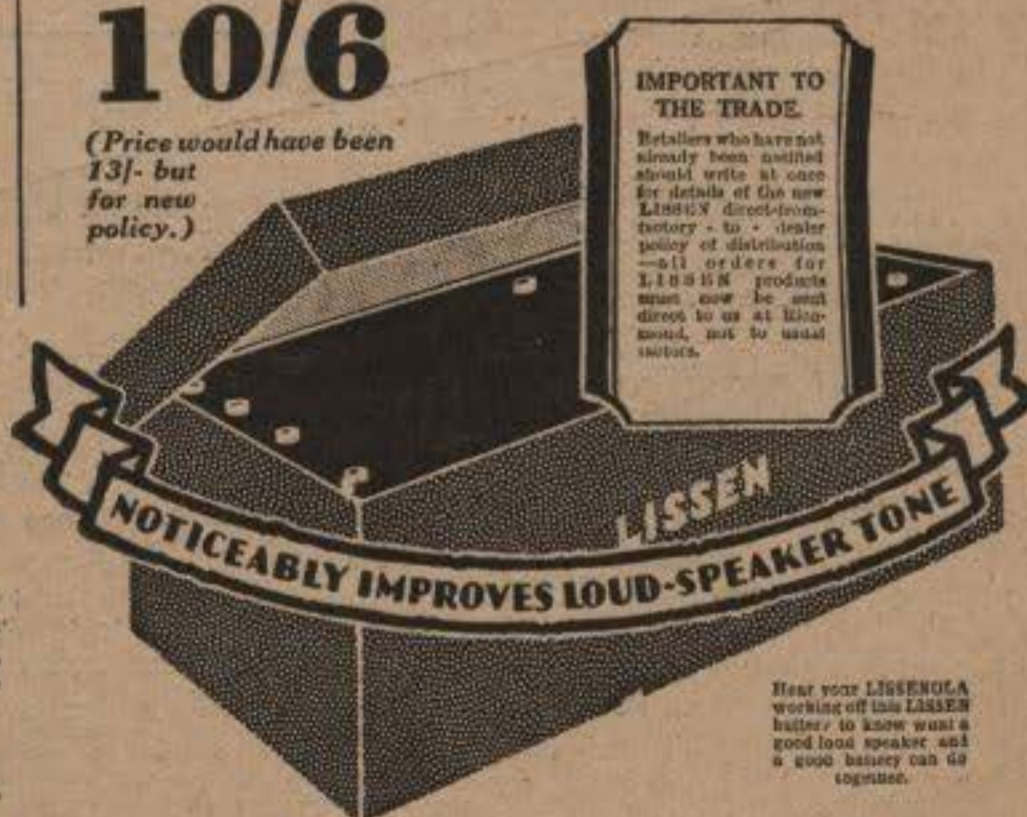
And it is not dear. LISSEN has put into operation a new direct to dealer policy of distribution which cuts out all wholesale profits and ensures, too, that every LISSEN battery is brimful of new energy when you put it into your set.

Your dealer sells this LISSEN battery. Ask him for "LISSEN New Process," and take no other.

LISSEN NEW PROCESS Battery is rated at 60 volts, but goes considerably over.

10/6

(Price would have been
13/- but
for new
policy.)



Hear your LISSENOLA working off the LISSEN battery to know what a good loud speaker and a good battery can do together.

A Transformer Without a Precedent—



a GREAT CHOKE as well as a GREAT TRANSFORMER!

Transformer and Choke coupled amplifiers give greater and better volume per stage than resistance capacity coupled amplifiers (popularly referred to as r.c. sets). Less skill is also required in balancing an r.c. circuit to suit the valves used, an important point which requires careful watching in r.c. sets. No special high tension voltage is necessary for transformer and choke couplings, either. Transformers and Chokes are widely used, therefore, for excellent reasons. The advantage of being able to use a Transformer also as a Choke is obvious. And **NOT ONLY IS THE NEW LISSEN A GREAT TRANSFORMER, but by the simple act of connecting two of its four terminals together, we have found it to be A GREAT CHOKE, ALSO.**

LISSEN has therefore given you a radio part that saves you buying two parts—for a single LISSEN Transformer now enables you to make use of the two most used methods of low frequency amplification.

FOR USE AS A CHOKE :

All you have to do is to connect together the terminal marked O.P. to the terminal marked I.S. Then take a connection from the remaining two terminals, and you have a **HIGHLY EFFICIENT CHOKE**. Your dealer will show you how easily you can do this if you do not already know. Ask him.

Test this new LISSEN as a transformer against the most expensive transformer you know of—test it as a Choke against the most expensive Choke you know of. If within seven days you find a better Transformer or a better Choke, no matter how high its price, then take the new LISSEN back to your dealer. It is significant that LISSEN has unhesitatingly withdrawn in favour of this new LISSEN all the previous expensive LISSEN transformers which have been on the market for several years.

USE IT AS A TRANSFORMER—USE IT AS A CHOKE, either way it **AMPLIFIES FULLY EVERY NOTE, EVERY TONE, EVERY HARMONIC, EVERY OVERTONE**. Never again pay a high price for a transformer—this new LISSEN will replace any transformer mentioned or used in any circuit. Choose your own transformer, and your own parts. Remember there are many advertising manufacturers, and that they expect a share of the use and mention of their products in any circuit published in periodicals. You can gain in performance and in economy if you choose your own transformer and other parts, for LISSEN now gives you keen prices as well as LISSEN quality.

8'6

GUARANTEED FOR 12 MONTHS

*Turns ratio 3 to 1. Resistance ratio 4 to 1.
Use it for 1, 2, or 3 stages L.F.*

It is suitable for all circuits and all valves you will want to use.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

(Managing Director : Thos. N. Cole.)

