

THOMAS BURKE—JAMES AGATE—GORDON BECCLES

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Kai Lung of the B.B.C.

Thomas Burke on the Art of the Broadcast Storyteller.

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

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

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

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

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

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

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

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

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

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

(Continued overleaf.)

CONTENTS.

WHAT IS A GOOD PLAY?

By JAMES AGATE
B.B.C. Dramatic Critic

'A New Plot for Our Sensationalists'

By 'Astyanax'

'LIFE'S A DREAM'

By GORDON BECCLES

What the Other Listener Thinks
Both Sides of the Microphone
Programmes for December 9-15

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

* The Walled of Kai Lung. By Ernest Bramah.

(Continued from previous page.)

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

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

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

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

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

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

OF MICROPHONES AND MASKS.

Broadcasting a Return to the Greek Conception of Drama.

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

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

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

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

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

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

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

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

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

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

GERALD HOWE.

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

A NEW PLOT FOR OUR SENSATIONALISTS.

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

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

Plots Wanted!

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

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

The Dramatists Ahead.

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

A Prime Minister Shot in Studio.

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

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

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

A Film-full of Microphones.

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

An Ideal Stage for Drama.

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

'ASTYANAX.'



'Silence, gir-r-ll! The house is honeycombed with microphones!'

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

The Fatal News Bulletin.

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



The Announcer's Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Real Live Pantomime.

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

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

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

Back from a Public School.

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



'Uncle Herbert singing "Asleep in the Deep."'

Christmas Parties.

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

The Marazion Nativity Play.

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

A Fairy Opera.

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

Chamber Music.

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

Of Stamps and Poets.

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



'All sorts of remote and desirable places.'

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

Besses o' th' Barn.

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

Beethoven, Franck, and the Guitar.

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

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Disloyal Pianoforte.

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



'A much advertised infant prodigy.'

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

The Conquest of Mexico.

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

Cortes and Montezuma.

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

'Samuel Pepys, Listener.' Mr. Freeman's popular weekly feature, will be found on page 684.

The End of the Aztecs.

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

What do you know of Finland?

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

Children's Hour Request Week.

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



Our Christmas Number.

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

Two Choirs—

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

—And Two Orchestras.

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

These Pets!

EEVIDENCE of the effect which broadcasting has upon animals continues to rain in upon me. A Stamford Hill listener has a hen with pronounced ideas on programmes. When there is an organ recital or classical music, 'Creaky'



'The listener whose rhinoceros crows.'

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

Our New Home.

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

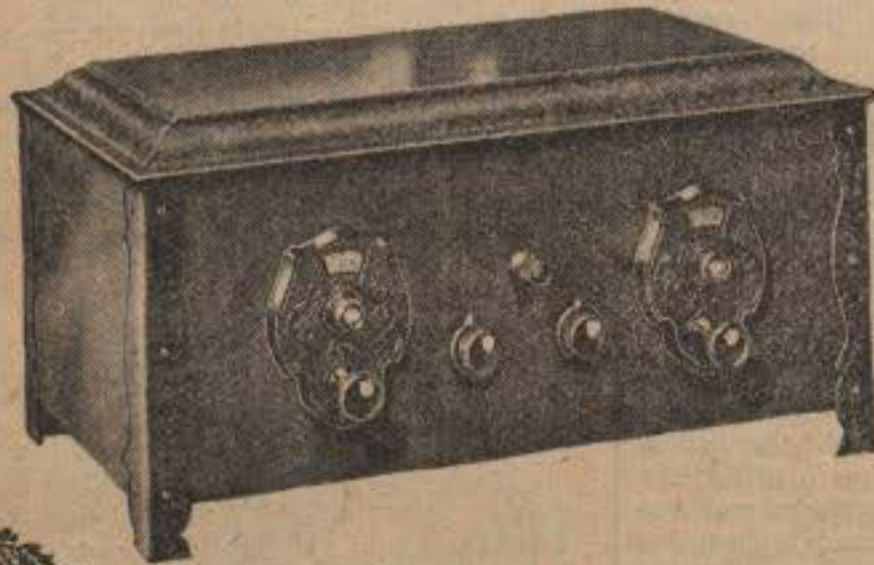
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THE HOME AT CHRISTMAS



Plum-Puddings.

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

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

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

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

Once more you must start stirring, but this is comparatively easy to do now. Go on until you are sure that everything is thoroughly blended, then get your basins ready, or if you would like a bag-pudding, have some good strong cloths of unbleached calico ready about half a yard square. These you must dip into boiling water and sprinkle thick with flour—not the edges and corners, you know. Put some of your pudding mixture on the centre of each cloth, tie round with string, leaving a frill at the top and plenty of room for your pudding to swell. Then plunge them into pans half filled with boiling water, or some use the copper and boil them all together. The water must boil all the time and more boiling water added as it boils away. They should boil for seven or eight hours. Hang them up to get cold and dry and they will be ready and waiting for the several occasions for which they will be required after being boiled again for another three or four hours.

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

Some people like sweet sauce with their puddings, made with a couple of tablespoonfuls of flour and one of sugar, mixed very well in $\frac{1}{2}$ -pint of milk. Another $\frac{1}{2}$ -pint of boiling milk should then be poured over the paste, the while stirring it, and the whole returned to the pan and stirred for a few minutes until it is smooth and fairly thick.

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

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

A little salt and a wineglassful of brandy.

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

Morning Talks.

AMONG the speakers in the new series of morning talks to be broadcast from 5XX, beginning on January 7, will be Mrs. Maud I. Crofts who, in her first talk, will tell how law affects the home in many different ways; Mrs. C. S. Peel, who will speak on household budgeting; and Dr. Mabel Brodie, who will give two talks on infant welfare. Mrs. Alison Settle will give two fashion talks, one telling how and why fashions change, and one on the new styles for the coming spring; and Miss Violet Brand will give timely and useful hints on home dressmaking. Julia Cairns is preparing some attractive but economical colour schemes, while Mr. F. M. Earle, head of the Division of Education and Research at the National Institute of Industrial Psychology, will give four talks, two dealing with boys and two with girls, on the problem of how to use a child's talents and abilities to the best advantage in choosing his, or her, future career.

This Week in the Garden.

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

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

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

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

Gifts that Really Give.

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

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

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

Next we come to Christmas presents for women.

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

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

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

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

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

(Continued on page 695.)

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The Midlands Calling!

Some Future 5GB Events from Birmingham.

Birmingham Oratory.

THE Studio Service on Sunday, December 16, is to be conducted by the Very Rev. Dr. Bird, of Holy Trinity Roman Catholic Church, Sutton Coldfield. The choir of the Oratory, Edgbaston, will be in attendance. The Oratory of St. Philip Neri (1515-1595), which is a congregation of secular priests, living together in community and under rule, was brought from Rome to England by Cardinal Newman in 1849, and found its first home at Maryvale, near Oscott. Very soon, however, it was moved to Birmingham, and given charge of the mission of St. Anne, Alcester Street. In 1851, at the request of Archbishop Ullathorne, then Bishop of Birmingham, the Fathers of the Oratory undertook the mission of Edgbaston, and about the same time Cardinal Newman sent Father Faber to found a home of the Oratory in London. In the selection of music for Sunday, December 16, an attempt will be made to describe by a series of Motets the great event of Christmas, with an insight into the times before our Lord came into our midst. Most of the items are from the pen of Palestrina, probably the greatest writer for the human voice that ever lived; but one specially delightful composition is by Richard Dering, an English composer, whose works are perhaps not sufficiently known and appreciated.

Christmas Carols.

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

Further Fireside Singing.

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

Novel Orchestral Music.

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

High-Power Short Waves.

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

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

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

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

Booth Unwin, a bass singer whose experience has varied from Army concert party work (he was with that well-known party 'The Tykes'), to oratorio, will be heard in the Orchestral Concert at 4.0 p.m. on Tuesday, December 18.



DRIVING AWAY THOSE MONDAY 'BLUES.'

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

'Faust.'

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

Birmingham Royal Cripples Hospital.

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

A Ballad Concert.

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

A Pupil of Liszt.

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

'Moonshine.'

IN the programme on Saturday afternoon, December 22, I notice what is described as 'A New Radio Show,' with the title of *Moonshine*. It has been written and arranged by Charles Brewer, with sketches by Edwin Lewis, and the cast includes Phyllis Lones, Edith James, Brian Victor, Harry Sennett, Alfred Butler, and Harry Saxton, while at the two pianos will be Walter Randall and Nigel Dallaway. From what I have been able to gather, I understand that there is no opening or closing chorus in the usual

sense of the term; in fact, that it is no ordinary concert party or revue production. All particulars of the show have been kept so secret that any information that may have got abroad may be taken as being all 'moonshine.'

'Here we come a-Ballading!'

ON Wednesday evening, December 10, Fred Weatherly, with Ethel Dakin and Glyn Eastman, will present an entirely new programme, 'Here we Come a-Ballading!' Mr. Weatherly will talk of songs that recall places and places that have suggested songs. In Leonato's orchard in Messina, Balthazar (Glyn Eastman) will sing *Sigh no more, Ladies*, while Benedek listens; and standing in a country lane, Ethel Dakin gives *Just because the Violets*. When lane and violets are gone, Glyn Eastman, in some old banquet hall, asks *Why shouldn't I?* By a lake in her native Wales Ethel Dakin will sing the tale of *Mifaney*, and as the scene changes to a troop of strolling players in a Colabrian village, Tonio (Glyn Eastman) will be heard in the Prologue to *I Pagliacci*; and so with *Danny Boy* (Ethel Dakin) and *The End of the Road* the programme ends.

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What the Other Listener Thinks.

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

IN reply to 'P. T., Beaconsfield,' who wishes for a reasoned justification of wireless by a listener: *Firstly*, 'tranquillity of life' may become monotonous stagnation. *Verb sap.* *Physically*, wireless is stimulating even if it does nothing more than cause violent mental reaction against its programmes. *Intellectually*, wireless broadens one's outlook on life, letters and music, presenting phases of life—adventures—the manysidedness of books and poetry, and the progress or retrogression of music from the dark ages onwards. *Spiritually*, wireless kindles sympathy into concrete help for unfortunates in mind, body, or estate, besides encouraging that dormant worship which lies in all humans of whatever colour or state. *Lastly*, wireless teaches by its catholicity of programme that 'tranquillity of life' may become selfishness pure and simple, although that tranquillity is not disturbed by wireless unless by request.—M. D., Harrow.

I **CONTEND** there are many reasoned justifications of wireless. I would like 'P.T.' to change places for one week with myself *without wireless*, and I am positive that the sort of tranquillity of life he would get would make the voice of someone saying, 'This is London calling the British Isles' sound very welcome.—W. T. C., Elverdinghe, Belgium.

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

THE final justification of our B.B.C. will come later, when historians and sociologists are able to judge in proper perspective the influence which its programmes have had upon the taste and happiness of millions of people.—T. R. S., Watford, Herts.

FOR years I was prejudiced against wireless, but I have been converted, and, like all converts, am full of zeal. I believe I have heard more good music in the last few weeks than in all the rest of my life.—M. M., Tunbridge Wells.

I **KNOW** that many listeners will reply to 'P. T.' In fact, I am sure that he only wrote out of sheer perversity to see how many of us he could rouse. Broadcasting is completely justified as far as I am concerned by the fact that it keeps my family round me, and has quietened the restlessness which infected my children after the war.—'A MOTHER,' Golders Green, N.W.

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

I **THINK** there is rather too much broadcast lecturing. I am not against lecturing altogether,

for, although I cannot be said to be musical, I would listen to Sir Walford Davies evening after evening. He never tires me, never bores me. I am not going to mention names of specific lecturers of whom I do not approve; there are one or two who have been lecturing lately who are to me inflictions, absolute inflictions. Passing on to another point, which is connected with the first, if we are to have these lectures, why are they imposed on the country, whilst London is spared? I suppose it is because London listeners simply would not tolerate weekly experiences of lecturers such as the two I have called inflictions, but it seems to me very unfair that London can take music of good class and we have to have that music cut off and listen to someone who is telling us nothing new and very little of interest and is not telling it very well. After one or two experiences, of course, one

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

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

MUSIC OF THE WEEK.

London and Daventry.	Daventry Experimental.	Other Stations.
Sunday, December 9. 3.30. Orchestral Concert. 4.45. Pianoforte Recital by Harold Samuel. 9.5. Military Band.	3.30. Popular Concert. 9.0. String Orchestral Concert.	3.30. Manchester. Wind Orchestra. 9.5. Cardiff. The St. Matthew Passion (Bach). Cardiff Musical Society, Season's First Concert.
Monday, December 10. 3.20. Studio Concert. 10.5. Musical Comedy Programme.	5.0. Ballad Concert. 8.0. Symphony Concert.	10.5. Glasgow. Voice, Violin and Flute Recital.
Tuesday, December 11. 12.0. Studio Concert. 7.45. Concert.	4.0. Military Band. 10.15. Chamber Music.	9.40. Belfast. Chamber Music. 8.0. Glasgow. Choral and Orchestral Concert.
Wednesday, December 12. 10.20. Ballad Concert.	3.0. Orchestral Concert. 8.0. Military Band.	3.45. Manchester. Orchestral Concert.
Thursday, December 13. 4.0. Studio Concert. 9.35. Military Band.	3.0. Symphony Concert from Bournemouth. 10.15. Selections from 'La Fille de Madame Angot.'	7.45. Manchester. Hallé Concert. 9.30. Cardiff. Symphony Concert.
Friday, December 14. 12.30. Organ Recital. 8.0. B.B.C. Symphony Concert, from Queen's Hall.	3.0. Organ Recital. 6.30. Light Music.	7.45. Belfast. Orchestral Concert.
Saturday, December 15. 7.45. Popular Orchestral Concert.	3.0. Brahms' 'Requiem' from St. Anne's, Soho.	7.45. Cardiff. Popular Concert.

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

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

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



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

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Our Critics.—II.

WHAT IS A GOOD PLAY?

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

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

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

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

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

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

ACT I. The drawing-room in Lady de Courcy Marshmallow's House in Park Lane. Afternoon.

ACT II. The morning-room in Mr. Anstruther's House in Curzon Street. The same evening.

ACT III. The Hon. Repton Marlborough's chambers in the Albany. Midnight.

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



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

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

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

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



A Night in the Tower.

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

OF all 'real-life' broadcasts the relay of the 'Ceremony of the Keys' from the Tower of London is the most popular. For some reason the microphones placed at intervals along the narrow byways of the Tower pick up and convey to the distant listener an amazing range of 'atmosphere.' The 'Ceremony of the Keys' was first relayed in December, 1926, when the present writer was privileged to be admitted to the Tower during the actual broadcast.

The ceremony which we are to hear once more on Monday evening has been carried out every night for almost six hundred years. The challenges and replies which form the most interesting part of it were, therefore, heard by many of the distinguished tenants of the fortress and must have spoken a final message to those who were awaiting the morning of execution.

Monday's relay of the ceremony will be preceded, as in former years, by a descriptive talk. The actual procedure of closing the great gates will begin, according to unchanging custom, at 9.55, when the Chief Warder leaves his quarters in the Byward Tower and requests an escort drawn from the battalion of Guards quartered in the Tower. The Chief Warder carries the keys and a brass lantern, which was presented to the Tower by the H.A.C., which was stationed there during the War.

Accompanied by his escort, the Chief Warder marches to the Visitors' Gate on Tower Hill, locks it, and returns, passing in turn through the Middle Tower, Byward Tower, and Bloody Tower, locking the gates of each. He then reaches the Main Gate, where he is received with the age-old challenge and reply: 'Who goes there?'—'The keys'; 'Whose keys are these?' to which, raising his hat, he replies, 'King George's keys! God preserve King George!' the guard answering 'Amen!'

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

I am glad to learn that the preliminary descriptive talk will again be given by Mr. H. V. Morton. Those of us who read *The Daily Express* are aware of his gift for colourful description. There are few writers who know so much of London and its history.

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

(Continued at foot of column 3.)

ROUND AND ABOUT

The Story of 'Grenfell of Labrador.'

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

IF 'Happiness is having a congenial job and making progress in it,' as John Bright once said, then Sir Wilfred Grenfell must be one of the happiest of men. The last thirty-six years have proved that he is the right man in the right place. He has put Labrador on the map for thousands who would otherwise hardly have heard of this rocky, barren coast on the east of the Dominion of Canada (which, so an old historian said, 'God made on the sixth day and spent the seventh throwing stones at it'). His life's 'job' among the fishermen, settlers, and Esquimaux of Labrador, caring for them body and soul as a medical missionary, and by founding schools and co-operative societies to make them independent in mind and estate, has not only brought happiness to them and to himself, but has aroused the sympathy and help of multitudes who can never themselves leave their homes in more hospitable regions.

On the sands of the River Dee he 'graduated' to sea adventures as a boy. Of watercraft he learnt further on the Thames, and later among the fishermen of the North Sea, where he became a Master Mariner after experiences there, sometimes shared with Sir Frederick Treves, the King's Physician, and his old master and friend. What he learnt on the Dogger Bank stood him in the richest stead when he exchanged the seas and coasts of the Old World for the New.

'Run her so close to the rocks that you almost skin her' is an order he has time and again to give to the man at the wheel of his hospital ship when, in storm and through dangerous seas, he is answering calls for help. Today these calls may often reach him through the wireless stations that he has erected along the Labrador coast, but even Dr. Grenfell cannot yet set a broken limb by wireless, or 'radio' his healing drugs and medical skill, and whatever the conditions he must try and go by boat or by 'komatik' (light dog sleigh) in person to bring the needed aid.