THE NEW ENLIGHTENMENT—

THE old idea in set building was to follow blindly the parts named as being used in the circuits published in a favourite periodical. Now this is changed, and A NEW ENLIGHTENMENT HAS COME AT LAST—users now know that they can replace every part named in any published circuit with the corresponding part in the LISSEN range with an improvement in the performance of the finished receiver, and a big saving in the cost of building it. For LISSEN, aided by huge production, unrivalled manufacturing facilities, with advanced plant ideas, has made LISSEN quality parts available to all at new low prices which arrest the attention of everybody wanting anything in radio.

Any time you want a radio part or a group of parts, no matter what may be specified in the circuit you are building, be sure not to buy before you see the corresponding parts in the LISSEN range. Compare LISSEN and the others side by side. Pick out the better made parts, and you will choose LISSEN every time, for LISSEN is pre-eminent in the making of fine parts for radio.

Every good dealer has them, and will give you any advice you require about building. You will find him friendly and anxious to please you.

FOR AN AMPLIFIER—

1 LISSEN Transformer 8/6, 1 LISSEN Wire Rheostat 2/6, 1 LISSEN Fixed Condenser 1/-, 1 LISSEN Valve Holder 1/-; you can see it is not dear. Perhaps you only need a one-valve amplifier to make your crystal set into a loud-speaker set?—Then you can enjoy real radio with the LISSENOLA Loud Speaker.

ON FIXED CONDENSERS.



You gain in this way if you use a LISSEN—you get a condenser accurate to 5% of its marked capacity, and a condenser which will never leak, never vary. You get, too, a condenser which LESS THAN A

YEAR AGO WAS BEING SOLD AT TWICE ITS PRESENT PRICE—AND NOW YOU ACTUALLY GET A BETTER CONDENSER, TOO, THE FINEST FIXED CONDENSER THAT IS MADE TO-DAY.

LISSEN Fixed Mica Condensers:—.0001 to .001, 1/- each (much reduced). .002 to .005, 1/6 each (much reduced). (Every grid condenser has a pair of clips included free.) Note the new improved case which enables the LISSEN condenser to be fitted upright or used flat. Note the convenient grid leak fixing.



Add 10% to the life of your H.T. Battery—

Put a LISSEN 2 mfd. condenser across it (1 mfd. will do, but the larger size is better). Your H.T. battery will then GROW OLD WITHOUT YOUR KNOWING IT. Your dealer will tell you how easily to fit.

LISSEN (Mansbridge type) Condensers:—
2 mfd. 4/8 1 mfd. 3/10.

Other capacities are:—

.01	2/4
.05	2/4
.25	3/-
.025	2/4
.1	2/6
.5	3/4

YOU PAY NO MORE FOR A LISSEN, YET GET A BETTER CONDENSER.

To a fine quality condenser has been added a specially moulded case which, itself a solid insulator, gives you much needed protection when you use big capacity condensers for eliminator circuits. The LISSEN condenser cannot short circuit on to its case—that is an important advantage which is exclusive to this LISSEN condenser.

SILENT GRID LEAKS.

Never a sound do they make in use, for they never alter. This has been proved by the drastic step of testing them by exposure to rain and sun on our factory roof—once made, THEY ARE FIXED IN THEIR RESISTANCE VALUE.

All resistances one price—Previously 1/8 NOW 1/-



BUILD WITH ALL LISSEN PARTS—and your receiver will yield clearer and louder signals than ever you can get with parts of assorted make, because every LISSEN part will pull strongly with the other.

LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS N. COLE.

L. 108

NEAT SWITCHES EFFICIENT SWITCHES—



LISSEN 2-way Switch

LISSEN switches, one for every switching use in radio. Every one LISSEN ONE-HOLE FIXING, OF COURSE.

Previously	NOW
LISSEN 2-way	2/3 1/6
Series-Parallel	3/3 2/6
Double Pole	2/6
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LISSEN Key Switch

QUALITY RHEOSTATS—previously 4/- NOW 2/6.

Made as LISSEN only can make—LISSEN quality, and note the irresistible appeal of the price.

Previously	NOW
LISSEN 7 ohms, patented	4/- 2/6
LISSEN 35 ohms, patented	4/- 2/6
LISSEN Dual, patented	4/- 4/6
LISSEN Potentiometer, patented, 400 ohms	4/6 2/6

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Baseboard mounting type same prices as above.



SCOOPED OUT TO YIELD CLEARER AND BETTER SIGNALS—



Low capacity, low loss, therefore stronger, clearer signals. You cannot get a good valve holder less than LISSEN sell this one for. Patented. Shown ready for baseboard mounting, can also be used for panel mounting by bending springs straight.

Previously 1/8. NOW 1/-.

IMPORTANT TO THE TRADE.—Retailers who have not already been notified of our new direct-to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent direct to us at Richmond, and not to usual factors.

De Groot — Wonderful Testimony to the **GECOPHONE**

4 VALVE RECEIVING SET AND

CONE

LOUD SPEAKER

This striking testimony from De Groot, the eminent violinist and musical director, emphasises the extraordinary purity of reproduction given by the "GECOPHONE" Receiver and "CONE" Loud Speaker.

Discriminating listeners appreciate the tremendous advance which this new "CONE" Loud Speaker represents.

For speech and for music it marks a new era of better reception.



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34, MONTAGU MANSIONS,
PORTMAN SQUARE,
W. 1.

Messrs. The General Electric Co. Ltd.
Magnet House,
Kingsway,
London, W.C. 2.

1926.
November.
20th.

Dear Sirs,

At last I can enjoy listening to "wireless", thanks to the wonderful "GECOPHONE" receiving set which you have just installed in my flat.

Not only am I astonished at the purity and quality of the reception, but it is difficult to realise that this marvellous transmission should come through what appears to be just a mahogany cabinet.

The only indication to the contents of the cabinet is the "Cone" loud-speaker; and while on this subject, I should like to add that the realistic reproduction obtained on this loud-speaker is amazing. When an orchestra is playing, one can detect every individual instrument.

I would also like to add that the "Hart" Accumulators I am using for both my High and Low Tension supply continue to be in every way most satisfactory.

I can now truthfully say that "listening-in" is a great pleasure.