The nearest brush Grenfell had with death was in 1908.

He was busy with his experiment of acclimatizing imported reindeer to Labrador, in order that they might provide food, clothing, transport, and above all, much-needed milk for the babies, when he

received an urgent message from sixty miles away to go to help a lad suffering from a septic wound. It was Easter, and the ice was just beginning to break up, but to save precious hours on the journey, Grenfell decided to cut across the bay with his dogs and sleigh. He crossed in safety to a small island three miles from land. The remaining four miles seemed negotiable, for though the ice had been broken up by the sea, an in-shore wind had packed it tight again.

Grenfell and his dogs were a quarter of a mile from land when the wind changed, and the ice began to break up with alarming rapidity. He managed to cut the dogs free from the sinking sleigh, and eventually they and he struggled on to a great floating snowball.

This, too, soon began to break up, and by sending his little black spaniel on to another pan by throwing a piece of ice on to it, he managed to tempt his team to follow to a place of comparative safety, dragging him with them.

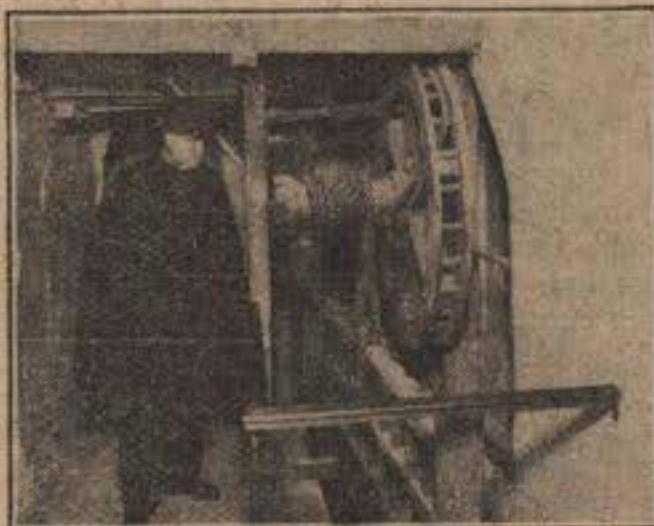
Meanwhile the wind was driving them all seaward.

To protect himself from the piercing wind, he slit his long boots down to the feet, and made of them a sort of jacket. Later to preserve his own life he had to kill three of his dogs, making of their skins a rough coat and of their carcasses a little protection from the wind. Grenfell, rocked by the motion of the icepan, even went to sleep that night, with one of the living dogs as a sort of blanket, though his own clothing consisted only of some old football clothes he had recently found and put on under his now lost oilskins.

Happily with daylight the wind dropped, and realizing that he must make some effort to attract attention, he constructed what he describes as 'the crookedest flagstaff it was ever my lot to see' out of the leg bones of the dead dogs tied together with pieces of the harness. On this he flew his shirt.

Happily his plight had been seen as dusk fell, and in the morning a boatload of rescuers pushed out at imminent peril and finally reached their doctor. And the sequel? A boy's life saved in hospital a little later, and a tablet in the Doctor's Hall which reads, 'To the Memory of Three Noble Dogs, Moody, Watch, and Spy, whose lives were given for mine on the ice, April 21st, 1908.'

(Continued from column 1.)



IN LONDON'S FORTRESS.

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

The rhythmic tramp of the Grenadier Guardsmen over the ancient cobbled ways, the echo striking back from the lofty walls, the sharp challenges of the sentries, the clink of the heavy, antique keys, the rumble of the gates closing and of the locks turning, the mournful cadence of the Last Post, the silence which falls upon the fortress when its gates are once closed—these are all part of the 'atmosphere' which will penetrate from the heart of London into homes all over the country. And, by chance, as last year, the hooting of a tug's siren may come to remind us that the Tower of London stands on the strand of the river of London.

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

THE PROGRAMMES

Bayreuth, Mecca of the Wagnerites.

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

THE outstanding superiority of the Wagner Festival Theatre of Bayreuth can only be fully realized by direct experience. Its creation emanated from the mind of a genius and the conception was a direct challenge to the operatic and dramatic world.

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

Parsifal has been performed 142 times, *Mastersingers* 42, *The Ring* 37 times (148 operas in all); *Tristan and Isolde* 34, *Tannhäuser* 21, *Lohengrin* 16, *The Flying Dutchman* 12 (This year's productions were: *Parsifal* 5 times, *Tristan and Isolde* 5, *The Ring* 3 times). A ticket for each performance costs 30s. The price is the same for any and every seat in the theatre. Separate operas of *The Ring* cannot be attended. The whole cycle must be paid for. The next Festival is in 1930.

Tickets are booked months in advance, and the Festival Committee make provision for the accommodation of visitors at hotels and private houses in Bayreuth. Special express trains are run for the performances.

The theatre is situated on the summit of a hill overlooking the town and surrounding country. The walk takes about twenty minutes, ending with a stiff climb to reach the top of the hill. The theatre is surrounded by forest land and its site is a pleasure to the eye.

All the Operas, with the exception of *The Rhinegold*, begin at 4 p.m. with an interval of about an hour between the acts. *The Rhinegold* begins at 5.0 and ends at 7.30 p.m. without an intermission. During intervals there is ample opportunity to obtain refreshment, for the restaurants adjoining the theatre accommodate hundreds of people.

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

could not occur at, say, Covent Garden, or any other famous Opera House.

Three times before the commencement of each act, at intervals of five minutes, a small brass orchestra mounts the porch of the theatre and plays a motif from the act following. The players were originally members of the Garrison Band, but since the war the brass players of the local theatre have performed this service. The motif is repeated at the rear of the theatre. Immediately after the last call, the audience enter the theatre.

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

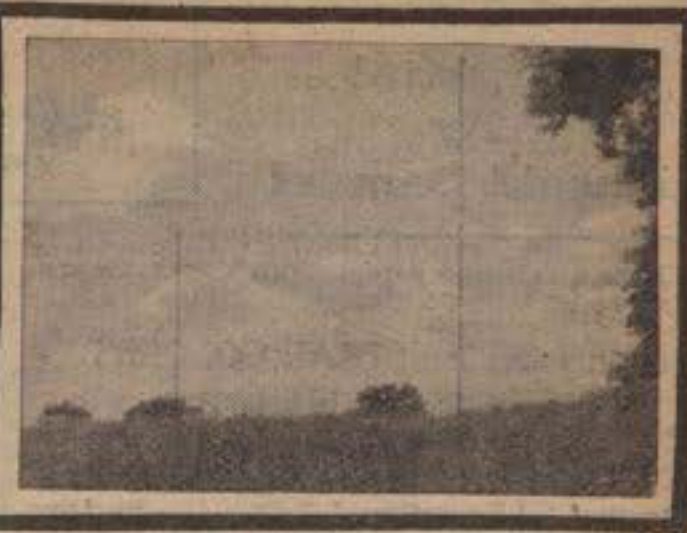
One wonders where the orchestra can be. Neither conductor nor instrumentalists are visible. They are all situated in a pit partly under the stage and partly under the first few rows of seats.

Promptly at the time for starting the lights are gradually lowered in the auditorium. No one is allowed to enter after the doors are closed. The lights are then entirely extinguished and a momentary darkness prevails, making an impressive and bewildering silence. When *Parsifal* is performed, the period of darkness is considerably prolonged, creating a stage of mental receptiveness fitting to appreciate the beauty of the prelude.

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

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

MOSES BARITZ.



Our New Friend.

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

'Then felt I like some watcher of the skies
When a new planet swims into his ken.'

NOT one, but seven *Planets* rejoiced the musical star-gazer in the jaded year 1919; and (to change the figure) when they heard Gustav Holst 'speak out loud and bold' in that astonishing suite, they realized, some of them for the first time, the power and penetration of the man.

The one strong advantage he had was that he came of a family of musicians. The von Holsts left Sweden for Riga two centuries ago, and the three generations before Gustav appeared, in 1874, all had musicians in them. In spite of delicate health (neuritis has been his bane for years) young Holst worked hard at three or four instruments, first in Cheltenham, and then at the R.C.M., where he was one of Stanford's composition pupils. Cheltenham gained fame amongst the cities of the world when a few years ago it held a celebration in his honour, with concerts, speeches, and public ceremonies worthy of our Continental friends. How much better than waiting until the man had been dead a hundred years!

One of the mills that Holst went through, to his lasting benefit, was that of organ-playing and choir-training. He began at seventeen, in the Cotswolds, and has worked with choirs ever since. Another mill was that of orchestral playing (he played the trombone in theatres and at concerts for years), and yet another was the daily music-teaching in which he has been so astonishingly active, notably at Morley College, in Waterloo Road, and at St. Paul's Girls' School, Hammer-smith. He has not found it deadening, and therein we have another light on the man's mind—on his sympathy and determination. He has well spoken of 'the wonderful feeling of unity with one's pupils when teaching, a feeling of contact with their minds other than the contact occasioned by speech.'

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

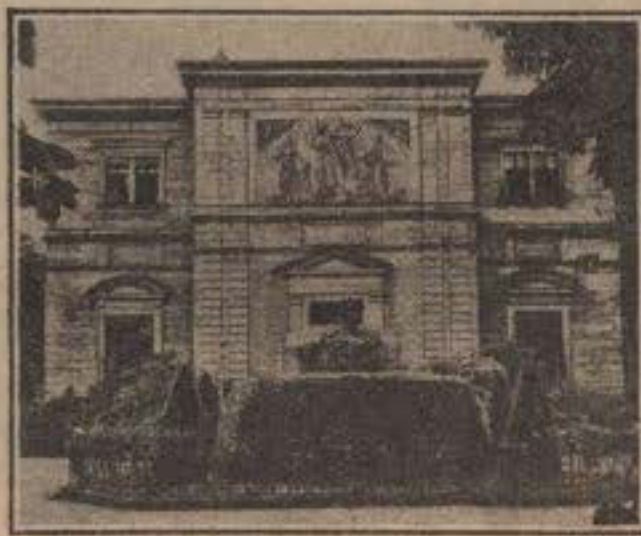
(Continued at foot of column 4.)

(Continued from column 3.)

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

There have been very few 'influences' in his music: he is one of the most original writers this country has ever had. One indirect and most happy influence should be noted—that of our Tudor and Elizabethan church and madrigal music and, going a little farther, that of Purcell. Some of Holst's free rhythms, such as the seven-in-a-bar passages, with their finely-calculated yet spontaneously-sounding curved vocal lines, that distinguish his choral writing, are the result of his turning into modern thought some of the basic ideas of three hundred years ago. Happy is the composer who thus knows how to make the best of both worlds,

W. R. ANDERSON.



THE VILLA WAHNFRIED.

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

4.45
A Recital
By
Harold Samuel

SUNDAY, DECEMBER 9

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

9.5
A Military
Band
Concert

10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.30 AN ORCHESTRAL CONCERT
MIRIAM LICETTE (Soprano)
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON

Overture, 'Prometheus' Beethoven
MIRIAM LICETTE and Orchestra
Aria, 'Ah lo so' ('Magic Flute') Mozart
THIS is sung in the second act of *The Magic Flute* by Pamina. Tamino and she, it will be remembered, have to undergo severe trials of their steadfast faith, before they are allowed to be affianced, and possibly the hardest test for young people in love was that Tamino was pledged to silence. Here he has just had to pass Pamina by without speaking, and in despair she sings, 'Ah, I knew it, none had need to warn me, Tamino loves me not.'

ORCHESTRA
Symphony No. 54 in G Haydn
Adagio maestoso; Allegro quasi presto;
Adagio assai; Menuetto; Finale—Presto

MIRIAM LICETTE
Lullaby Cyril Scott
I know a bank Martin Shaw
Me Company Along Richard Hogeman

ORCHESTRA
Suite, 'The Wasps' Vaughan Williams
Overture; Entr'acte; March Past of the Kitchen Utensils; Entr'acte; Ballet and Final Tableau

4.45 A Pianoforte Recital
by HAROLD SAMUEL

Nancie Thomas Morley
Coranto William Byrd
The King's Hunt Dr. John Bull
Le Moucheron Couperin
Les Tourbillons Dandrieu
Arabesque Schumann
Nocturne in G Chopin
Impromptu in E Flat Schubert

5.15 Missionary Talk by Sir WILFRED GREN-FELL, K.C.M.G., M.D., F.R.C.S. S.B. from Manchester

FEW men have achieved such a record in the field of medical mission work as 'Grenfell of Labrador.' A Rugby Blue at Oxford and a brilliant doctor, he has spent his life in the frozen seas and desolate lands of the far North. He began by taking out to Iceland the first hospital ship for the North Sea fisheries, and in 1892 he began his long term in Labrador, where he finally established four hospitals, a series of co-operative stores, an orphanage and a school. In 1912 he opened a Seaman's Institute in St. John's, Newfoundland, with money that he himself had raised. He has been honoured by the learned societies of two continents, and written several exceptionally interesting books.

5.30 READINGS FROM 'THE PILGRIM'S PROGRESS'
(John Bunyan)
'Grim and Greathart'

5.45-6.15 app. Church Cantata (No. 52)
Bach

'FALSCH WELT, DIR TRAU' ICH NICHT'
(FAITHLESS WORLD, I TRUST THEE NOT)
Relayed from the Guildhall School of Music

ELSIE SUDDABY (Soprano)
THE WIRELESS CHORUS
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
(For the words of the Cantata see page 663.)
(Continued in column 3.)



Sir WILFRED GRENFELL
of Labrador fame, will talk from London and Daventry this afternoon at 5.15.

7.55 A Religious Service
From St. Martin-in-the-Fields
THE BELLS

8.0 Hymn, 'On Jordan's Banks, the Baptist's cry' (A. and M., No. 50)
Confession and Thanksgiving
Psalm 100, 'Jubilate'
Lesson
Nunc Dimittis
Prayers
Hymn, 'Eternal Father, strong to save'
(A. and M., No. 370)
Address by the Right Rev. R. G. PARSONS, D.D.
(Bishop of Middleton)
Hymn, 'At even ere the sun was set' (A. and M., No. 20)
Blessing

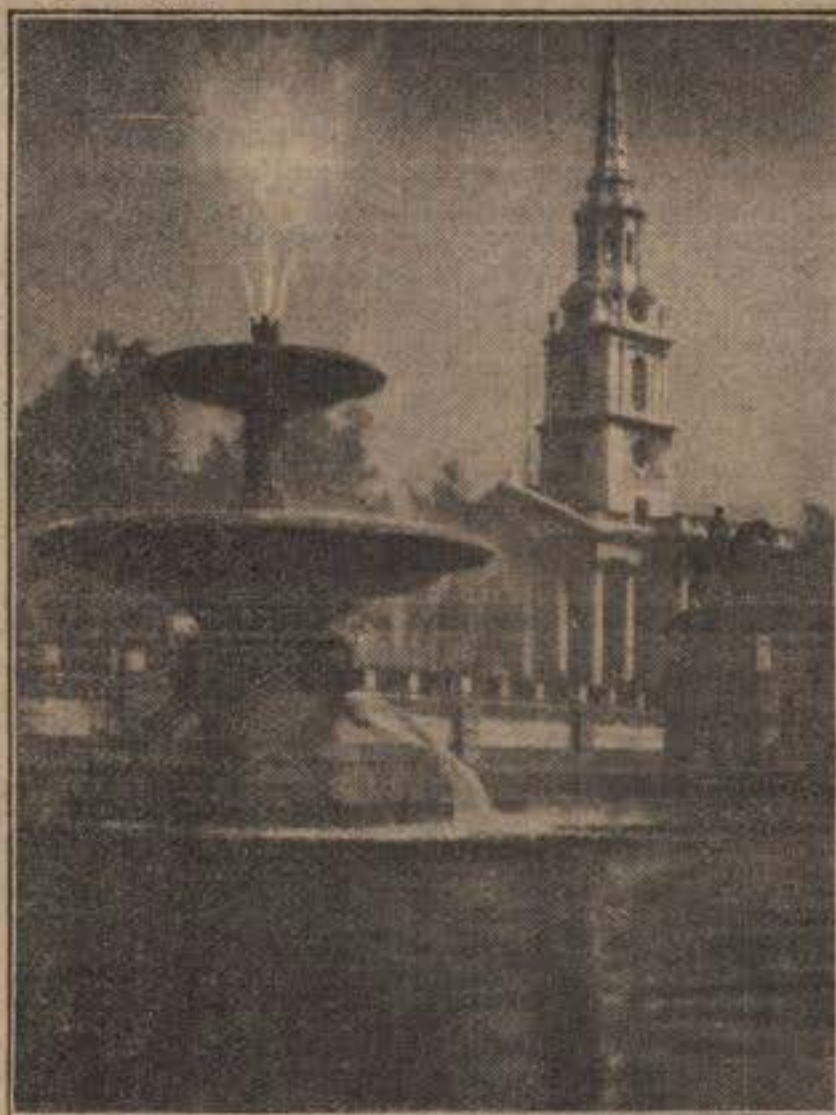


Photo by John B. Martin

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

DAVENTRY ONLY

6.30 A Service in Welsh

Capel Mawr, Rhosllanerchrugog
Rhaglen y Gwasanaeth Cymraeg
Relayed from Liverpool
Pregethwr: Y Parch W. Wynn Davies, O.B.E. Gweinidog
Arweinydd y Gan: Mr. JOSEPH DAVIES
Organydd: Mr. J. CHARLES POWELL
Trefn y Moddion:
Can, 'Yr Intrada'
Eryn Rhif 483 (Ton: 'Tanymarian')
Darllen y Wers. Mare viii, 27-38
Eryn Rhif 149, Bod Alwyn Jenkins
Gweddi: Y Gynulleidfa yn dilyn gyda Gweddi'r Arglwydd
Detholiad ar yr Organ yn ystod y Casgliad
Anthem Rhif 23. 'Pwy yw y rhai hyn?'
J. H. Roberts
Y Bregeth
Eryn Rhif 52, Llanbaglan .. Afan Thomas
Gweddi Derfynol
Hwyrol Weddi (Dr. CARADOC ROBERTS)
(Yr oll o'r Erynau i'w cael yn Llyfr Hymnau'r Methodistiaid Calfinaidd)

7.55 A Religious Service
From St. Martin-in-the-Fields
(See centre column)

8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of St. Martin-in-the-Fields' Christmas Fund, by the Rev. PAT MCCORMICK, D.S.O.

Contributions should be sent to the Vicar, St. Martin's Vicarage, Trafalgar Square, W.C.2.

8.50 WEATHER FORECAST; GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.5 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND

Conducted by
Flight-Lieut. J. AMERS, R.A.F.
Selection, 'The Hall of Fame' .. Saffranek
9.20 WINIFRED DAVIS (Mezzo-Soprano)
Nay, tho' my heart should break }
A Pleading Tchaikovsky }
A Lullaby }
9.28 BAND
Suite, 'The Two Pigeons' Messenger
Entrance of Gipsies; Divertissement; Hungarian Dance
9.42 ROY HENDERSON (Baritone)
Drako's Drum ('Songs of the Sea')
The Old Superb. Stanford
9.50 WINIFRED DAVIS
Remembrance F. Keel
The Suffolk Owl Dunhill
Plein Air J. Peck
Birds in the Nest Chocquant
9.58 BAND
Reminiscences of Mozart arr. F. Geoffrey
10.12 ROY HENDERSON
Young Dietrich George Henschell
The Yeomen of England German
10.20 BAND
To Spring Grieg
Song, 'Goodnight' 166

10.30 Epilogue
THE TALENTS
10.40-11.0 (Daventry only)
The Silent Fellowship
S.B. from Cardiff

SUNDAY, DECEMBER 9

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0
St. Martin's
Parish
Church

PROGRAMME

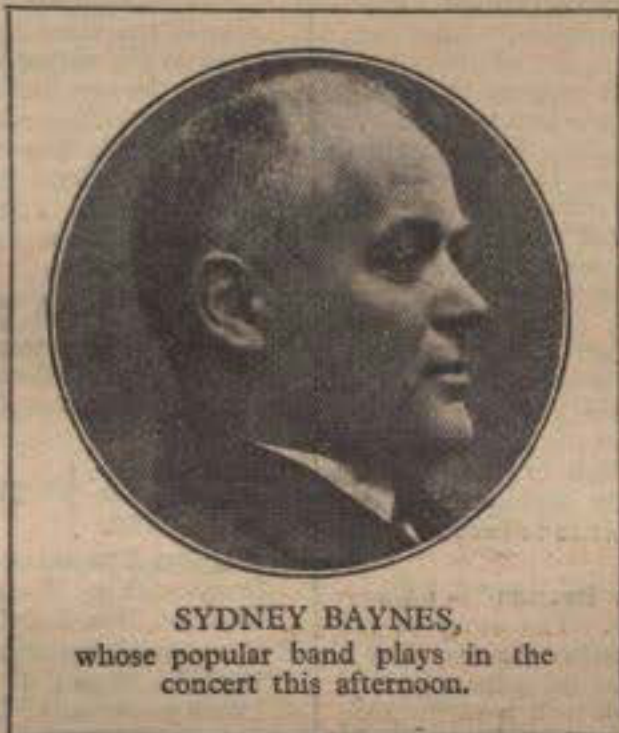
for EVERY DAY

whatever your

STATION

in life.

- 3.30 **A Popular Concert**
EDITH FURMEDGE (Contralto)
LEONARD GOWINGS (Tenor)
SYDNEY BAYNES and his BAND
Romantic Overture Keler-Bela
Solveig's Song Grieg
Gavotte Finck
- 3.48 EDITH FURMEDGE
Ombra mai fu Handel
Birth of Moon Leoni
- 3.55 BAND
Selection, 'Ballad Memories' Baynes
Love in Cloverland Leo Peter
- 4.10 LEONARD GOWINGS
The Three Songs Herbert Oliver
Down in the Forest Landon Ronald
Eleanore... Hugh Hulbert
- 4.18 BAND
Yishma El
Jalowics and Lotter
The Swan... Saint-Saens
La Cinquantaine
Gabriel-Marie
- 4.35 EDITH FURMEDGE
How lovely are thy
dwellings Liddle
Four Ducks on a Pond
Needham
- 4.42 BAND
Selection, 'La Bohème'
Puccini
La Paloma Yradier
- 4.58 LEONARD GOWINGS
Lake Isle of Innisfree
Muriel Herbert
Angels guard thee
Godard
- 5.5-5.15 BAND
Selection, 'Classical Memories' Ewing



SYDNEY BAYNES,
whose popular band plays in the
concert this afternoon.

- 9.0 **A String Orchestral Concert**
(From Birmingham).
THE BIRMINGHAM STRING ORCHESTRA
Conducted by JOSEPH LEWIS
Serenade in E Minor, Op. 20 Elgar

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

The most important, as it is among the most popular, of his early works, with the possible exception of the 'Froissart' Overture, is the String Serenade, Op. 20, in three movements. Its effectiveness owes a good deal, no doubt, to the composer's intimate knowledge of the violin, and to his youthful experience as director of a local band, modest alike in size and in attainment. There can be but few orchestras throughout the modern world of music which have not at least attempted this thoroughly wholesome and melodious music.

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

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

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

HARRIET COHEN (Pianoforte) and Orchestra
Concerto in D Minor..... Bach

- 9.35 ANDREW CLAYTON (Tenor)
O Vision entrancing Goring Thomas
ORCHESTRA
Largo in F Sharp..... Haydn
Gipsy Rondo Haydn

- 9.55 HARRIET COHEN
La Puerta de Vino..... Debussy
Voiles Debussy
La Soiree dans Grenade Debussy

- ANDREW CLAYTON
To Mary..... White
So we'll go no more a-roving..... White
Blow, blow, thou winter wind Quilter

- 10.10 ORCHESTRA
The 'Holborg' Suite, Op. 40..... Grieg
Prelude; Sarabande; Gavotte; Air;
Rigaudon

- 10.30
Epilogue
(Sunday's Programmes continued on page 662.)

8.0 St. Martin's Parish Church

(From Birmingham)

THE BELLS

Followed by a Religious Service

Conducted by the Rev. Canon GUY ROGERS, M.C.

Order of Service to celebrate the recasting of the Peal of Twelve Bells:

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

Prayers

Reading, 'The Call comes to Mr. Valiant for Truth' (Bunyan's 'Pilgrim's Progress')

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

Address by the RECTOR OF BIRMINGHAM

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

Prayer at Eventide

Benediction

Master of the Chorists, Mr. RICHARD WASSELL

- 8.45 THE WEEK'S GOOD CAUSE
(From Birmingham)

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

- 8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN

- 8 a.m. **BREAKFAST**
with
Hot ALLINSON Wholemeal Rolls
or ALLINSON Wholemeal Toast
- Hot Allinson Rolls—have you ever tried them instead of the less tasty white roll?—have you ever tried Allinson Bread toasted?—it gives a new meaning to the word "toast," a crisp, appetising, full-flavoured deliciousness that will be a revelation to you. And of course Allinson—Bread, Rolls or Toast—for Breakfast starts you and your family in their day's work with the maximum amount of energy-providing nourishment.
- 11 a.m. **BAKING AND COOKING**
with ALLINSON Wholemeal Flour
- Making home-made Bread and cakes, puddings and pastry—with Allinson Wholemeal Flour. Bread well baked at home from Allinson Flour is delicious—and economical. Allinson makes beautiful light pastry, wholesome puddings, and appetizing cakes. And everything you make with Allinson's contains the whole of the food value of the finest selected wheat our Country and Empire produces.
- 1 p.m. **LUNCH**
Accompanied by Allinson Wholemeal Bread.
- Serve Allinson Bread with every meal. Children love its wholesome natural flavour—they eat more of it and get more nourishment from it. Consequently they require less of other more expensive, and possibly less health-giving, food.
- 4 p.m. **TEA**
with Hot Buttered Allinson Wholemeal Toast
- Allinson Toast brings a new delight to tea time, especially these dark December afternoons when you are all cosy by the fire, and the heaped-up plate of rich brown toast reposing so invitingly in the hearth. Try it to-morrow afternoon—order Allinson Bread from your baker to-day. It is genuine guaranteed Wholemeal—and the bread which comes round every loaf protects you from substitutions.
- 7 p.m. **DINNER**
- End the day as you began it—Allinson gives you energy to tackle your day's work and it helps to restore the lost energy when the day's work is done. Allinson eaten regularly, prevents or remedies constipation because it contains exactly the right proportions of the "roughage" from the wheat which Nature has provided to keep our bodily systems functioning easily and regularly.

Order Allinson bread from your baker to-day, and see that the Allinson Band is round the loaf for it will enable you to own a copy of one of four of the world's famous pictures, and also it is your guarantee that the loaf is genuine 100% Wholemeal. Allinson flour for home baking can be obtained from your baker or grocer who sells it in 5½, 7, and 14-lb. sealed bags. Every bag contains particulars of a generous free gift scheme.

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Sunday's Programmes continued (December 9)

5WA CARDIFF. 353 M. 850 KC.

- 3.30 S.B. from London
- 5.15 S.B. from Manchester
- 5.30-6.15 app. S.B. from London
- 6.30 **Service in Welsh**
Relayed from Liverpool
(See Daventry 5XX)
- 7.55 S.B. from London
- 8.45 **THE WEEK'S GOOD CAUSE:**
An appeal on behalf of the Newport Institute for the Blind and 'Swinnerton' Memorial Home, by Mr. HERBERT GILL
- 8.50 **WEATHER FORECAST, NEWS; Local Announcements**



Dorothy Bennett and George Parker sing in Bach's 'Matthew Passion' in the Cardiff Musical Society's first Concert of the season tonight.

9.5 Cardiff Musical Society
First Concert of the Season 1928-1929

Relayed from the Park Hall
'THE PASSION OF OUR LORD'
According to St. Matthew
(Bach)

- Artists:
- DOROTHY BENNETT (Soprano)
 - ASTRA DERMOND (Contralto)
 - TOM PICKERING (Tenor)
 - RONALD CHIVERS (Baritone)
 - GEORGE PARKER (Bass)

THE CHOIR OF THE CARDIFF MUSICAL SOCIETY
NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE

PART II

- Recit. (Tenor), 'And they that laid hold on Jesus'
- Choral, 'How falsely doth the world'
- Recit. (Tenor and Bass), 'Yea, tho' many false witnesses'
- Recit. (Tenor), 'To witness false'
- Aria (Tenor), 'Be strong, endure'
- Recit. (Tenor and Bass), and Chorus, 'And the High Priest'
- Recit. (Tenor) and Chorus, 'Then did they spit'
- Choral, 'O Lord, who dares to smite Thee'
- Recit. (Soprano, Alto, Tenor, and Bass) and Chorus, 'How Peter sat without'
- Recit. (Tenor), 'Then began he to curse'
- Aria (Alto), 'Have mercy, Lord, on me'
- Choral, 'Lamb of God, I fall'
- Recit. (Tenor and Bass) and Chorus, 'When the morning was come'
- Recit. (Tenor and Bass), 'And he cast down the pieces'
- Aria (Bass), 'Give me back my Lord'
- Recit. (Tenor and Bass), 'And Jesus stood before the Governor'
- Choral, 'Commit thy way to Jesus'
- Recit. (Soprano, Tenor, and Bass) and Chorus, 'Now at that feast'
- Choral, 'O wondrous Love'
- Recit. (Tenor and Bass), 'And the Governor said'
- Recit. (Soprano), 'To all men Jesus good hath done'
- Aria (Soprano), 'For love my Saviour now is dying'
- Recit. (Tenor and Bass) and Chorus, 'But they cried out'
- Recit. (Alto), 'O Gracious God'
- Recit. (Tenor) and Chorus, 'Then the soldiers of the Governor'
- Choral, 'O Sacred Head surrounded'
- Recit. (Tenor), 'And after that they had mocked Him'
- Recit. (Bass), 'In truth, to bear the Cross'
- Aria (Bass), 'Conce, healing Cross'
- Recit. (Tenor) and Chorus, 'And when they were come unto a place'
- Recit. (Tenor), 'The thieves also which were crucified'

- Recit. (Alto), 'Ah, Golgotha!'
- Solo (Alto) and Chorus, 'See the Saviour's outstretched hands'
- Recit. (Tenor and Bass) and Chorus, 'Now from the sixth hour'
- Choral, 'Be near me, Lord, when dying'
- Recit. (Tenor) and Chorus, 'And, behold, the veil of the temple'
- Solo and Chorus, 'And now the Lord to rest is laid'
- Chorus, 'In tears of grief'

IT is one measure of Bach's supreme greatness that since his day no man has ventured to compose Passion music in anything like the manner or scale of his splendid works. Oratorios, sacred Cantatas, and the like, have come and—in many cases, fortunately—gone for ever, but the 'Matthew Passion' remains unchallenged as the greatest expression, in devotional music, of the story of the Passion. The form in vogue in Bach's own day was a strange mixture of many styles, sacred and secular, a sort of hybrid of church music and opera. He had, perforce, to adapt himself to the mode of his time; that he did so with such splendid effect is probably due as much to his own intensely devout regard for the Church and its observances as to his musician-ship.

The form of the 'Matthew Passion' is impressive by its very simplicity. The story is set before us in a series of dramatic episodes, almost pictorial in their directness. At salient points, the narrative is interrupted, and a meditation on the scene which has just been recounted

is set before us, either in an aria or in a choral verse. The choice of these latter was made by Bach himself, and indeed the whole text of the Passion was made under his supervision. There are in all some twenty-four scenes, of which roughly half are rounded off by chorales and the other half by arias. The situations themselves are vividly set before the hearer, and the meditations which follow on them, though as a rule simple, sometimes almost childlike in their simplicity, are among the most profoundly devotional things in the whole realm of church music.

The actual telling of the story is in the hands of a narrator—called the Evangelist—a tenor soloist, in a series of recitatives with orchestral and organ accompaniment. The utterances of our

Lord Himself, though also recitatives, are more nearly in arioso form—with a more flowing, melodious line—and are meant to be accompanied by the strings alone. By that Bach no doubt had in mind the more ethereal tone quality which belongs to the strings than to the full orchestra and organ. The declamation throughout is simple, but words or phrases which Bach meant to be stressed are brought out in a very striking way in the vocal line, often helped by the figure used in the accompaniment.

Only the last part of the Passion is to be sung this evening, dealing with Jesus' betrayal and death.

In Bach's day the Passions were sung at vespers on Good Friday, sometimes in his own church of St. Thomas, and sometimes in St. Nicholas' Church, for the music of which he was also responsible.

10.15 A Studio Concert

THE CAERDYDD SINGERS:

- ARCHIE GAY (Tenor), DAVID THOMAS (Tenor), TALBOT THOMAS (Baritone), RONALD CHIVERS (Bass)

Doli }
Allan Water } Traditional, arr. John Jenkins
Robin Adair }

HUBERT PENGELLY (Pianoforte)
Songs without Words, Nos. 3 and 18 Mendelssohn
Waltzes, Nos. 3 and 14 Chopin

CAERDYDD SINGERS
Barbara Allen .. }
Drink to me only } Traditional, arr. John Jenkins
Integer Vitae .. }

10.40-11.0 The Silent Fellowship
Relayed to Daventry

5SX SWANSEA. 294.1 M. 1,020 KC.

- 3.30 S.B. from London
- 5.15 S.B. from Manchester
- 5.30-6.15 app. S.B. from London
- 6.30 **Service in Welsh**
Relayed from Liverpool
(See Daventry 5XX)
- 7.55 S.B. from London
- 9.0 Musical Interlude relayed from London
- 9.5 S.B. from London
- 10.30 **Epilogue**
- 10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.30 S.B. from London
- 5.15 S.B. from Manchester
- 5.30-6.15 app. S.B. from London
- 7.55 S.B. from London (9.0 Local Announcements)
- 10.30 **Epilogue**
- 10.40-11.0 **The Silent Fellowship**
S.B. from Cardiff



AMONG THE SNOWS OF LABRADOR.

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

Typical

Programmes for Sunday.

SPY	PLYMOUTH.	400 M. 150 KC.
3.30	S.B. from London	
5.15	S.B. from Manchester	
5.30-6.15 app.	S.B. from London	
7.55	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
2ZY	MANCHESTER.	354.0 M. 780 KC.
3.30	An Orchestral Concert	
	THE NORTHERN WIRELESS WIND ORCHESTRA Conducted by T. H. MORRISON MARGARET COLLIER (Soprano)	
4.45	S.B. from London	
5.15	Missionary Talk by Sir WILFRED GRENFELL, K.C.M.G., M.D., F.R.C.S.	
5.30-6.15 app.	S.B. from London	
8.0	An Oratorio	
	Relayed from Durham Cathedral S.B. from Newcastle AN ORGAN RECITAL by CYRIL MAUDE	
8.15	'The Last Judgment'	
	(Sphr) Part I. SPECIAL and CATHEDRAL CHOIRS and ORCHESTRA of 60 Performers Conducted by Rev. A. D. CULLEY At the Organ, CYRIL MAUDE	
8.45	THE WEEK'S GOOD CAUSE	
	Mr. P. M. OLIVER, C.B.E. (Treasurer), appealing on behalf of the Ancoats Hospital, Manchester, Centenary Extension Fund. Donations should be sent to the Honorary Treasurer, Ancoats Hos- pital, Manchester.	
8.50	WEATHER FORECAST, NEWS. Local An- nouncements	
9.5	THE NORTHERN WIRELESS ORCHESTRA	
	Conducted by T. H. MORRISON THE LANSDOWNE SINGERS: EDITH PASS (Soprano); ELSIE WILLIAMSON (Contralto); SELWYN DYSON (Tenor); TOM RUSHTON (Baritone)	
10.30	Epilogue	

Other Stations.