Yours sincerely,

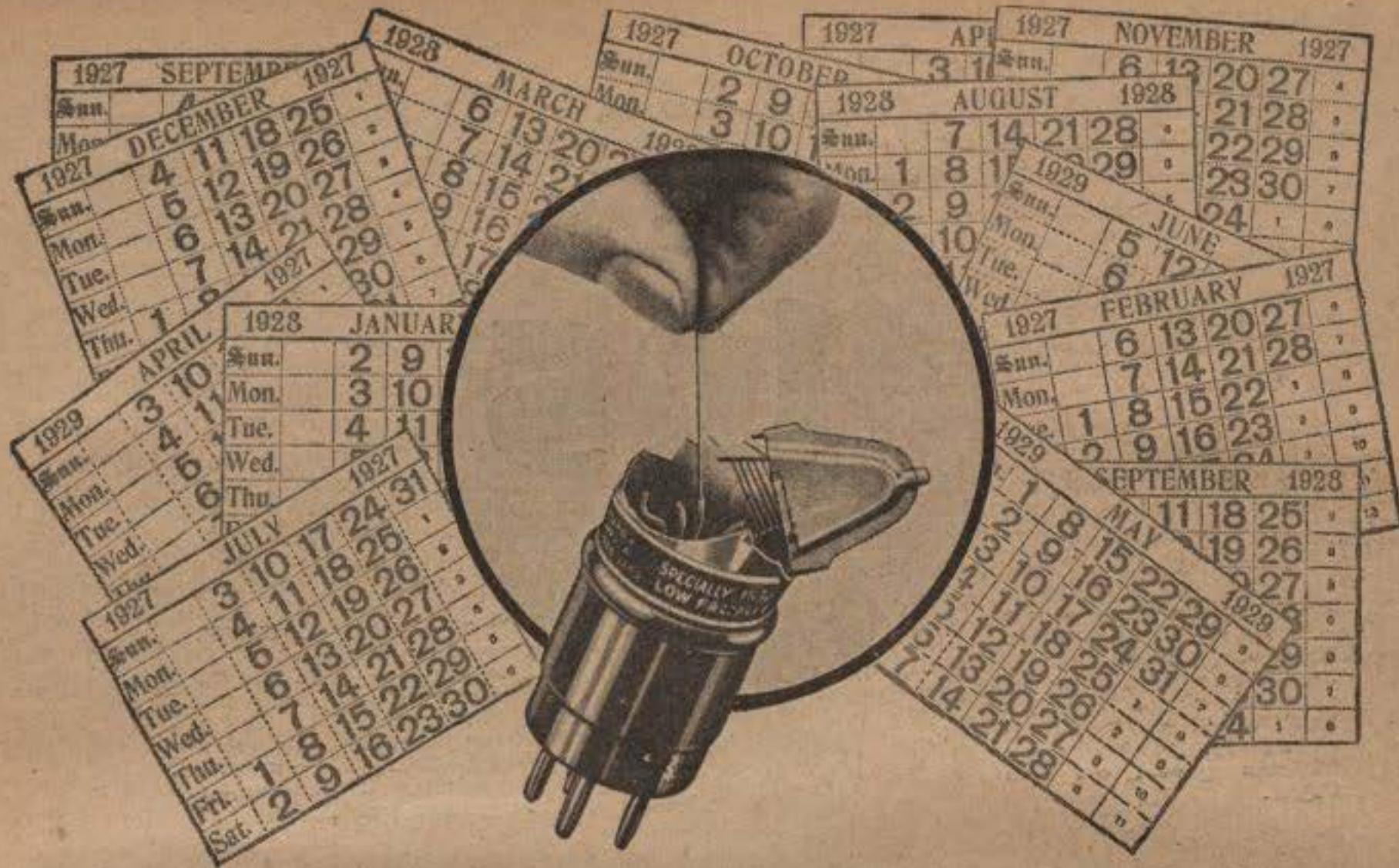
De Groot

The installation supplied to De Groot was a "GECOPHONE" 4-valve Cabinet Model, complete with four D.E.5. OSRAM VALVES and "GECOPHONE" "CONE" Loud Speaker.



LOUD SPEAKERS ~ OLD AND NEW ~

Announcement of Graham Amblion Limited, 25, Savile Row, London, W.1.



1927-1928-1929

—the Cossor Kalenised Filament sets new record for long life

AFTER an ordinary life test of 2,500 hours at 1.8 volts the Cossor Point One valve shown above was broken open and suspended by its filament. Even after this amazing test the Kalenised filament was still pliable and supple. There were no signs of brittleness. Indeed, the valve could have given satisfactory service for an even greater period. Based upon an average of 20 hours per week this is equivalent to 2½ years' regular use.

Never before in the history of valve making have such remarkable results been possible. Only the new Kalenised filament could have successfully withstood such a drastic test.

The reason is obvious. The Cossor Kalenised filament gives off a torrent of electrons practically without heat. Certainly no glow is visible when the valve is working. Heat is the destructive influence which sets up crystallisation in the ordinary filament. The molecules become displaced—a weak spot occurs—and, suddenly without warning, the filament fractures.

All this is now ended. The Cossor is the only valve to be fitted with the Kalenised filament. It is, indeed, the real long life valve. You, as a shrewd wireless enthusiast, will choose the valve which will last longest with the least consumption of current. That is why you will want the Cossor Point One—the 2-volt Dull Emitter taking only one-tenth of an ampere. 210D Detector and 210H H.F. Amplifier 14/- each. Stentor Two Power Valve 18/6. From all Dealers.

Cossor

—the Valve which serves you longest

Write Five Words for £105

Nothing to buy — no entrance fee — no annoying rules. Just write a phrase of five words about EDISWAN Valves and comply with conditions given on the right.



First prize ... £105
Second prize ... £55
Third prize ... £25
Fourth prize ... £15
Fifth prize ... £10
Fifty prizes of ... £5
Fifty R.C. Threesome Receiving Sets with royalties paid.

ALL YOU HAVE TO DO.