5NO	NEWCASTLE.	512.5 M. 960 KC.
3.30	S.B. from London. 5.15:—S.B. from Manchester (see London). 5.30-6.15 app.:—S.B. from London. 8.0:—An Oratorio, relayed from Durham Cathedral. An Organ Recital by Cyril Maude. 8.15:—'The Last Judgment' (Sphr) Part I. Special and Cathedral Choirs and Orchestra of 60 Performers, conducted by Rev. A. D. Culley; At the Organ, Cyril Maude. 8.45:—S.B. from London (9.0 Local Announcements). 10.30:—Epilogue.	
5SC	GLASGOW.	740 KC. 905.4 M.
3.30	Choral and Orchestral Concert. 'The Light of Life' (Eight). Gwen Knight (Soprano); Alice Vaughan (Contralto); Parry Jones (Tenor); Glyn Eastman (Baritone); The Station Choir; The Station Symphony Orchestra, conducted by Herbert A. Carruthers. The Station Symphony Orchestra; Overture, 'Hansel and Gretel' (Humperdinck); Suite Algérienne, Op. 60 (Saint-Saëns). 5.15:—S.B. from Manchester (see London). 5.30-6.15 app.:—S.B. from London. 7.55:—S.B. from London. 8.45:—S.B. from Edinburgh. 8.50:—Weather Forecast, News. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.	
2BD	ABERDEEN.	500 M. 600 KC.
3.30	S.B. from London. 5.15:—S.B. from Manchester (see London). 5.30-6.15 app.:—S.B. from London. 8.0:—S.B. from Newcastle. 8.45:—S.B. from Edinburgh. 8.50:—Weather Forecast, News. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.	
2BE	BELFAST.	306.1 M. 980 KC.
3.30	S.B. from London. 5.15:—S.B. from Manchester (see London). 5.30-6.15 app.:—S.B. from London. 6.30:—Organ Recital by Thos. H. O'rowe, relayed from the Fisherwick Presbyterian Church. Beatrice Allen (Soprano). 7.0:—Religious Service, relayed from Fisherwick Presbyterian Church. 7.55:—S.B. from London (9.0 Regional News). 10.30:—Epilogue.	

This Week's Bach Cantata

Church Cantata, No. 52.

'Falsche Welt, dir traun' ich nicht'
'(Faithless world, I trust thee not.)'

IF a line can be drawn between sacred and secular music, it is by no means a hard and fast one, as Bach himself evidently realized. He made no scruple about transferring parts of his music from one to the other, and the Sinfonia of this Cantata is taken from the first Brandenburg Concerto.

The Cantata is for solo voice—soprano—and the fact that Bach composed so many solo cantatas in and about the year 1730 is taken as a pretty sure indication that his choir in the St. Thomas Church at the time was in a poor state.

After the majestic orchestral introduction, the voice has two recitatives and two arias. The first of these latter is introduced by an important orchestral prelude largely made up of the figure which accompanies the aria almost throughout, and it illustrates the idea, set forth in the text, of the faithful heart being smitten and thrust aside by worldly enemies. Reference has often been made in the notes on these Cantatas to Bach's use of a favourite motive in this way; nowhere is it more striking than here. The other aria, also introduced by a big orchestral passage, is in joyous contrast to the first. The voice part is florid and brilliant, and the accompaniment, though simpler, is not less eloquent of the soul's joy and faith. The Cantata is closed by a simple and very beautiful chorale.

English text by D. Millar Craig. Copyright by the B.B.C., 1928.

I.—Recitative (Soprano).

Faithless World, I trust thee not! By scorpions is my way surrounded and by the serpent's guile confounded.
Thy smiling face, thy fair and open gaze,
A bitter heart and evil hideth:
In Joab's kiss, for holy ones but death abideth.
No Righteousness in all mankind I know,
By falsehood from the world 'twas banish'd,
Now ~~Not~~ only Vanity is found, the Truth is vanish'd.
The fairest Friend is no more true: O bitterness, O woe!

II.—Aria (Soprano).

Evermore, when my heart is stricken sore,
Is the world my enemy.
Thou, O God, art by my side, Thou wilt ever comfort me.

III.—Recitative (Soprano).

God is my Rock! nor will nor can He e'er forsake me.
And though the world in bright array appear within its toils to take me,
So ever shall His help be near.
God is my rock! I know that He will always shield me,
Then all my Soul, my mortal frame, ev'n as on earth I came, to Him I yield me.
God is my rock.

IV.—Aria (Soprano).

Unfalt'ring is my faith in God, all worldly joys I leave behind me,
I with God and God with me, ne'er can I forsaken be, nor the pow'r of evil bind me.

V.—Chorale.

In steadfast faith I praise Thy name, let me be never put to shame, nor sinners triumph o'er me.
I pray Thee Lord, teach me Thy word, and go Thou still before me!

IN COMING WEEKS.

- Cantatas for the next four Sundays are:—
No. 186.—'Arg're dich, O Seele, nicht'
'Vex thyself, O spirit, nought'
No. 132.—'Bereitet die Wege'
'Prepare ye the ways'
No. 28.—'Gottlob, nun geht das Jahr'
'O praise the Lord'
No. 190.—'Singet dem Herrn ein neues Lied'
'Sing to the Lord a glad new song'

HUNGER



ISN'T THE HUNGARIAN'S BEST BREAKFAST

THE best breakfast for all peoples, of all ages, is Scott's Porage Oats—the most delicious, the most sustaining.

Though actually cheaper, weight for weight, than imported oats, Scott's Porage Oats are made solely from the pick of the Scottish oat crop, the finest, as everyone knows, obtainable anywhere.

The health and strength of your family are all-important. Make sure that every container bears the name—Scott's Porage Oats; then the contents are Scotland's Best—the finest breakfast in the world.

SCOTLAND'S BEST



2lb 10^p
1lb 5^p

FULL WEIGHT WITHOUT PACKET

COOKS IN 5 MINUTES

A. & R. SCOTT, LTD., COLINTON, MIDLOTHIAN, SCOTLAND.



8.0
V. Sackville-
West
and
Hugh Walpole

MONDAY, DECEMBER 10

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

8.0
Hugh Walpole
and
V. Sackville-
West



- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
Quartet in E Flat.....Schubert
- 12.0 A BALLAD CONCERT
EVA NEALE (Soprano)
NORMAN DREW (Bass)
- 12.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 1.0 THE PICCADILLY HOTEL ORCHESTRA
Directed by LEONARDO KEMP
From the Piccadilly Hotel
- 2.0 BROADCAST TO SCHOOLS:
READINGS IN FOREIGN LANGUAGES
French, by CAMILLE VIÈRE
- 2.20 Musical Interlude
- 2.30 MISS RHODA POWER: 'What the Onlooker Saw—II, The Battle of Bosworth'
- 3.0 Musical Interlude
- 3.5 MISS RHODA POWER: 'Stories from Mythology and Folk-lore—'The White Hare of Naba' (A Japanese Story)
- 3.20 A Studio Concert
MARY ROEBUCK (Contralto)
IVY RAINIER (Violin)
KATHLEEN McQUITTY (Pianoforte)
- 4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 5.15 THE CHILDREN'S HOUR:
'The Hobby Horse' (Leo Livens) and other Solos
played by BEATRICE SNELL
'Mrs. Boffin adopts an Orphan'
From 'Our Mutual Friend' (Charles Dickens)
'More Hints on How to Play Association Football'
By GEORGE F. ALLISON,
a Director of the Arsenal Football Club
'The Floral Dance,' 'Drake Goca West,' and other
Favourites, sung by REX PALMER

6.0 Household Talk: Mrs. LESLIE MENZIES—'Furnishing the Small Flat'—III
IN the last of her short series of talks, Mrs. Menzies will describe some labour-saving appliances, and explain some of the ways in which a kitchen can be completely equipped in about a tenth of the room that used to be allowed for it in more spacious days.

- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 For the Boys' Brigade and Church Lads' Brigade
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT—MISCELLANEOUS SONGS
Sung by GEORGE PARKER (Baritone)

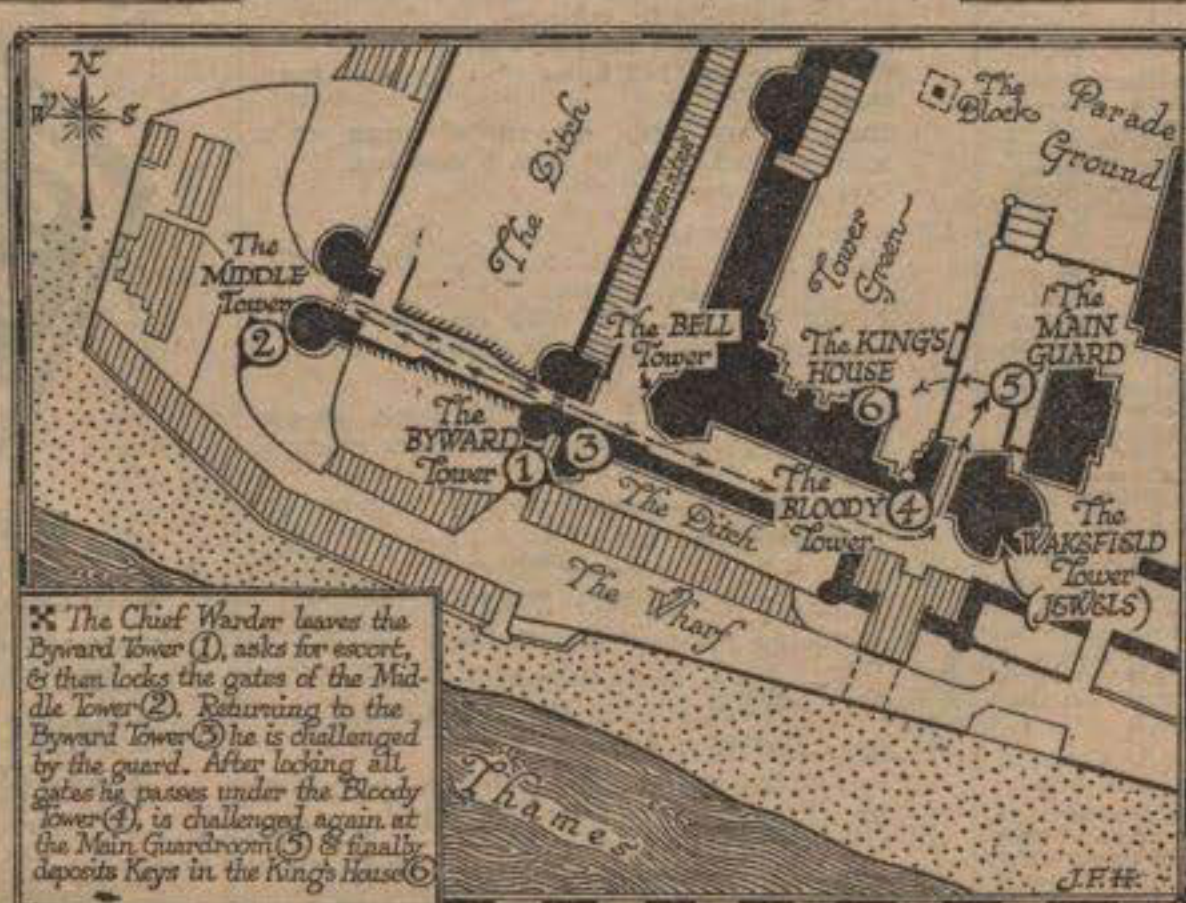
9.40 CEREMONY OF THE KEYS

Relayed from the BYWARD TOWER (Tower of London)

Carried out by the 1st Bn. GRENADIER GUARDS (By kind permission of the Commanding Officer, Colonel E. J. L. PIKE, M.C.)

Preceded by a descriptive talk by H. V. MORTON

THE accompanying plan will enable listeners to follow this evening's relay of the Ceremony of the Keys, details of which will be found in a special article on page 658. The first Tower of London, which was situated on Tower Hill, then a slight elevation above the Thames marshes, was a stronghold of the Britons. Later, following the conquest, it was replaced by a Roman fortress built by Julius Caesar. The oldest part of the present Tower is the magnificent White Tower or Keep, built in the eleventh century by Gundulf, Bishop of Rochester. The exterior of this tower was restored by Sir Christopher Wren; the interior remains almost purely Norman. The White Tower houses a collection of old armour and instruments of torture, and contains the apartments said to have been occupied by the imprisoned Sir Walter Raleigh. There are twelve other towers within the fortification. In the Wakefield Tower the Crown Jewels are kept. The chief entrance is through the Middle Tower, with its Lion Gate (so named from a menagerie kept there until as recently as 1834), and the Byward Tower. Between the Bloody Tower and St. Thomas Tower is the notorious Traitors' Gate, through which State prisoners were admitted from the river. The most famous prison was the Beauchamp Tower, which housed many of those who later went to execution on Tower Hill. At one time there was a royal palace within the walls, but this was destroyed by Cromwell. The fortress is today governed by a Constable and garrisoned by a battalion of the Guards and the historic Yeomen of the Guard (the Beekeepers).



✕ The Chief Warden leaves the Byward Tower (1), asks for escort, & then locks the gates of the Middle Tower (2). Returning to the Byward Tower (3) he is challenged by the guard. After locking all gates he passes under the Bloody Tower (4), is challenged again at the Main Guardroom (5) & finally deposits Keys in the King's House (6).

- Der Wanderer ('The Wanderer')
- Lied des gefangenen Jägers (Song of the Captive Huntsman)
- Gesänge des Harfners II ('Harper's Song')
- Der Musensohn (The Muse's Son)

THE most heedless listener must now begin to realize something of the extent of the rich heritage in which he has a share in Schubert's songs. They have been sung as 'Foundations of Music' during several weeks of this centenary year, but there are so many that even were nothing else done, they could of themselves provide material for the series for about half a year, and even then there would be some over, from the operas, plays, and sacred works. And their variety is almost as amazing as their number.

'DER WANDERER' is a song of exile in which the singer asks of the unfriendly world about him where happiness may be found. At the end he hears a spirit voice answer his question, telling him that where he himself is not, there may happiness be found. Listeners will remember that Schubert himself made a pianoforte fantasy of this song and that Liszt elaborated it in a version with orchestral accompaniment.

THE 'Harper's Song' is the second of three songs of Goethe's, taken from the tale of Wilhelm Meister. There is a sad little prelude, softly played, and then the Harper sings very simply, 'Who ne'er his bread with tears did eat... he knows you not, you powers of heaven.' The accompaniment, no less simple, suggests the thrumming of the harp-strings.

- 7.0 Mr. JAMES AGATE: Dramatic Criticism
- 7.15 Musical Interlude
- 7.25 Signor S. BREGLIA: Italian Talk—VI, 'Novelle di Enrico Castelnovo,' 4th line of p. 29, 'Non c'era tempo,' to middle of p. 33, 'a buttarti via'
- 7.45 MUNRO and MILLS (Syncopated duets on two pianos)
- 8.0 A Discussion
between
MISS V. SACKVILLE-WEST
and
MR. HUGH WALPOLE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.20 THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Suite, 'Three Woodland Dances'.....H. Haines
Polonaise Militaire.. Chopin

9.40 THE CEREMONY OF THE KEYS
Relayed from the Tower of London
(See centre column)

10.5 A Musical Comedy Programme
ROSE HIGNELL (Soprano)
GEORGE BAKER (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

11.0-12.0 (Daventry only) DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND, from the Kit-Cat Restaurant

MONDAY, DEC. 10

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by E. A. PARSONS

March, 'The Prophet'.....*Meyerbeer*
CHARLES HARRISON
Drake goes West.....*Sanderson*
Song of the Waggoner.....*Breville Smith*
FRANK NEWMAN (Organ)
Romance.....*Svendsen*
Serenade.....*Paulinon*
Hornpipe ('Small Modern Suite').....*Rosse*

ORCHESTRA
Hungarian Rhapsody, No. 14.....*List*
Selection, 'Merrie England'.....*German*

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

5.0 A Ballad Concert
DOROTHY PENN (Soprano)
ARTHUR BROUGH (Baritone)

DOROTHY PENN
Rose softly blooming
Spoer, arr. Lehmann
A Thrush's Love Song
Alison Travers

5.8 ARTHUR BROUGH
Drake's Drum ('Songs of the Sea').....*Stanford*
Edward.....*Loewe*

5.15 DOROTHY PENN
When'er a snowflake leaves the sky
Lehmann
When daisies pied *Dr. Arne*

5.22 ARTHUR BROUGH
The Toper's Song *Warlock*
The Yeomen of England
German
Bill, the Buccaneer
Manville Brooke

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'An Afternoon Adventure,' by Margaret Dangerfield
Songs by CUTHBERT FORD (Baritone)
'Dug from the Earth—Copper,' by O. BOLTON KING
MARJORIE EDGAR will Entertain

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

6.30 Light Music
(From Birmingham)

THE ADA RICHARDSON PIANOFORTE QUINTET
New Sullivan Selection.....*arr. Godfrey*
RONALD CLIFF (Baritone)
Linden Lea.....*Vaughan Williams*
A Banjo Song.....*Sidney Homer*
Captain Mac.....*Sanderson*

6.58 QUINTET
Suite, ('Othello').....*Coleridge-Taylor*
Dance; Intermezzo; Willow Song; Military March
MARJORIE EDGAR (Entertainer at the Piano)
If you had a cottage like mine...*Sterndale Bennett*
Don't I wish I were a man.....*Hilda Bertram*

7.18 RONALD CLIFF
Border Ballad.....*Coven*
When icicles hang by the wall.....*Edward Elgar*
Sleep.....*Alec Rowley*
Old Barty.....*Douglas Grant*

8.0

A Concert from Cheltenham

QUINTET
Schubertiana—A Fantasia on Melodies by Schubert.....*arr. Finck*

7.42 MARJORIE EDGAR
Seven Years Hard.....*Gallaly*
Half-a-dozen more 'What Nots'
Sterndale Bennett

QUINTET
Minuet.....*Boccherini*
Eventide.....*Ada Richardson*
Bourrée and Musette.....*Morgan*

8.0 A Symphony Concert

(From Birmingham)

Relayed from the Town Hall, Cheltenham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS
MERCIA STOTESBURY (Violin)

ORCHESTRA
Overture di Ballo *Sullivan*
New World Symphony
Dvorak
Adagio — allegretto molto; Largo; Scherzo; Allegro con fuoco

THIS, much the best-known of Dvorak's Symphonies, has had a large share in making him the popular composer he undoubtedly is. In its original form, for orchestra, and in arrangements and transcriptions of many kinds, much of it is so well known as to be heard almost daily.