Read the simple conditions.

Fill in coupon. Write on a sheet of paper the names and addresses of five friends who own wireless sets. Write a simple phrase of five words, which express the superiority of EDISWAN Valves. Your wireless dealer will tell you all about them and give you literature. Pin together the slogan, entry form, and list of five names; seal the envelope. Use 1½d. postage stamp.

R.C. Threesome.

If you have already received the R.C. Threesome Instruction Book, strike out the "Threesome" paragraph in the Entry Form.

RULES AND CONDITIONS.

- 1.—Prizes will be awarded, in order of merit, for what in the opinion of the Judging Committee are the best slogans received.
- 2.—In order to qualify, the competitor must complete the accompanying Entry Form, and send with it the names and addresses of five wireless users.
- 3.—The Judging Committee's decision on any matter arising in connection with this competition must be accepted as final and legally binding in all respects, and acceptance of this rule is an express condition of entry.
- 4.—Proof of posting will not be accepted as proof of delivery.
- 5.—No correspondence can be entered into with regard to this competition.
- 6.—Employees of the Edison Swan Electric Co., Ltd., are not eligible to compete.
- 7.—All entries must bear a post-mark not later than Monday, 10th January, 1927.
- 8.—Results will be published in the "Daily Mail" on Monday, 31st January, 1927.

FILL IN ENTRY FORM — TEAR OUT AND ENTER THIS SIMPLE COMPETITION TO-DAY!

EDISWAN

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To The Edison Swan Electric Co., Ltd.,
(Publicity), 123/5, Queen Victoria Street, E.C.4.

I agree to enter this Competition in accordance with the conditions announced in this advertisement.

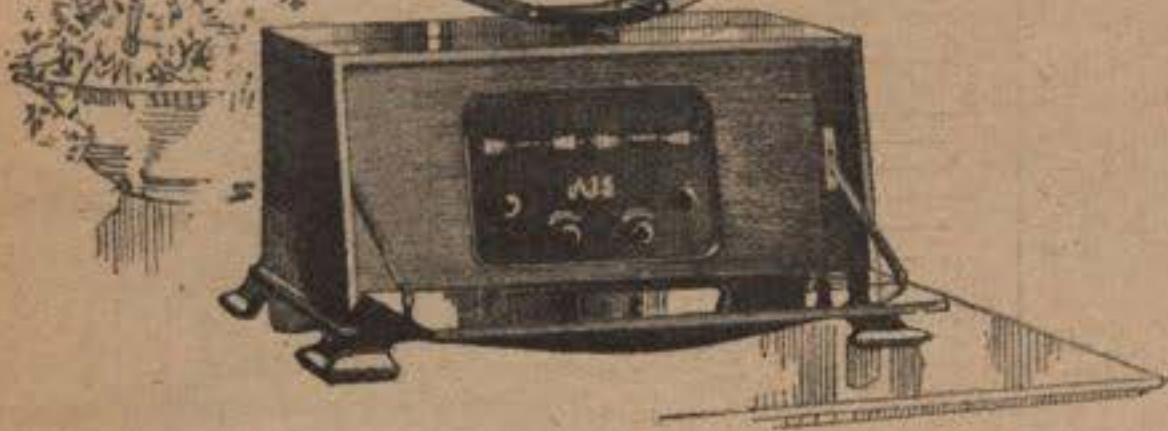
Please send copy of R.C. Threesome Instruction Book and Blueprint.

Name.....

Address.....

R.T., 24/12/26.

Tune out the Old
Tune in the New



Prices include Loud Speaker, Valves, all Batteries, Aerial Equipment, & Royalties.

	£	s.	d.
2-Valve Type "Z"	13	18	6
"Symphony Two"	17	10	0
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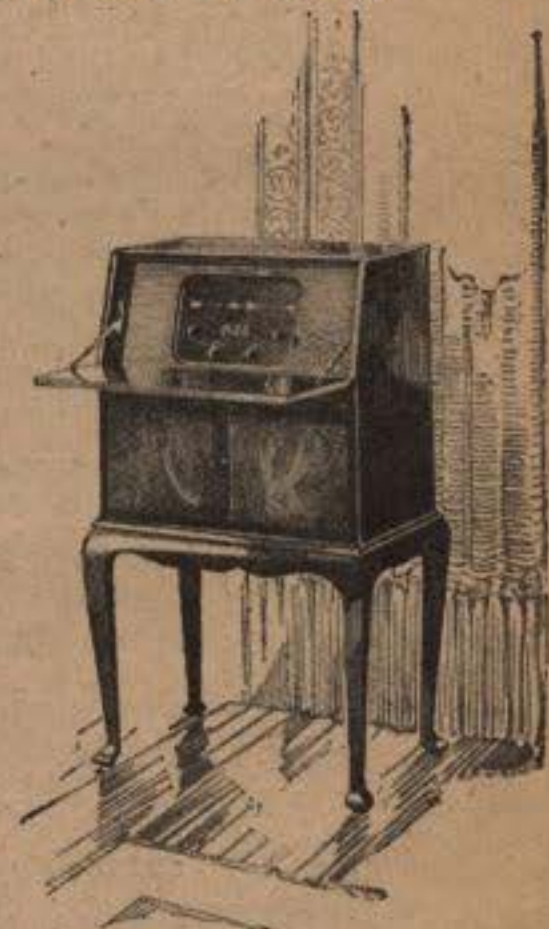
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"Make the Family still happier, and keep them so."

Let that be your New Year's resolution.

To accomplish such an aim purchase a "Symphony" Receiver, it will last longer and give greater pleasure than any other gift. Music and Dancing—Poetry, Song, and Speech—Information, Education—all within your reach.

"Symphony" Receivers *re-create* the programme. They may be purchased by deferred payments from the firms whose names appear in the panel on the left. If you desire it, a demonstration in your own home will be arranged. Just send us the coupon.



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Complete from £13 - 18 - 6

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RADIO BRANCH, WOLVERHAMPTON.

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A. J. Stevens & Co. (1914) Ltd.,
Radio Branch, Wolverhampton.

Please send me your latest catalogue
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Name

Address

R.T. 24/12.

* Delete if not required.



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WIRELESS**

NEXT PLEASE!

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TONBRIDGE
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BRISTOL
MANCHESTER

NOW

NEWCASTLE

—and another just upon ready.

By purchasing direct from us by post or from our Branches you save money, as there are no middlemen's profits to pay.

And remember that every single Fellows Wireless product is British from start to finish.

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"No sign of deterioration after 2½ years' rough usage."

If any further proof were needed of the sterling, lasting qualities of Louden Valves, it is supplied in Mr. Leach's letter.

You are missing a good thing if you are not using Louden Valves.

"Dear Sirs,

"Two and a half years ago I purchased 3 Louden Valves, and I have kept them in constant use since. I have great pleasure in informing you that the valves show no sign of deterioration, although they have had very rough usage.

"Yours sincerely,

"(signed) A. LEACH (Portsmouth)."

Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and silver clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

The list below gives prices and full particulars.

Order your Louden Valves from us by post.

<p>4/6</p> <p>Bright Emitters. L.F. Amplifier. F.1. H.F. Amplifier. F.2. Detector. F.3.</p> <p>5.5 volts 0.4 amps.</p>	<p>8/-</p> <p>Dull Emitters. L.F. Amplifier. L.E.R.1. H.F. Amplifier. L.E.R.2. Detector. L.E.R.3.</p> <p>2 volts 0.2 amps.</p>	<p>8/-</p> <p>Dull Emitters. L.F. Amplifier. F.E.R.1. H.F. Amplifier. F.E.R.2. Detector. F.E.R.3.</p> <p>4 volts 0.1 amps.</p>
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Postage and Packing: 1 Valve, 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

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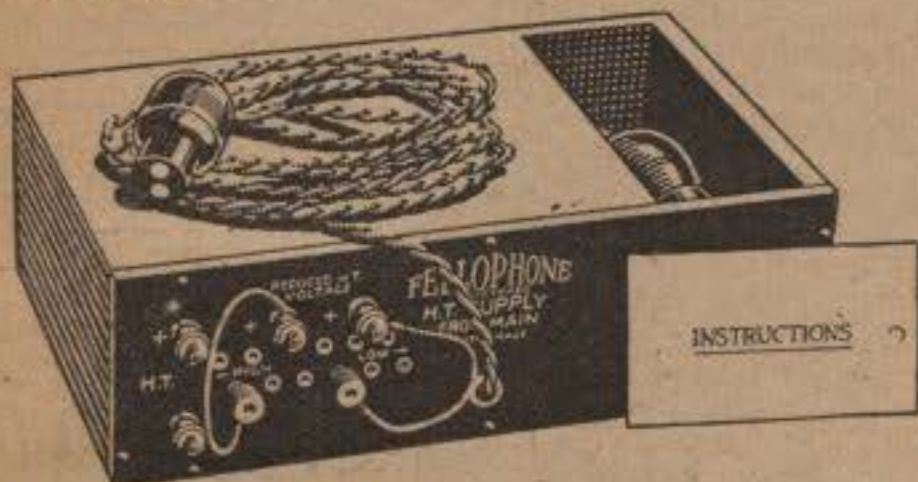
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FELLOWS WIRELESS

Type B. Unit for Alternating Current
£4 : 10 : 0.



HIGH TENSION FROM YOUR ELECTRIC LIGHT

If you have Electric Light, send for a Fellophone H.T. Mains Unit and do away with the expense of renewing exhausted Batteries.

All you have to do is to plug the adaptor of the Mains Unit into a lamp holder, switch on, and an inexhaustible supply of H.T. current is at your disposal.

Fellophone Mains Units possess, among others, the following advantages.

- 1. ABSOLUTE SAFETY.** An ample margin of safety is provided in these Units which completely safeguards them against breakdown. They are as safe to fit as an electric light globe and as safe to handle when working as an H.T. Battery.
- 2. LOW COST.** The current consumed by these Units is no more than that taken by a "night light" electric lamp. They are thus extremely economical and they rapidly save the cost of renewing Batteries.
- 3. PERFECT RECEPTION.** When ordering state the voltage of your lighting mains and (if current is alternating) the frequency. Your Mains Unit will then give you perfect reception free from all "ripple" or "hum."
- 4. A.C. or D.C.** Fellows Mains Units are made either for Alternating Current or Direct Current and for all voltages commonly in use for lighting.
- 5. SINGLE OR MULTI VOLTAGE.** These Units, whether for A.C. or D.C., are made in two TYPES. Type A. delivers a single value only of H.T. Voltage. Type B. delivers three separate values, two of which are variable over twelve tapplings, thus enabling the exact required voltages to be applied to several valves at once. (For further description see pages 28 and 29 of our Catalogue No. 10.)
- 6. SEVEN DAYS' FREE TRIAL.** You can have a Fellows Mains Unit on seven days' trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

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Type A. (50 volts) -	£3 : 10 : 0	Type A. (50 volts) -	£2 : 10 : 0
Type A. (100 volts) -	£3 : 10 : 0	Type A. (70 volts) -	£2 : 10 : 0
Type B. (multi voltage)	£4 : 10 : 0	Type A. (100 volts) -	£2 : 10 : 0
		Type B. (multi voltage)	£3 : 10 : 0

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60 Volts
8/9!
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THIS H.T. BATTERY

- costs only 8/9,
- is made throughout in London,
- is sent post and packing free,
- reaches you, brim full of energy within a few hours of manufacture owing to the enormous number we sell daily,
- maintains its voltage for the longest possible time owing to the extremely generous "elements" of which it is made,
- will give you a long life of loud, clear reception free from all crackling noises,
- is tapped every 3 volts enabling you to apply the exact voltage required by your valves for best results,
- is supplied complete with Red and Black wander plugs—no extras to buy,
- is, in short, the **FINEST IN THE WORLD** because no other H.T. Battery made (except other Fellophone batteries) can come anywhere near it in performance or value.