There are four movements, the first beginning with a short, slow introduction, and proceeding to a quick section in the usual way, with two chief themes, both characterized

by strong virile rhythm. The slow movement has also two main tunes, the first played by the English Horn, the big brother of the oboe, the second by the clarinet.

The Scherzo, which follows, is so full of tunes that instead of the customary repetitions, we have here fresh material. It is full of gaiety and bright spirits, and at the end there is a little reminder of the first movement.

This is true of the last movement also, snatches of the other movements making their way into it here and there. But, like the first, it has two main tunes, both making their effect largely by vivid rhythm.

9.0 Vaudeville

(From Birmingham)

MASON and ARMES (Entertainers with a Piano)
ERNEST JONES (Banjo)
DOROTHY ASHLEY (Comedienne)
JACK PAYNE (The Coventry Newsboy Whistler)
TOMMY HANDLEY (The Wireless Comedian)
PHILIP BROWN'S DOMINOES DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club

11.0-11.15 GEORGE FISHER'S KIT-CAT BAND, from The Kit-Cat Restaurant
(Monday's Programmes continued on page 606.)



MERCIA STOTESBURY is the violinist in the Symphony Concert that 5GB will relay from Cheltenham tonight.



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Monday's Programmes cont'd (December 10)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 An Orchestral Programme
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Overture, 'Mirella'Gounod
Caucasian SketchesIppolitov-Ivanov
Italian Caprice.....Tchaikovsky

FROM a very early age Tchaikovsky was strongly attracted by Italian opera, and its melodious influence probably has a good deal to do with the fact that his music is in some ways less obviously Russian than that of his compatriots. He made more than one visit to Italy, and this piece, among the gayest and most care-free of all his music, was composed during a trip in 1880, most of which he spent in Rome. Writing from there to Madame von Meck, the good friend who enjoyed so much of his confidence, he says, 'I am working at an Italian Fantasia based on folk songs, and others which I have taken from collections, and others which I have heard in the streets, this work will be effective.' On its first appearance in Moscow, it did indeed prove to be successful, but when it was played in the following year (1881) in St. Petersburg, the critics condemned it as vulgar. In one sense it is thoroughly vulgar—music of the people, easy to understand and enjoy without suggesting problems to be grappled with.

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

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

3.0 London Programme relayed from Daventry

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

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR:
'THE MAID OF THE MISTLETOE'
A Christmas Fantasy written by DOROTHY COOMBS
Music by RODNEY EDEN

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

6.45 S.B. from London

7.45 JOHN HENRY,
the Famous Yorkshire Comedian

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

5SX SWANSEA. 294.1 M. 1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

9.15 Musical Interlude relayed from London

9.20-11.0 S.B. from London

6BM 326.1 M. 920 KC.

BOURNEMOUTH.

2.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

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

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
'Vouloir c'est pouvoir'
Reading, 'The Rescue of Bunnie Black'
(Olwen Bowen)
The Re-appearance of TOP'EM and BOT'EM

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 394.6 M. 780 KC.

2.0 London Programme relayed from Daventry

3.15 THE NORTHERN WIRELESS ORCHESTRA
Hungarian MarchLiszt
Overture, 'The Marksman'Weber
HARRY HOWSON (Tenor)
Hebridean Folk Songsarr. Kennedy-Fraser
Eriakay Love Lilt; Sea Reiver's Song; Skye Fishers' Song; Kishmul's Galley

ORCHESTRA
Four Norwegian DancesGrieg
MARIE POWNALL (Soprano)
O come, do not delayMozart
Solvieg's SongGrieg
One morning very earlySanderson

(Manchester Programmes continued on page 669.)



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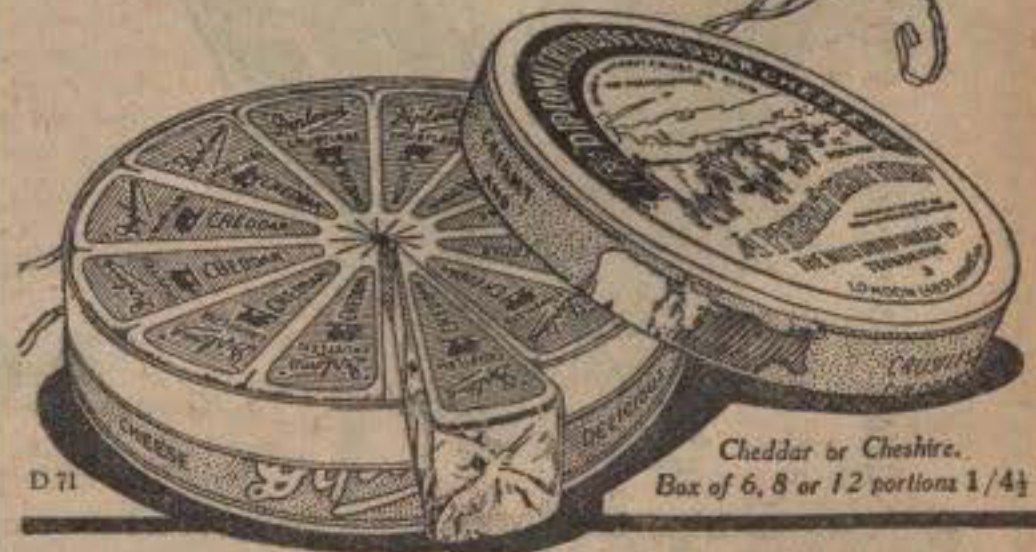
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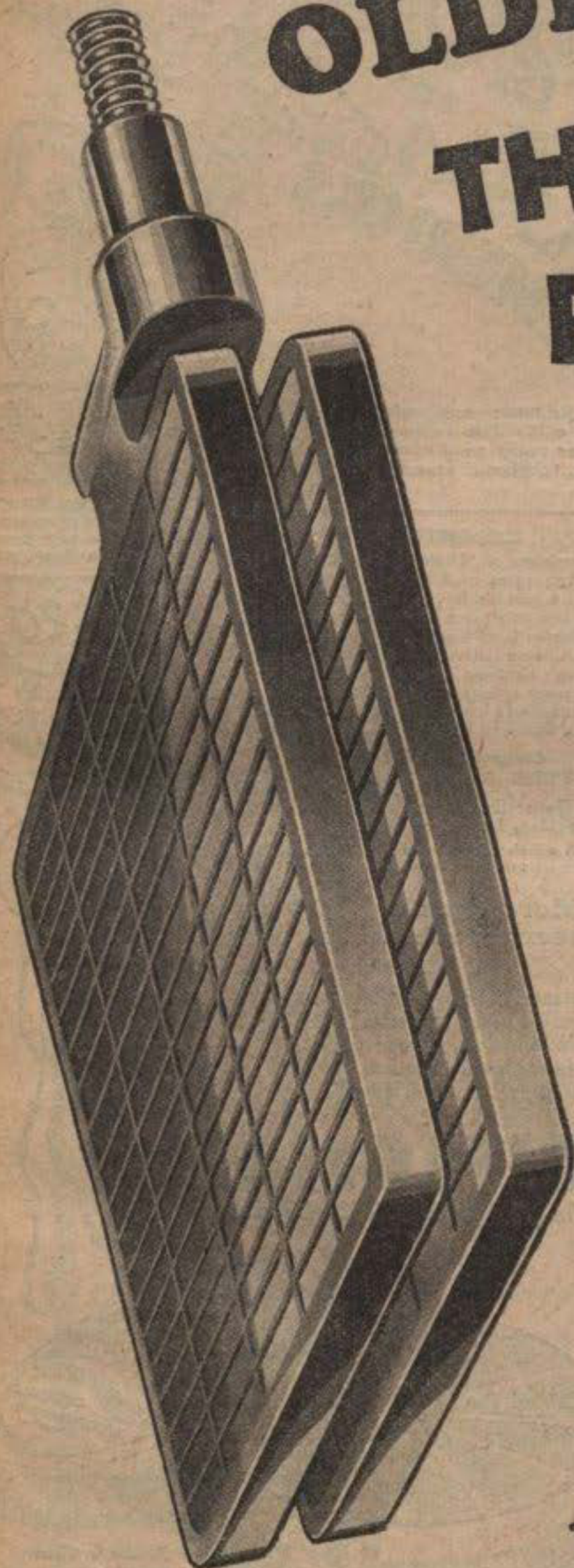
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Programmes for Monday.

(Manchester Programme continued from page 666.)

ORCHESTRA

Humoresque Dvorak
 Dreams Wagner
 Flight of the Bumble Bee Rimsky-Korsakov

HARRY HOWSON

To Mary } M. Valerie White
 Absent, yet present }
 The Gentle Maiden arr. Somervell
 Linden Lea Vaughan Williams

ORCHESTRA

Overture, 'The Black Domino' Auber

MARIE POWNALL

To a Nightingale } Brahms
 Lullaby }
 Evensong Liza Lehmann
 Will-o'-the-Wisp Spross

ORCHESTRA

Selection, 'The Valkyrie' Wagner, arr. Nemets

- 5.15 THE CHILDREN'S HOUR
 S.B. from Leeds
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.15 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kc.

2.0:—London Programme relayed from Daventry. 2.30:—Mr. James Holmes, B.Sc., 'Physical Geography—II, The Study of Scenery.' 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.

3.0:—Broadcast to Schools. Schools Bulletin. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—Orchestral Concert. The Station Orchestra: Overture, 'Egmont' (Beethoven). Mary S. Thomson (Mezzo-Soprano): Knowest thou the land (Mignon) (Thomas); My dearest heart (Sullivan). Orchestra: Selection, 'Manon' (Massenet). Mary S. Thomson: The Violet (Mozart); Turn ye to me (Traditional); Homing (Del Negro). Orchestra: Suite, 'Innsbruck' (Ansell); Waltz, 'Liebestraum' (Brahms); March, 'Scipio' (Handel). 4.45:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mrs. Alan Breck: 'Some Unusual Cakes.' 6.15:—S.B. from London. 6.30:—Juvenile Organisations Bulletin—The Girls' Guildry. Mrs. P. K. Smith, Vice-President, 'Preparing for Christmas.' 6.45:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20:—S.B. from London. 10.5-11.0:—Voice, Violin and Flute Recital.

2BD ABERDEEN. 600 M. 600 kc.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.15:—Professor J. Arthur Thomson: 'Natural History round the Year—XII, Winter Visitors.' 3.30:—Afternoon Concert. The Station Octet. March, 'Robin Hood' (Schertzing); Four Spanish Pictures (Luzzatti). 3.45:—Nan McCallum (Contralto): Sappho Ode, The Sandman, and The Vain Sult (Brahms). 3.55:—Octet: Selection, 'La Bohème' (Puccini). 4.5:—Archibald Marr: Life and Death (Coleridge-Taylor); At Dawning (Wakefield Cadman); Shepherds Gay (Wilfrid Sandersen). 4.15:—Octet: Two Irish Tone Pictures (O'Donnell); Bal Masque (Fletcher). 4.30:—Nan McCallum: When song is sweet (Sousa); Where corals lie (Elgar); Love is meant to make us glad (German). 4.40:—Octet: Selection, 'The Mikado' (Sullivan). 4.50:—Archibald Marr: Last Night (Kjerulf); Under the lilac bough (Lilac Time) (Schubert, arr. Clutsam); I know a bank (Martin Shaw). 5.0:—Octet: Selection, 'A Princess of Kensington' (German). 5.15:—The Children's Hour. 6.0:—Mrs. H. W. M. Mutch: 'The Christmas Gift Problem.' 6.15:—S.B. from London. 6.30:—Juvenile Organisations Bulletin. 6.45:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20:—S.B. from London. 10.5-11.0:—A vocal recital by the Baraldi Trio.

2BE BELFAST. 506.1 M. 960 kc.

12.0-1.0:—Concert. The Radio Quartet. Bluebell McFarland (Contralto). 2.0-3.15:—London Programme relayed from Daventry. 3.30:—A Programme of New Works. Orchestra 4.5:—A Vocal Interlude by Violet Curran (Mezzo-Soprano). 4.45:—Organ Recital relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—For the Boys' Brigade. 6.45:—S.B. from London. 10.5:—Emeralds. Mat Mulcahey (The Owl) Besom Man from Co. Tyrone. Carl Hardebeck (Pianoforte). The 'Dunluc' Trio. 10.15-11.0:—Hugh Davy (Tenor): Love thee dearest (arr. Hardebeck); Among the Heather (arr. R. Coghill) (Songs accompanied by Carl Hardebeck). 10.23:—Mat Mulcahey (The Owl) Besom Man from Co. Tyrone. 10.30:—Hugh Davy: My Lagan Love and Kitty, my love (arr. Hardebeck) (Songs accompanied by Carl Hardebeck). 10.35:—Carl Hardebeck: Jigs and Reels (Collected by C. Hardebeck). 10.44:—Mat Mulcahey. 10.52-11.0:—Trio; Cradle Song, Slip Jig, and A Galway Reel (arr. Larchet).

For South Wales Listeners.

Notes on Future Programmes from Cardiff.

Concerts in the City Hall.

THE Concert by the National Orchestra in the City Hall on Thursday, December 20, is to be a choral one. The noted Quintet and the last scene of *The Mastersingers* will be given with May Blyth, Arthur Fear, Tom Dickens Alexander, William Michael and Parry Jones as principals, the Choir, of about seventy voices, being drawn from the Cardiff Musical Society. Vaughan Williams' *Sea Symphony* will be heard in the second part of the programme. On Saturday, December 22, the Concert in the City Hall will be entitled: 'Christmas Carols,' and the first part is being relayed to 5GB listeners. Topliss Green (baritone) and the Station Repertory Choir are to sing Vaughan Williams' *Fantasia on Christmas Carols*, and the Orchestra will play the Suite *Cinderella*, by Percy Pitt, and *Christmas Symphony*, by Hely-Hutchinson, the latter being conducted by the composer. In the second part of the programme two well-known carols, *The First Nowell* and *God rest you merry, Gentlemen*, will be sung and also two old Breton melodies. It is hoped that the audience will join in these. There should be no difficulty about the Breton items as there is so much traditional sympathy between Wales and Brittany.

An Old Mill.

IN many parts of the country craftsmen are to be found whose skill and knowledge are in danger of dying with them. Sometimes this is because the younger generation refuses to be interested, and sometimes the older men guard their secrets so jealously that they do not wish to pass them on. Mr. J. C. Griffith Jones, who knows Wales intimately, especially West Wales, where the language is most living, will describe Wales' lost industries during the Welsh Interlude. His special subject on Tuesday, December 18, will be an Old Mill by the Dulais Stream. This mill is known as a fulling mill, and Mr. Jones will have many interesting things to tell of what he saw and heard in the old panning or fulling house. Listeners who are unable to visit Pontardulais should pay an early visit to the National Museum of Wales, in which there are many examples of the work of the older craftsmen and the instruments of their craft.

Excerpts from Oratorios.

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

(Continued on page 681.)

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7.0
A Novel Road
to
Good Health

TUESDAY, DECEMBER 11
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,502.5 M. 192 KC.)

9.40
Leonard Henry
and
Some Others

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records Miscellaneous
- 12.0 CONCERT IN THE STUDIO
DAPHNE BETTOER (Soprano)
WALTER PAYNE (Baritone)
ALICE ELIISON (Violoncello)
- 1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
- 2.30 BROADCAST TO SCHOOLS:
SIR WALFORD DAVIES
(a) A Beginner's Concert
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course
- 3.20 Musical Interlude
- 3.35 Monsieur E. M. STÉPHAN: Elementary French
- 4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion
- 4.15 Sir CHARLES GRANT ROBERTSON,
Principal of Birmingham University: 'Short Lives of Great Men—VI, Cecil Rhodes.' Relayed from Birmingham

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

- 4.30 LOUIS LEVY'S ORCHESTRA
(Continued)
- 5.15 THE CHILDREN'S HOUR:
'Some Zoo Surprises'—divulged by LESLIE MAINLAND
PHYLLIS NASH will play selections from her own compositions for the Violin
'Eustace Adopts New Lines'—another Farmyard Adventure, written and told by C. E. HODGES
- 6.0 Miss V. SACKVILLE-WEST: 'Modern English Poetry'—VI
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT—MISCELLANEOUS SONGS
Sung by GEORGE PARKER (Baritone)
Die Allmacht ('Omnipotence')
Gesang des Harfners—I ('Harper's Song')
Gruppo aus dem Tartarus (Group from Tartarus)
Der Kreuzzug (The Way of the Cross)

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

'HARPER'S SONG' is the first of the three Harper's Songs from Goethe's Wilhelm Meister, of which the second was sung yesterday evening. Like it, it begins with a soft little prelude and has a suggestion of harp in the accompaniment. It, too, is a sad song in which the harper sings of his solitude, and at last of the peace which he will find in the grave.

The third song, to a mystic poem of Schiller's, falls into two divisions, the first part with a pianoforte figure which suggests the shimmering of the sea, and the other more forceful and robust, where the poet speaks of the empty eyes of the figures on which he is gazing.

An atmosphere of holy calm pervades the last song, which tells how a monk stands in his cell and looks from the window to see the world of men passing by. He likens his solitary state to a pilgrimage.



AN EMPIRE-BUILDER'S GRAVE.

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

- 7.0 Dr. C. W. SALEEBY: 'The Best of Everything'
THE invigorating mixture of science and *joie de vivre* which Dr. Saleeby dispenses is familiar to most listeners by now. In this evening's talk he will approach the central problem of keeping fit by rather a novel route.
- 7.15 Musical Interlude
- 7.25 Prof. E. N. DA C. ANDRADE: 'Science in the Modern World—VI, Science and Power'
IN the final talk of his series, Professor Andrade discusses the problems of science and power. He shows how the essential economy of all sorts of fuel is only to be learned and practised scientifically. At the same time it is to science that the world must look in the hope of finding new ways for the transformation of heat energy, and the possible discovery of fresh sources of energy.
- 7.45 A CONCERT
HEDDLE NASH (Tenor)
CHARLES STAINER (Flute)
THE VICTOR OLOF SEXTET
Reminiscences Sullivan

- 7.55 HEDDLE NASH
Down her pale cheek in mute appeal
('L'Elisir d'Amore') Donizetti
Com'è gentil ('Don Pasquale')

THESE arias are taken from two of the most successful of Donizetti's light-hearted operas.

In the first aria, the hero who has drunk the love potion which gives the opera its name, sees his beloved weeping at the thought of his devotion to her. She has just learned that, in order to buy the magic draught, he has enlisted as a soldier to obtain the necessary money.

The second aria is from an opera of such boisterous fun as to be farce rather than comedy. It is a serenade sung by the hero of the tale beneath his beloved's window. Although probably the best known number from the opera, it was not in the original score, but was added by Donizetti as an afterthought to make a specially bright moment in the last act.

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

- 8.0 (Daventry Only)
Mr. NORMAN WALKER: How to Begin Biology—VI, What becomes of the Starch in the Body of the Living Plant and Animal, Relayed from Leeds.

- 8.2 SEXTET
Hindoo Song Rimsky-Korsakov
Minuet Paderewski
Liebesfreud (Love's Joy) .. Kreisler
- 8.15 CHARLES STAINER
'Picaroon' Polacca (Piccolo Solo)
Green
Valse (Flute Solo) Stainer
Serenade (Bass Flute Solo) Schubert
Scherzo (Bass Flute Solo) .. Stainer
- 8.28 SEXTET
Noël Dolfour-Gardiner
In Hammersbach Elgar
The Bees' Wedding.... Mendelssohn
Mock Morris Grainger
- 8.42 HEDDLE NASH
Linden Lea..... Vaughan Williams
Charming Chloe German
The Bubble Song Martin Shaw

- 8.50 SEXTET
Fantasia, 'Pagliacci' Leoncavallo
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener'
- 9.35 Local Announcements; (Daventry only) Shipping Forecast

- 9.40 Vaudeville
FIRTH and SCOTT (in old-time Favourites)
LEONARD HENRY (Comedian)
LILY LAPIDUS
(Syncopated Numbers away from the Piano)
STUART and CAMERON (Xylophone Duets)
DICK TUBB (Comedian)
JACK PAYNE and THE B.B.C DANCE ORCHESTRA
- 10.30-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY DANCE BAND, directed by MAURICE HARBORD, from the Piccadilly Hotel
(Tuesday's Programmes continued on page 672.)

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5GB DAVENTRY EXPERIMENTAL

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8.0
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2.10 The 'Varsity Rugby Match
A Running Commentary
by
Capt. H. B. T. Wakelam
Relayed from Twickenham

3.40 PAUL MOULDER'S RIVOLI THEATRE
ORCHESTRA
From the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME
(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

March from 'Cleopatra' Mancinelli, arr. Stratton
Overture, 'Massaniello' Auber

THE story of Massaniello deals with a revolt in Naples, in 1647. Massaniello is the leader of the revolution, and his hatred of the oppressors is fanned by the wrongs of his sister, Fenella, at the hands of the Spanish Viceroy. The opera ends in tragedy for the chief characters. Massaniello goes out of his mind and is killed, and Fenella throws herself into the sea. An eruption of Vesuvius is a striking feature of the plot. Fenella, the heroine, is dumb, and the part was usually played by the chief dancer in the opera ballet, with gestures only. The opera is usually known abroad as *The Dumb Girl of Portici*.

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

BERGITTE BLAKSTAD (Contralto)
Slave Song Del Riego
When you come home Squire
One morning, oh, so early! Michael Diack

BAND
Second and Third Movements from Symphony,
No. 1 in C Beethoven, arr. Hecker

ORREA PERNEL (Violin)
Aria Porpora, arr. Corti
Fuga Tartini, arr. Kreisler

BERGITTE BLAKSTAD
Carol (I sing a Maiden) James Lyon
Blow, blow, thou winter wind Quilter
Sigh no more, ladies Stevens

BAND
Cornet Solo, 'Still as the Night' Böhm
Suite of Egyptian Ballet Music Luigini, arr. Morelli

ORREA PERNEL
Polichinelle Serenade Kreisler
Londonderry Air arr. O'Connor Morris
Tenpenny-bit Jig arr. Hughes
Selection, 'Madam Butterfly' Puccini

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Father Christmas at Home,' by Mary Richards
Songs by HAROLD CASEY (Baritone)
ORREA PERNEL (Violin)

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
GABLE and KEMP (Entertainers)
JEAN ALLISTONE
(The Famous Revue Star)

7.45 THE GERSHOM PARKINGTON QUARTET
Overture

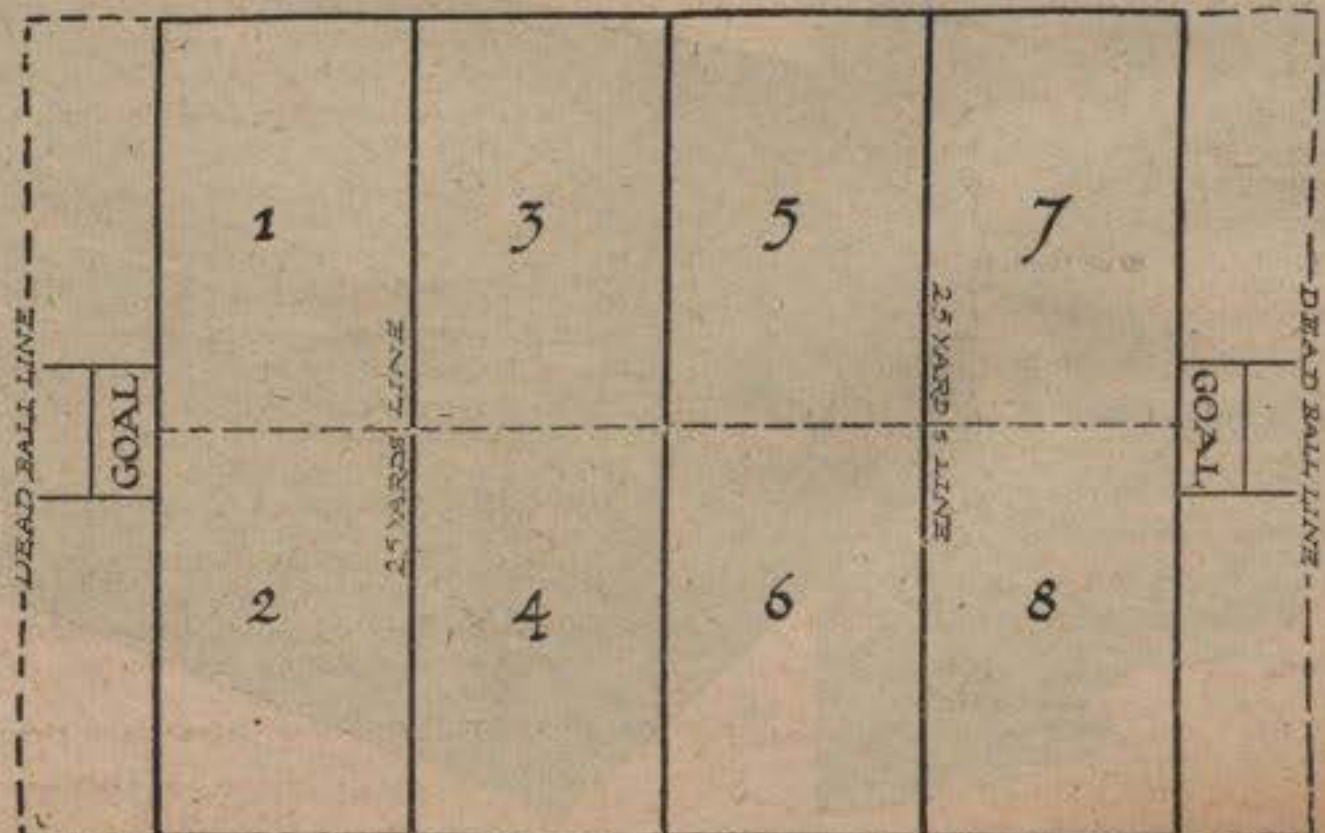
8.0 'Life's A Dream'
By
PEDRO CALDERON DE LA BARCA
Translated for the English Stage by
FRANK BIRCH and J. B. TREND

Characters in the order of their appearance:
Rosaura, a Lady of Muscovy MARY O'FARRELL
Clarion, her servant ERIC COWLEY
Sigismund, Prince of Poland BRUCE BELFRAGE
Clotaldo, his keeper FRANK BIRCH
Astolfo, Prince of Muscovy ABRAHAM SOFAER
Estrella, Princess of Poland WINIFRED IZARD
Basilio, King of Poland V. C. CLINTON BADDELEY
1st Servant CHARLES HICKMAN
2nd Servant CHARLES PACK
1st Soldier ERNEST HAINES
2nd Soldier IVAN MENZIES
Narrator TYRONE GUTHRIE

The Scene: Poland
The Royal Palace, a fortress in the mountains and the open country
Incidental Music arranged from airs of Alessandro Scarlatti by J. B. TREND
(See special article on page 676.)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 Chamber Music
ANTONI SALA (Violoncello) and ROBERT CASADESUS (Pianoforte)
Sonata No. 10 in E G. Valentini
Grave; Allegro; Gavotte; Adagio; Allegro
Sonata Debussy
ROBERT CASADESUS
Third Scherzo Chopin
ANTONI SALA and ROBERT CASADESUS
Sonata in A, Op. 69 Beethoven
Allegro ma non troppo; Scherzo; Adagio; Allegro



FOLLOW THE 'VARSITY MATCH ON THIS PLAN THIS AFTERNOON.

Tuesday's Programmes continued (December 11)

5WA GARDIFF. 353 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 A Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genodlaethol Cymru)
Overture, 'Nature'Dvorak
PavaneFaure
Symphony No. 2, in A Minor, Op. 55
Saint-Saëns
- 5.0 DOROTHY EDWARDS: 'The Pen Mightier than the Sword—Light Skirmishes in an Author's Life'—II
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Swansea
- 7.25 S.B. from London
- 7.45 Tally Ho!

And hear in our dreams
the sweet music all
night,
"Of—they're running—
they're running,
Go—Hark!"
(Charles Kingsley)

THE STATION ORCHESTRA
A Hunting Scene
Bucalossi

TOPLISS GREEN (Baritone)
The Hunt is up
Old English, arr. Stanford
Hope the Hornblower
Ireland

TOPLISS GREEN and THE
STATION MALE VOICE
CHOIR

John Peel
arr. Frederick Austin

ORCHESTRA
'Royal Hunt' and 'Storm'
(The Trojans) Berlioz

A Reading from 'THE CRIME OF THE BRIGADIER'
(An Exploit of the Brigadier Gerard)
By A. CONAN DOYLE

TOPLISS GREEN
Tally Ho!Farmer
Deer.....arr. Reginald Redman

MALE VOICE CHOIR
The Hunter's FarewellMendelssohn

9.0-12.0 S.B. from London (9.35 Local An-
nouncements)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 A WELSH INTERLUDE
'PYNCAU'R DYDD YNG-NOHYMRU'
(Current Topics in Wales)
A Review in Welsh, by E. ERNEST HUGHES
and MUSIC
- 7.25 S.B. from London
- 9.35 Musical Interlude relayed from London
- 9.40-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. W. C. HARVEY: 'Charles Dickens—Born Portsmouth, Feb. 7, 1812'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry

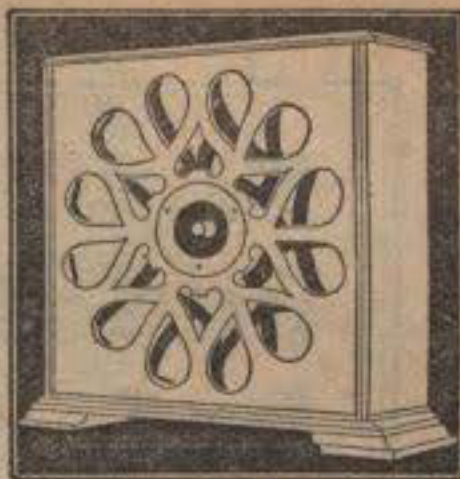


A-HUNTING WE WILL GO?
A hunting programme will be broadcast from Cardiff this evening at 7.45.

- 5.15 THE CHILDREN'S HOUR:
Three-quarters—of an hour:
Sense—
Nonsense—
What you will (request numbers)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London'
- 7.0 Miss GRETA M. YEAL: 'A Hustle through the Northern Atlantic States of America'—III
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.8 M. 780 KC.

- 12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH
A Gramophone Lecture Recital
By MOSES BARTZ
- 1.0 Gramophone Records
- 1.15-2.0 The Tuesday Midday Society's Concert
Relayed from the Houldsworth Hall
A CHAMBER CONCERT by THE BRODSKY STRING QUARTET
- 2.30 London Programme relayed from Daventry
- 4.0 THE NORTHERN WIRELESS ORCHESTRA
Suite, 'Children's Games'Bizet
(Manchester Programme continued on page 675.)



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Tuesday's Programmes continued (December 11)

(Manchester Programme continued from page 673.)

4.15 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Fra Diavolo'.....Auber
Suite, 'Holiday Sketches'.....Foulds
Selection, 'A Waltz Dream'.....Strauss

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

6.0 London Programme relayed from Daventry

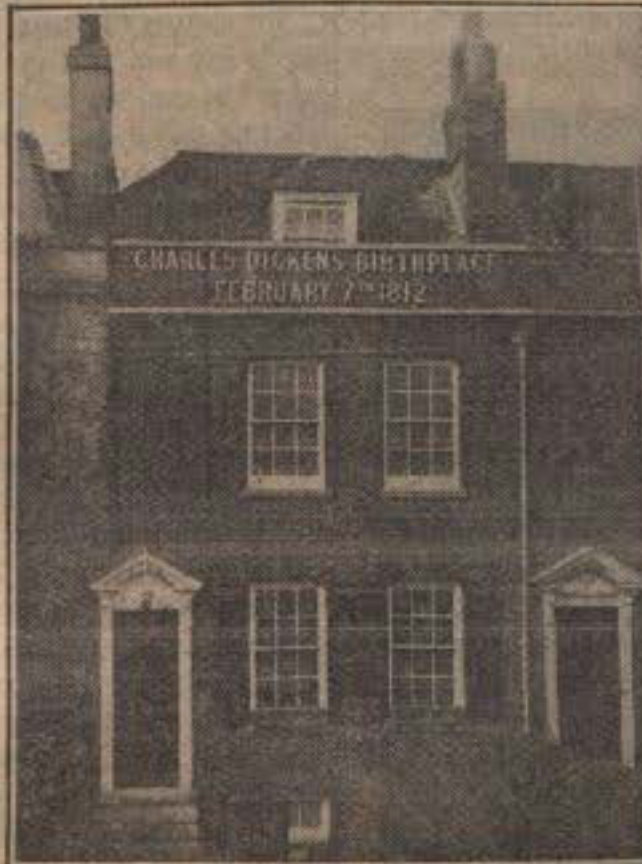
6.15 S.B. from London

7.0 Mr. T. A. COWARD: 'Bird Life in December'

7.15 S.B. from London

7.45 Music and Drama

THE NORTHERN WIRELESS ORCHESTRA
Selection, 'The Gondoliers'.....Sullivan
(By Request)
Suite, 'A Day in Naples'.....Byng
'In an Art Gallery'
A Satire by SLADEN SMITH
Cast:
The Earnest Youth
H. B. WILLIAMS
The Woman on the Bench
HYLDA METCALF
The Strong-minded Woman
LUCIA ROGERS
The Man
CHARLES NESBITT
A Young Person
KATHLEEN FAIR
Her Friend
BERENICE MELFORD
First Man
W. E. DICKMAN
Second Man
B. A. TARPIN
A Real Lady
ERMYNTRUDE WALSH
A Woman
EDITH BARKER
A Man
CHARLES HARRIS
First Workman
BERNARD VAUGHAN
Second Workman
D. E. ORMEROD



WHERE DICKENS WAS BORN.
Charles Dickens was born in this house in Mile End Road, Landport, and there are frequent references to Portsmouth in 'Nicholas Nickleby' and others of his books. Mr. Harvey will broadcast a talk on Dickens from Bournemouth this evening at 7.0.