Other Fellophone Batteries are listed below. We can only offer you this astounding value because, by supplying you direct we save all the middleman's profits and so give you a better battery for less money.

Order from us or from our Branches to-night.

54 Volt (with 3 volt tap for grid bias) Post FREE **6/6**

60 Volt (tapped every 3 volts and supplied complete with Red and Black wander plugs) Post FREE **8/9**

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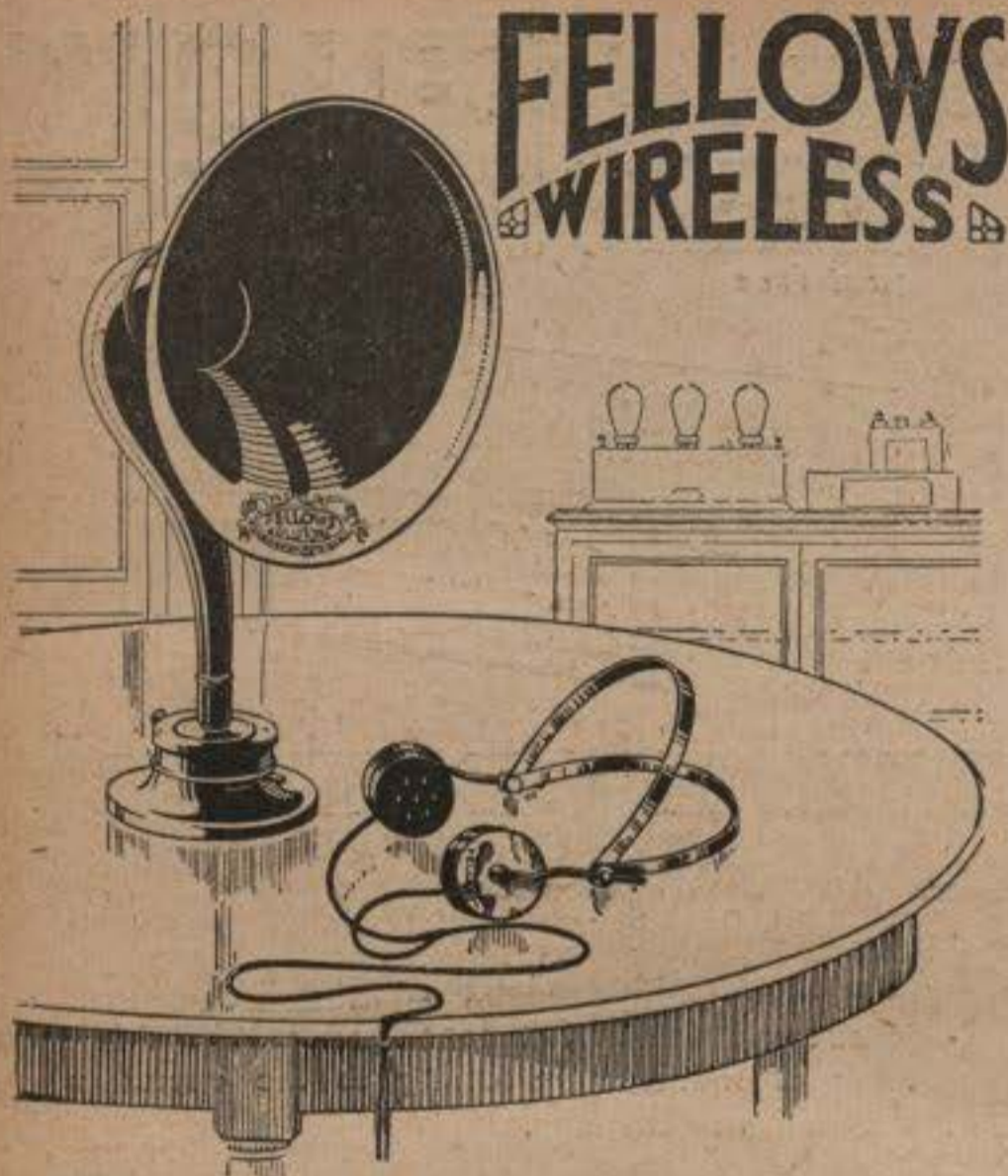
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THE VOLUTONE - 45/-

(Carriage forward)

A really handsome full size loud speaker, giving rich, natural reproduction sufficient to fill a large room. It stands 20 inches high, has an adjustment for controlling volume, and makes a fitting addition to the most expensive set.

THE JUNIOR - 13/6

(Carriage forward)

is now offered in an improved form, 19 inches high, adjustable diaphragm, for 13/6 (carriage forward). It will fill any ordinary sized room with clear, sweet tones, and being designed throughout by experts, it will give results with which no loud speaker assembled at home from parts can hope to compare.

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(Postage 6d.)

complete with cords, weigh only 6 ounces. They are sensitive to the weakest speech and music, are extremely comfortable, and being made of Duralumin, they will neither rust nor tarnish.

All goods are sent on 7 days' free trial and your money is willingly refunded if you are not completely satisfied.

SEND YOUR ORDER NOW.

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FROM

1/2

**LAMPS
THAT
LAST**

They last!

because of the infinite care taken in their manufacture.

TYPE B (Half-Watt Type).

Watts	Voltages and Prices.		
	30 V.	50 V.	100, 150, 200, 210, 220, 230, 240, 250
30	..	1/10	..
40	..	1/10	1/10
60	2/-	2/-	2/-
100	2/10
200	6/-

TYPE A (Vacuum Type).

Watts	Voltages and Prices.		
	50 V.	100 V. or 110 V.	200, 210, 220, 230, 240, 250.
10	1/2
20	1/2
30	..	1/2	1/4
60	..	1/2	1/4

Postage and packing: 1 and 2 lamps, 6d., 3, 4, 5 or 6 lamps, 9d.