Harold.....ARTHUR FRAITH
Mother.....EDITHNAE MAYLAND
The Boy.....HERBERT LAND (JUN.)
The Father.....GEORGE BERNARD SMITH

Supported by THE NORTHERN WIRELESS ORCHESTRA

ORCHESTRA
Slumber Song.....Schumann
Three Dale Dances.....Wood

'The True Character of the Bad-tempered Dentist'
A Comedy in One Act by W. A. DOVE
Cast:
John Grizzle (the bad-tempered dentist)
D. E. ORMEROD
Miss Wigglesworth.....BERENICE MELFORD
Miss Tremellen.....HYLDA METCALF
Dr. Brunton (Jim Jones)
GEORGE BERNARD SMITH
Dr. Johnson (Bill Brown).....W. E. DICKMAN

Supported by THE NORTHERN WIRELESS ORCHESTRA

The Scene is enacted in John Grizzle's surgery, between 9.30 and 10.0 p.m.

ORCHESTRA
Selection, 'San Toy'.....Jones

9.0-12.0 S.B. from London (9.35 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 950 KC.

12.0-1.0:—London Programme relayed from Daventry.
2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havlock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. Percy Hall: 'Open Air Sketches'—VI, 'Wild Life in Winter.' 7.15:—S.B. from London. 7.45:—Chamber Music Concert. Dorothea Webb (Soprano), Sidonie Goossens (Harp), Leslie Bridgewater's Trio: F. Stafford (Violin), J. Hemingway (Cello), Leslie Bridgewater (Pianoforte). Trio: Trio in E Flat (Op. 100) (Schubert). (Allegro: Andante con moto.) 8.3:—Sidonie Goossens: Minuet (Haydn, arr. Renle); La Source and Serenade (Hasselmans). 8.12:—Dorothea Webb: Evening Hymn (Purcell); Olinda (Purcell, arr. Somervell); Hark! the echoing air (Purcell, arr. Shedlock). 8.21:—Leslie Bridgewater: Ballade (Op. 23) (Chopin). 8.28:—Trio: Andante from Trio (Op. 34) (Chaminade). 8.36:—Sidonie Goossens: Selected. 8.45:—Dorothea Webb: Weep no more, sad fountains (Parry); Bluebells from the Clearings (Walker); Bubbles (Martin Shaw); Winter (Balfour Gardiner). 8.54:—Leslie Bridgewater: Reflections in the water (Debussy); The Dance of Olaf (Pick-Mangiatalli). 9.2:—Trio:—Czardas No. 6 (Michiels); Perrot Serenade (Randelger). 9.0:—S.B. from London. 10.40:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.20:—Jean Jacques Oberlin: Elementary French—XII. 3.40:—Dance Music relayed from the Plaza. 4.0:—Recital by Christian Ute. 4.30:—Dance Music relayed from the Plaza. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—F. H. Bisset: Scotland today—No. III, Music. 7.15:—S.B. from London. 7.45:—James A. Gibson, reading 'Saunders Sim at the Cattle Show' and 'Saunders Sim's Views on Women' by W. D. Cocker. 8.0:—Choral and Orchestral Union of Glasgow. Fifth Concert. Relayed from the St. Andrew Halls. Conductor—Vladimir Golschmann. Solo Violin—Joseph Saiget. Orchestra. 8.55 app.:—Scottish News Bulletin. 9.5 app.:—Choral and Orchestral Union of Glasgow Concert (Continued). 10.5 app.:—Second General News Bulletin. 10.20 app.:—Recital of Popular Ballads. 10.40-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 650 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—S.B. from Glasgow. 3.40:—Dance Music by Len Russell and his Orchestra, relayed from the New Palais de Danse. 4.15:—Studio Concert. The Station Octet: Meg Milne (Soprano). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15:—S.B. from London. 7.45:—Cleely Courtjedge. 8.0:—S.B. from Glasgow. 8.55 app.:—Piano Interlude. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. Relayed from Glasgow. 9.40-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. 5.0:—A Pianoforte Recital by May Sheppard. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Gipsy Music. Orchestra: Hungarian Rhapsody in D and G (Liszt). 7.55:—Marova and Garvin Gordon Brown (Gipsy Songs and Duets): Two Gipsy Songs: Gipsy Dust (Gipsy Song (Dvorak). 8.5:—Muriel Childs (Contralto): Movements from Suite 'Ruralia Hungaria,' Op. 328 (Dohnanyi). 8.17:—Ernest A. A. Stoneley (Violin) and Orchestra: Hejre Kath (Hubay). 8.27:—Orchestra: Divertissement Hongroise (Michiels). 8.37:—Marova and Garvin Gordon Brown: Gipsy Songs and Duets. 8.47:—Orchestra: La Czarinne (Ganne); Two Hungarian Dances (Brahms, arr. Parlow). 9.0:—S.B. from London. 9.35:—Regional News. 9.40:—Chamber Music. The 'Whiteway' String Quartet. Fred Hughes (Tenor). 10.40-12.0:—S.B. from London.



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I have acted as father and adviser to thousands of others. I give advice free, and when I do so I feel the responsibility of a father, either in advising a career or in guiding our students to success. Having been the self-appointed father and adviser to thousands of others, it is possible I may be able to help

IT IS QUITE TRUE

and I state most emphatically that there are thousands of men earning less than half of what they could earn simply because they do not know where the demand exceeds the supply. Thousands of people think they are in a rut simply because they cannot see the way to progress. This applies particularly to Clerks, Book-keepers, Engineers, Electricians, Builders, Joiners, etc. They do not realise that in these particular departments the demand for the well trained exceeds the supply. In Technical trades and in the professions employers are frequently asking us if we can put them in touch with well trained men. Of course, we never act as an employment agency, but it shows us where the shortage is. In nearly every trade or profession there is some qualifying examination, some hall-mark of efficiency. If you have any desire to make progress, to make a success of your career, my advice is free; simply tell me your age, your employment, and what you are interested in, and I will advise you free of charge. If you do not wish to take that advice, you are under no obligation whatever. We teach all the professions and trades by post in all parts of the world, and specialise in preparation for the examinations. Our fees are payable monthly. Write to me privately at this address, The Bennett College, Dept. 7, Sheffield.

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The Fourth of the Great Plays Series. 'LIFE'S A DREAM'

An Appreciation of the Play, by Gordon Beccles.



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

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

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

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

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

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

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

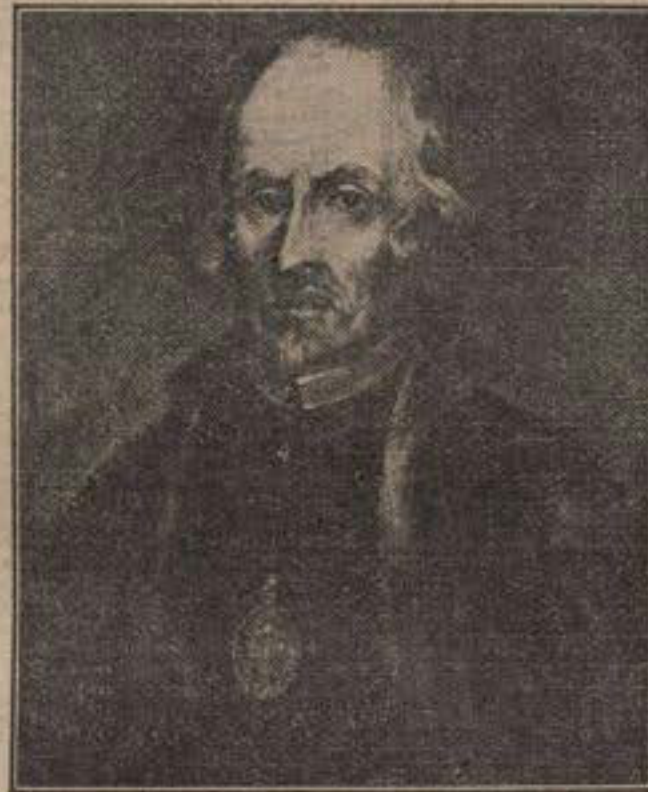
Calderon, at such moments, stands revealed as a dreamer and poet, writing with a complete forgetfulness of the swift-moving action which he imposes upon himself in the construction of his plays—and especially in *Life's a Dream*.

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

Behind a grill they discover Sigismund, chained and dressed in skins: a Caliban of a fellow, who knows so little of the world that 'ever since I was born—if mine can be called a birth—I have been aware only of this wilderness.'

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

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



Pedro Calderon de la Barca.

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

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

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

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

In the end Rosaura wins her Astolfo, and becomes reconciled to her father's early indiscretions.

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

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

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

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

'Suppose he learns he is my son today and tomorrow sees himself reduced once more to prison and misery,' remarks the King. 'For if he be cruel and a tyrant, back he goes to prison. But I leave him a loophole: he can be told he saw it all in a dream.'

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

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

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

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

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

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

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

(Continued on page 679).

7.25
How to be a
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WEDNESDAY, DEC. 12
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,582.5 M. 192 KC.)

10.20
Old Favourites
in a
Ballad Concert

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

10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

11.0 (Daventry only) **Gramophone Records**
Symphony No. 8, in F..... *Beethoven*

12.0 **A BALLAD CONCERT**
BEN MORGAN (Tenor), HARRY PELL (Cornet)

12.30 **Gramophone Records**

1.0-2.0 **FRASCATI'S ORCHESTRA** directed by **GEORGES HAKCK**
From the Restaurant Frascati

2.30 **BROADCAST TO SCHOOLS:**
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—XI, The Christmas Tree'

2.55 **Musical Interlude**

3.0 **Unveiling of the Memorial to Merchant Seamen**

THE UNVEILING CEREMONY TO THOSE OF THE MERCHANT NAVY AND FISHING FLEETS WHO HAVE NO GRAVE BUT THE SEA

Relayed from Tower Hill

This is one of the Memorials erected by the Imperial War Graves Registration Committee. It records the names of 12,649 Officers and Men who lost their lives during the Great War through enemy action, and have no grave but the sea.

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Dedication and Prayers

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LORD ARCHBISHOP OF CANTERBURY

Hymns

One Minute's Silence
Laying of Wreaths
God Save the King

3.20 app. **Musical Interlude**

3.30 **Mr. J. C. STOBART and Miss MARY SOMERVILLE:** 'The Foundations of English Poetry'

3.45 **Miss GRACE HADOW:** 'Wayfaring in Olden Times—VI, Highwaymen'

4.0 **A Light Classical Concert**
ORREA PERNEL (Violin)
HILDEGARD ARNOLD (Violoncello)
KATHLEEN COOPER (Pianoforte)

4.45 **ORGAN RECITAL** by **EDWARD O'HENRY**
From Madame Tussaud's Cinema

5.15 **THE CHILDREN'S HOUR:**
'How Santa Claus came to Simpson's Bar'
(*Bret Harte*)—arranged as a Dialogue Story with Incidental Music by **THE GERSHOM PARKINGTON QUINTET**

6.0 **A Recital of Gramophone Records**

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

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

6.40 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT—MISCELLANEOUS SONGS
Sung by **GEORGE PARKER (Baritone)**
Freiwiliges Versinken (Sinking gladly)
Fischerweise (Fisherman's Song)
Am Fluss (By the river)
Dithyrambe
Griesengesang (Old man's song)

FREIWILLIGES VERSINKEN. The poem by Mayrhofer which Schubert has set here, tells of the sun's happiness in sinking beneath the cool waters of the sea. Schubert's setting is impressive by its very simplicity.

FISCHERWEISE is a happy-hearted song telling of how the fishermen unmoors his craft in the morning, singing as he sets about his daily task. He tells of the sun laughing over the waves that reflect its morning light.

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

The music is in a fiery, rushing 6-8, and the same melody, fresh and buoyant.

GREISENGESANG. The poem here tells how age has whitened the singer's head, though his heart remains warm and glad. There are four bars of energetic prelude, and then the song goes very simply and melodiously forward.

7.0 **LORD RIDDELL:** 'The Press and the League'

7.15 **Musical Interlude**

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

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

7.45 **THE GERSHOM PARKINGTON QUARTET**
Overture

8.0 **'Life's a Dream'**

(See centre column, also special article on page 676.)

10.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast**

10.20 **A Ballad Concert**

OLIVE GROVES (Soprano)
TOM KINNIBURGH (Bass)
LIVIO MANUCCI (Violoncello)

TOM KINNIBURGH
Quaff, quaff with me the Purple Wine *Shields*
Down among the dead Men *Dyer*

10.28 **OLIVE GROVES**
I heard you singing *Coate*
Japanese Lullaby *Stanford*
The Hole in the Fence *Cadman*

10.35 **LIVIO MANUCCI**
Aria *Porpora, arr. Corti*
Serenade Espagnole *Glazounov*
Les Cherubins *Couperin, arr. Salmon*

10.45 **TOM KINNIBURGH**
When I think of the Happy Days *Dorothy Forster*
If ever I meet the Sergeant *Sterndale-Bennett*

10.52 **OLIVE GROVES**
The Little Shephardess *West*
The Old Sweet Song *Kreisler*

11.0-12.0 **DANCE MUSIC; JACK PAYNE and the B.B.C. DANCE ORCHESTRA**



8.0 **'LIFE'S A DREAM'**

By

PEDRO CALDERON DE LA BARCA

Translated for the English Stage

by

FRANK BIRCH and J. B. TREND

Characters

in the order of their appearance

Rosaura, a Lady of Muscovy..... **MARY O'FARRELL**
Clarion, her servant..... **ERIC COWLEY**
Sigismund, Prince of Poland..... **BRUCE BELFRAGE**
Clotaldo, his keeper..... **FRANK BIRCH**
Astolfo, Prince of Muscovy..... **ABRAHAM SOFAER**
Estrelia, Princess of Poland..... **WINIFRED IZARD**
Basilio, King of Poland..... **V. C. CLINTON BADDELEY**
1st Servant..... **CHARLES HICKMAN**
2nd Servant..... **CHARLES PACK**
1st Soldier..... **ERNEST HAINES**
2nd Soldier..... **IVAN MENZIES**
Narrator..... **TYRONE GUTHRIE**

The Scene—Poland

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

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



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WEDNESDAY, DEC. 12

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

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7.45
Listen to
Cicely
Courtneidge

- 3.0 An Orchestral Programme**
(From Birmingham)
HARRY HOPEWELL (Baritone)
CHALFONT WHITMORE (Pianoforte)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture 'Prince Chelmsky' *Glinka*
HARRY HOPEWELL
Down among the dead men *arr. Clutsam*
Go from my window, go *arr. Somercell*
The Road to the Isles .. *arr. Kennedy-Fraser*
- 3.18 ORCHESTRA**
Symphony in G (The 'Oxford') *Haydn*
Adagio—allegro spiritoso; Adagio; Menuetto
allegretto; Presto
- 3.43 CHALFONT WHITMORE**
Ballad in A Flat *Chopin*
ORCHESTRA
Yellow Jasmine (from Suite, 'The Language of
Flowers') *Cowen*
Minuet in A *Paderewski*
HARRY HOPEWELL
The King's Highway *Stanford*
Sea Moods *Catford*
Beating up the Channel *Sanderson*
- 4.10 CHALFONT WHITMORE**
Waltz in E Minor } *Chopin*
Etude in E, Op. 10, No. 3 }
Etude in G Flat, Op. 10, No. 5 }
- ORCHESTRA
Petite Suite *Tchaikovsky*
- 4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 5.30 THE CHILDREN'S HOUR:**
(From Birmingham)
'Fire,' by Helen M. Enoch
Songs by EMILIE WALDRON (Soprano)
JACKO and TONY will Entertain
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Light Music**
(From Birmingham)
ETHEL PLIMMER (Soprano)
HERBERT STEPHEN (Violoncello)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Suite, 'The Open Road' *Hermann Löhr*
ETHEL PLIMMER
Three Songs from 'Fisherfolk' *Arundale*
- 6.50 ORCHESTRA**
Selection, 'You're in Love' *Friml*
HERBERT STEPHEN
Am Morgan } *Davidoff*
Nottunno }
- ORCHESTRA
The 'Ox' Minuet *Haydn*
ETHEL PLIMMER
The Dancing Lesson *Herbert Oliver*
Love comes clam'ring in *David Slater*
Open thy blue eyes *Messenet*
- 7.20 ORCHESTRA**
Allegretto in E Flat *Wolstenholme*
American Sketch, 'Down South' .. *Myddleton*
HERBERT STEPHEN
Arab Melody *Glazounov*
Scherzo *Van Goens*
- ORCHESTRA
March of the Little Leaden Soldiers *Pierné*
- 7.45 CICELY COURTNEIDGE**
from 'Clowns in Clover'

- 8.0 A MILITARY BAND CONCERT**
ALICE LILLEY (Soprano)
RONALD CHIVERS (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Lo Circassiano' *Auber*
- 8.12 RONALD CHIVERS**
My Rose of Lorraine *Clutsam*
The Stockrider's Song *James*
- 8.20 BAND**
Ballet Divertissement *Blattermann*
Valse Grazioso; Pas de Deux; Gavotte;
Saltarello
- 8.32 ALICE LILLEY**
Down Vauxhall Way } ('Songs of Old
The Nightingales of Lin- } London')
coln's Inn } *Herbert Oliver*
May-day at Islington }
- 8.40 BAND**
Selection, 'Ruddigore' *Sullivan*
- 8.52 RONALD CHIVERS**
Eleanore *Coleridge-Taylor*
Invictus *Bruno Huhn*
Beware of the Maidens *Maud Crasco Day*
- 9.0 BAND**
Three Dances and Norman March from 'Robin
Hood' *Herbert Banning*
Michaelmas Dance; Maid Marian; The
Miller's Dance; Norman March
- 9.14 ALICE LILLEY**
The Old Sweet Song *Kreisler*
The Silver Lamps *Montague Phillips*
To-day my Spinnet ('Tom Jones') *German*
- 9.22 BAND**
Czardas, 'Zsambeki' *Gung'l*
- 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.45 'The Heart of a Clown'**
By CONSTANCE POWELL-ANDERSON
(From Birmingham)
Columbine *GRACE WALTON*
Harlequin *COURTNEY BROMET*
Clown *LAWRENCE IRELAND*
Gipsy *HELEN M. ENOCH*
The outskirts of a village fair with its gaily-
coloured caravans, pitched at the edge of a
wood. Along the path through the trees
appears Clown, carrying a kettle.
Incidental Music by THE MIDLAND PIANOFORTE
SEXTET
- 10.15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND, from the Hotel Cecil**
- 11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
(Wednesdays Programmes continued on page 680.)