N.B.—Kindly state the type, watts, and exact voltage, as shown on your electric light meter, of the lamps you require. Include with your remittance amount to cover postage as shown above. Remember every Fellows Lamp is guaranteed.

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E.P.S.L.2.

DON'T LET

DEAFNESS

SPOIL YOUR XMAS

SPECIAL ARRANGEMENTS NOW IN OPERATION TO ENSURE THAT EVERYONE MAY HAVE AN OPPORTUNITY OF A FREE DEMONSTRATION OF THE MOST MARVELLOUS AURAL DISCOVERY OF THE CENTURY.

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GENERAL ACOUSTICS, LTD.

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Also at 14, St. Ann's Square, Manchester;

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TO possess a NEW MINIATURE ACOUSTICON is the aim of nearly every deaf person, for the news of how this remarkable instrument is bringing back PERFECT HEARING to thousands of sufferers is spreading with amazing rapidity. THE NEW ACOUSTICON LEAVES YOU FREE FROM EMBARRASSMENT. FREE FROM BEING STARED AT, FREE FROM THAT TENDENCY TO SHRINK FROM MEETING A C-O-U-A-I-N-T-A-N-C-E, FREE FROM DISINCLINATION TO GO ABOUT ALONE IN CASE YOU MISUNDERSTAND WHAT IS SAID.

On the other hand, it will make you welcome invitations to Xmas festivities, to musical evenings, to little dinner parties, to the theatre and concerts. AS A GIFT TO A DEAF FRIEND THE NEW ACOUSTICON IS INCOMPARABLE.



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Fit a Pressland Safety Lead-in and dispel all fear of lightning. No moving parts—no switching automatic in action, and backed by an insured guarantee of £100. No other device has the same patented features.

6 in. ... 3/- 12 in. ... 3/6 18 in. ... 4/6
9 " ... 3/3 15 " ... 4/- 24 " ... 5/6

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The greatest advance in receivers, designed by C. P. Allinson, A.M.I.R.E., late of Radio Press Ltd. This three-valve receiver (detector and 2 L.F.) gives loud-speaker reception of stations all over Europe with only one tuning control.

You can build it in one evening from detailed instructions and 15 diagrams, circuits and photos. Nothing left unexplained. Orders dealt with in strict rotation, so send your money now for the Monotune Constructone Booklet.

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Bridge the Atlantic!

Two Splendid New Sets
The AMERICA SEVEN
The WELCOME THREE

specially designed to bring in the maximum number of American stations are fully described in the **WIRELESS MAGAZINE**, now on sale.

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No Enthusiast should fail to get a copy.

Wireless *for* **JANUARY**
Magazine 1/-
Now on Sale Everywhere

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HMH HEADPHONE CROSSWORD PUZZLE.

CROSS-WORD PUZZLE No. 5.



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 With three errors.

Second Prize of £50 is awarded to
HERBERT JAMES, 25, Bloomsbury Square, W.C.1.
 With four errors.

Third Prize of £10 awarded to
M. ISAACS, 37, Howitt Road, Belsize Park.
 With five errors.

Cash Prizes and the Twenty-five Consolation Prizes have already been dispatched to Prizewinners.

HARRY MORSER & CO. (WIRELESS), LTD.,
 67-68, HATTON GARDEN, E.C.1.

"EKCO" H.T. UNITS
SCRAP DRY BATTERIES!



by obtaining H.T. Current from electric supply mains (D.C. & A.C.) by just attaching Adapter to electric light lampholder!
SAFE! SILENT! SOUND!
 UNITS TO SUIT ALL SETS from **42/6.**

The "QUALITY" Unit at the lowest Compatible price. ILLUSTRATED FOLDER FREE!

E. K. COLE, Ltd. (Dept. H.) 513, London Rd., Westcliff-on-Sea.

Best and Permanent Results at Low Cost by using WET H.T. (Leclanche Type) BATTERIES.



Suitable for 1, 2, 3 and 4 valve sets. The Cells give 1.4 volts each and comprise Sac Element, Zinc, Jar, and a solution of Sal ammoniac. No particular skill required to construct.

Price per dozen Cells complete, giving 16 volts ... 3/6
 Price of component parts per dozen: Sacs, 1/6; Zincs, 1/-; Jars, 1/3 (cart. extra).

Full instructions for assembling sent with each order. Send 1/6 stamp for full particulars.

WET H.T. BATTERY CO., 23, Coldharbour Lane, Camberwell Green, S.E.5.



FELLOWS WIRELESS

£6.15.0 COMPLETE AS BELOW

"Its volume is simply Great—in fact it equals many 3 and 4 valve sets I have heard (G.F.L., Netley Abbey.)"

One more tribute to the wonderful Little Giant Two. Little Giant Sets are made in 4 models and are supplied complete with all accessories including the famous Silver Clear Dull Emitter Louden Valves.

Specification.	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
Receiver (including Marconi Royalty)	£2:2:6	£3:17:0	£4:12:0	£6:5:6
Louden 4-Volt D.E. Valves (1) 8:0 (2) 16:0 (3) £1:4:0 (4) £1:12:0				
H.T. Battery (Fellophone) (54V) 6:6 (108V) 13:0 (108V) 13:0 (108V) 13:0				
Fellows 4V. Accumulator .. (20ah) 12:6 (20ah) 12:6 (20ah) 12:6 (40ah) 10:6				
Aerial, Insulators, Wiring, Instructions	3:0	3:0	3:0	3:0
Headphones (H) or Junior Loud Speaker (LS) (H) 11:6 (LS) 13:6 (LS) 13:6 (LS) 13:6				
Total Cash Price	£4:4:0	£6:15:0	£7:18:0	£10:3:6
Deferred Payments. With Order	24:6	38:4	44:9	57:0
6 Monthly Payments of ..	12:3	19:3	22:5	28:8

HOW TO OBTAIN THESE WONDERFUL SETS.

- 1.—You can inspect and purchase Fellows apparatus at any of our branches (addresses given below).
- or 2.—You can forward the full cash value in P.O., Money Order, or Cheque, direct to us or to our branches.
- or 3.—You can obtain your set on the Deferred Payment System by enclosing with your order the appropriate first instalment, as shown above, and forwarding direct to our Head Office.

Note.—All Fellows sets can be supplied on 7 days' trial, if full cash value is remitted. Money will be refunded in full if you are dissatisfied in any respect. They are sent packing free, carriage forward.

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But I can't resist that BISTO flavour.

BISTO

for all
Meat Dishes

N.R. 29A

Free gift of 204-page Picture Book



Send a postcard for "HOLIDAYS AFLOAT" (1926 edition). It contains lovely views of the Norfolk Broads, pictures, plans, map and particulars of over 300 fully furnished wherries, yachts, motor boats and bungalows we have for hire. Average cost works out at £2 per head per week. Tells you how to enjoy this care-free holiday next year, a holiday suitable for mother, father, sons and daughters. Kiddies love boats and it forms an instructive picture book.

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Do you know that actual living scenes are already being broadcast nightly?

Television is now here and is developing rapidly. As a wireless enthusiast, your friends will expect you to know about this latest wonder. Can you explain it, or how it is done? Get this book to-day. It explains lucidly, with illustrations, how Television is accomplished. You can be well informed as to how events can be seen by wireless direct on a Television screen whilst they are actually happening.

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All broken china, glass, wood, etc., can be permanently repaired with Durofix. Durofix makes repairs of great strength, and articles repaired with it can be put into hot ovens and hot water quite safely. Sold in tubes ready to use, 6d. and 1/- each from Ironmongers, etc.

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RAWPLUG LIQUID PORCELAIN
Put this unique preparation on your tape, door knobs, etc. Gives a glossy white finish which resembles real porcelain. Keeps pebbles. In tins 10d and 2/6.

THE RAWPLUG CO., LTD., Rawplug House, Cremwell Road, London, S.W.7.

THE ONLY HEAT AND WATERPROOF ADHESIVE

RAWPLUG DURELUSTRE
The super lacquer that gives extra finish to all polished metal goods. 6d. in tins 1/6 and 2/6 each.



EVERY LOUDSPEAKER DESERVES MULLARD MASTER VALVES

—Ask for—
Mullard P.M. Power Valves.

Don't let Christmas find You without a crystal!

THERE'S one time in the year when you most appreciate Wireless—Christmas time. Don't forget to have a spare crystal in the house then. See that you've got a Cymosite Crystal if you want extraordinary sensitivity. 1/6
Per box

Illustrated here is the Cymosite Auto-Detector. No experimenter can afford to be without this single-action detector. From all Dealers or direct. Now only 5/-

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"FITTED IN A MINUTE."

PRICE

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FROM ALL DEALERS
BY POST 7/6.

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The Verni-Nob does all the work of a Vernier attachment or Vernier dial and increases the selectivity of your set. Positive drive—No backlash. 10 to 1 reduction with 3" dial. 16 to 1 reduction with 4" dial. OVER 80,000 SOLD. SEND FOR LIST OF M.A.P. COMPONENTS.



TWO ESSENTIALS FOR IMPROVING YOUR WIRELESS



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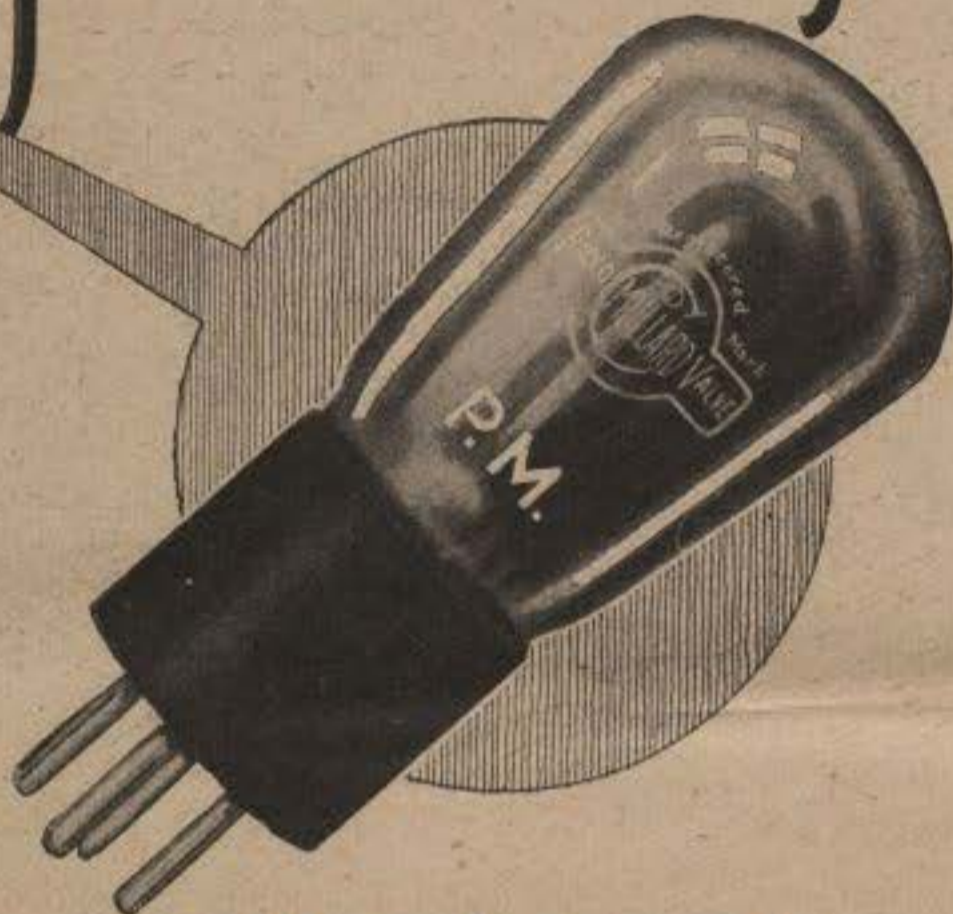
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