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

'LIFE'S A DREAM'

(Continued from page 676.)

Bitterest of all! Who then would be a King,
Knowing that he must wake in the sleep of death?

The rich man dreams his riches, dreams his cares;
The poor man dreams his poverty, his want.
He dreams who prospers, dreams who toils, and
dreams

Who's piqued and sulks. Throughout the world,
all men
Dream what they are, although they know it not.

I dream that I am here, loaded with chains;
I dreamt another state, more flattering.
What is life? A frenzy? What is life? Illusion.
A shadow, a fiction;—and the greatest good's
A little thing. For all life is a dream,
And dreams themselves are—dreamstuff.

From this moment onwards Calderon's
play becomes a play of action.

Sigismund, who had given every sign of
being the bloodiest of tyrants, suddenly
becomes a popular hero—in the violent way
customary to tyrants.

Shouting and alarums are heard outside
his prison windows: the army has revolted,
the people have rebelled, Poland is in a state
of tumult.

'Hurrah! Hurrah! Hurrah! for Sigis-
mund!'

And to the Palace they bring him, the
ambitious Astolfo and the King Basilio
flying for their lives.

In the end, however, all comes right.
Sigismund pardons everyone, marries Estrella
and the only man to suffer is—a true piece of
satire—the soldier who so forgot his discipline
as to rescue Sigismund from his tower.

'You shall stay guarded in that tower
till you die,' he dictated. 'There's no use
for treason, once the treason's done.'


... Such is the story, which has been
used, in variations, from the early Buddhist
tale-tellers down to Wagner in *Parsifal*.
Calderon's immediate predecessor—contem-
porary, in fact—Lope de Vega, used a some-
what similar story in one of his plays.

Life's a Dream was first published in 1636,
when the author himself was thirty-six and
could look back upon an exciting life.
Born of a Flemish mother, Pedro Calderon
was brought up for the priesthood, but
turned to law and finally spent some years
as a soldier in Italy and Flanders.

A stabbing affair and its consequent
embarrassments first brought him into the
public eye. His life ended—in poverty—
at the age of eighty-one.

Life's a Dream is of particular interest in
that, although an extemporization on an old
theme, it seems to have been a particularly
adroit extemporization. In the hundred
years following its publication it was played,
and studied, all over Europe—save, of course,
England, which it only reached after three
centuries.

Goethe worshipped Calderon, and this
play in particular: so, too, did Rossini, who
turned it into an opera; Edward Fitzgerald
wrote the story into a dramatic poem of
great beauty—'Such Stuff as Dreams are
Made On,' while amongst modern authors
who have shown traces of the Calderon mode
are Hugo von Hofmannsthal and, I should
say, J. M. Barrie.—G. B.



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Wednesday's Programmes continued (December 12)

SWA CARDIFF. 353 M. 850 KC.

1.15-2.0 **An Orchestral Concert**
 Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
 (Cerdorfia Genedlaethol Cymru)
 Overture, 'A Midsummer Night's Dream' *Mendelssohn*
 Suite No. 4, Op. 61 (Mozartiana) *Tchaikovsky*
 IN this, the fourth of Tchaikovsky's Suites for orchestra, he has used four well-nigh forgotten tunes from the great Mozart's smaller works. The movements are a Jig, a Minuet, a Prayer, and a Theme with Variations.
 Valse Triste *Sibelius*
 Gopak *Moussorgsky*

2.30 **BROADCAST TO SCHOOLS:**
 I. TOYE WARNER-STAPLES: 'Stars and Their Story—VI, The Sun's Family Plants, etc.'

2.55 London Programme relayed from Daventry

3.45 **THE STATION TRIO:**
 FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
 Slavonic Dances *Debuk, arr. Hermann*
 No. 2 in E Minor; No. 6 in B

A. GEORGE TAYLOR (Bass)
 Song of Hybrias, the Cretan *J. W. Elliott*
 Trade Winds (Three Salt Water Ballads) *F. Heal*
 Limehouse *W. Hyden*

TRIO
 Suite, 'Sylvan Scenes' *Fletcher*
 A. GEORGE TAYLOR

The Wheel Tapper's Song *Wolsey Charles*
 Blow, blow thou Winter wind *Sarjeant*

TRIO
 Trio in B Flat, 1st Movement *Schubert*

4.45 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London* (10.15 Local Announcements)



10.20-11.0 **Madam, will you Waltz?**
 A Programme of Famous Waltz Tunes
THE STATION ORCHESTRA

Concert Waltz, 'España' *Waldteufel*
 WYNNE AJELLO (Soprano) and Orchestra

Waltz ('Tom Jones') *German*
ORCHESTRA

Waltz, 'The Blue Danube' *Strauss*
 WYNNE AJELLO and Orchestra

Waltz Song, 'Romeo and Juliet' *Gounod*
ORCHESTRA

Waltz, 'Irish Whispers' *Andliffe*
 WYNNE AJELLO

H Bacio (The Kiss) *Arditi*
ORCHESTRA

Waltz, 'Très Jolie' *Waldteufel*

5SX SWANSEA. 294.1 M. 1,020 KC.

1.15-2.0 *S.B. from Cardiff*

2.30 *S.B. from Cardiff*

2.55 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

10.15 Musical Interlude relayed from London

10.20-11.0 *S.B. from London*

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (10.15 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**

'WITH AND WITHOUT' *May Brahé*
 Songs (with words) :

The Cupboard
 The Old Soldier
 The Old Stone House
 Jim Jay
 Play (without vision)

A Scene from Old London *C. E. Hodges*

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (10.15 Mid-Week Sports Bulletin; Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

2.30 London Programme relayed from Daventry

3.0 **BROADCAST TO SCHOOLS:**
 Mr. R. E. SOPWITH: Books Worth Reading—X, Shakespeare's 'Julius Cæsar,' Act V
S.B. from Sheffield

3.20 **THE NORTHERN WIRELESS ORCHESTRA**
 Overture, 'Mirella' *Gounod*

3.30 London Programme relayed from Daventry

3.45 **THE NORTHERN WIRELESS ORCHESTRA**
 Selection, 'Lily of Killarney' *Benedict*

WALTER FLETCHER (Baritone)
 Eri tu? (Is it thou? 'A Masked Ball') *Verdi*
 Even bravest heart ('Faust') *Gounod*

ORCHESTRA
 Selection, 'Mignon' *Ambroise Thomas*

ELSIE M. HEATON (Contralto)
 O love from thy power ('Samson and Delilah')
Saint-Saëns

When all was young ('Faust') *Gounod*

ORCHESTRA
 Selection, 'I Pagliacci' *Leoncavallo*

WALTER FLETCHER
 Non piu andrai ('The Marriage of Figaro') *Mozart*
 Ho! Jolly Jenkin ('Ivanhoe') *Sullivan*

ORCHESTRA
 Dance of the Apprentices ('The Mastersingers')
Wagner

ELSIE M. HEATON
 My heart is weary ('Esmeralda') *Goring Thomas*
 Bohemian Love Song *Bisot*

ORCHESTRA
 Triumphal March ('Aida') *Verdi*

5.15 THE CHILDREN'S HOUR

S.B. from Leeds

Programmes for Wednesday.

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Royal Horticultural Society's Bulletin
- 6.40 S.B. from London (10.15 Local Announcements)
- 10.20-11.0 How to Dance
 - The Lancers
 - The Barn Dance
 - The Polka
 - The Quadrilles

Master of Ceremonies—THORNLEY DODGE
THE NORTHERN WIRELESS ORCHESTRA

- The Military Lancers Johnson
- Society Barn Dance Tiler
- Polka, 'Go Ahead' Boyle
- Ragtime Melodies Quadrilles Stoddon

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

Other Stations:

- 5NO NEWCASTLE.** 512.5 M. 960 kC.
 - 2.30:—London Programme relayed from Daventry. 3.45:—James McGarrity's Concert Party in Songs and Jollity. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-11.0:—S.B. from London (10.15 Local Announcements).
- 5SC GLASGOW.** 405.4 M. 740 kC.
 - 3.0:—Broadcast to Schools. Reading Test. Mr. George Burnett: 'Minstrel and Makar, XII.' 3.20:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—Orchestral Concert. The Station Orchestra: Overture, 'Peter Schmitt' (Weber). Jean R. Wilson (Soprano): Silent Noon (Vaughan Williams); Lament of Isis (Bantock); A Spirit Flower (Campbell-Tipton). Orchestra: Ballet Music, 'Hamlet' (Thomas-Mouton). Jean R. Wilson: Over the Moor (Liddle); Lie there, my Lute (MacCann); O dry those tears (Del Riego); A Birthday (F. Cowen). Orchestra: Valse Triste (Sibelius); Malaguena from 'Boabdil' (Moszkowski). 4.45:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.50:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: Horticulture. 6.45:—S.B. from London. 10.15:—Calendar of Great Scots: Alexander Selkirk. 10.17:—Scottish News Bulletin. 10.20-11.0:—Vaudeville. The Station Orchestra, Ronald Gourley (Entertainer): Music and Humour. Clapham and Dwyer in a Spot of Bother. Ronald Gourley: More Music and Humour. Clapham and Dwyer: Another Spot of Bother. The Station Orchestra.
- 2BD ABERDEEN.** 500 M. 600 kC.
 - 3.0:—S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—Stedman's Orchestra, directed by George Stedman, relayed from the Electric Theatre. 5.0:—Marjory Chapman (Mezzo-Soprano): A Summer Night (A. Goring Thomas); My dearest heart (Sullivan); Fallen Roses (Tate); The Miller and the Maid (Mardals); Fair Spring is returning (Saint-Saëns). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhowe: 'Horticulture.' 6.45:—S.B. from London. 10.15:—S.B. from Glasgow. 10.20-11.0:—Song and Story of the Gael. Midge Brown, (Soprano). 'Seonaid.' A Dialogue by Hector MacDougall. Played by Janet Ferguson and Angus MacDonald.
- 2BE BELFAST.** 506.1 M. 980 kC.
 - 12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.0:—An Elgar Programme. Dorothy Rodgers (Contralto) and Orchestra: Sabbath Morning at Sea, Where Corals Lie, and The Swimmer (from 'Sea Pictures'). 4.15:—Orchestra: Serenade for Strings, Op. 20. 4.25:—A Wagner Programme. Orchestra: Bridal Procession to the Cathedral from 'Logengrin'; Prelude to the Third Act from 'Tannhäuser'; Introduction to the Third Act, Dance of the Prentices, and Entry of the Mastersingers from 'The Mastersingers'; Overture, 'The Flying Dutchman.' 5.0:—Edith Gregg: 'Women in Public Life—Factory Inspector.' 5.15:—The Children's Hour. 6.0:—Organ Recital relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 10.20-11.0:—Songs of Bygone Days. Elizabeth Cooper (Mezzo-Soprano), Samuel Adams (Baritone), Claude de Ville (Pianoforte), Claude de Ville Duoette, 'May Breezes and Spring Song' (Mendelssohn), Samuel Adams: Colleen Bawn (Benedict); The Three Ages of Love (Loder); Simon the Cellarer (Barton); Anchored (Watson), Elizabeth Cooper: I know a lovely garden (Guy d'Hardelot); Down the Vale (Moir); Should he upbraid (Bishop); Love's Old Sweet Song (Melloy). Claude de Ville: Chanson d'Amour (Henselt); Polacca in E Major (Wabur).

For South Wales Listeners.

(Continued from page 669).

Authors and their Difficulties.

DOROTHY EDWARDS, who gives the third talk in her series on Light Skirmishes in an Author's Life on Tuesday, December 18, will tell of the difficulties besetting the writer of fiction in collecting raw material. 'Everybody hastens to provide it for one ready manufactured,' she declares, 'or else they take one to the dullest places imaginable under the impression that they are providing local colour.' Local colour is probably the very last thing that would interest Miss Edwards. She does not give names of counties, real or fictitious, in her stories. She is more interested in climatic conditions than in geographical boundaries for a fall of snow or a withdrawing of the sun may have incalculable effects on a man's destiny, and it is of such events and not of the rise and fall of kingdoms and Governments that her stories are made.

Ghost Stories.

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

'Little England Beyond Wales.'

THE history of a country looked at from without is often summed up by a recital of its fortunes in war, and the measures passed by its successive Governments. A more illuminating method is to study the country from within, and to find a key to its history in the fortunes of a few families. This is the method of Mr. W. H. Jones, who a short time ago gave a series of talks on the Vale of Glamorgan, using as his material the legends and romances of the old Glamorgan families. On Monday, December 17, he will tell of Pembrokeshire, known as 'Little England beyond Wales,' a county where Welsh is not spoken. He will tell why this is so, and reveal the customs of centuries, also telling of the romances of the old families. Mr. Jones is a native of Swansea, and for thirty years occupied editorial chairs in Bury St. Edmunds, Exeter, and Norwich. He now directs the activities of the Royal Institution, and has published a History of Swansea and the Lordship of Gower.

Plays.

THE programme on Monday, December 17, includes a comedy of the Yukon entitled 'A Point of Etiquette,' which deals with the difficulties and perplexities of two gold miners. There is also 'The Eighth Wonder,' a sketch by Dion Titheradge. Elsie Eaves (soprano) and John Rorke (baritone) sing appropriate numbers from 'Veronique,' 'The Belle of New York,' and other musical comedies. On Thursday, December 20, another play will be given, 'The Lord's Poor Brother,' by W. Riley. The action takes place in the cottage of a poor shepherd on a lonely moor, and a little child lights a candle so that a stranger may find his way if he is led to them. A stranger does come, and although he is a fugitive from justice, the symbolism of the child's act has a lasting meaning for him.

(Continued on page 691.)

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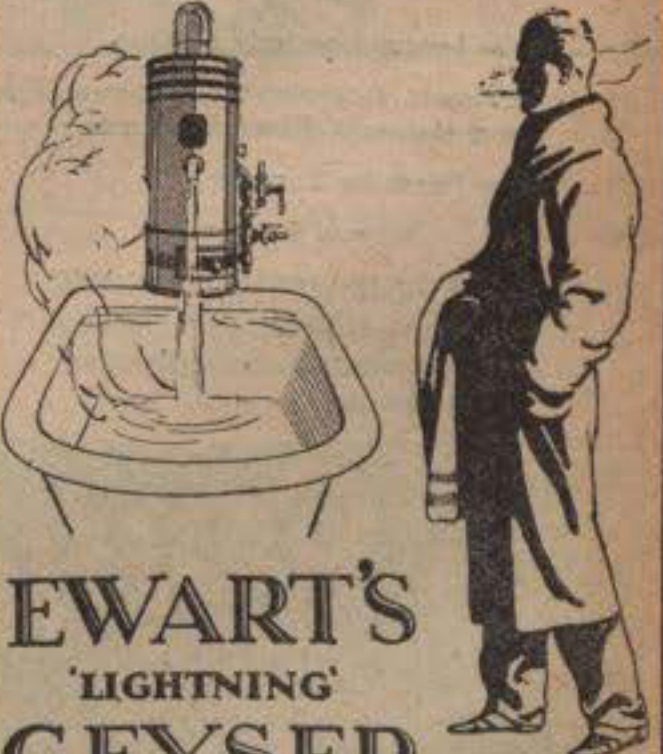
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THURSDAY, DECEMBER 13

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

7.45
Cicely
Courtneidge

7.45
Harry
Weldon

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records Quintet in E Flat..... Schumann
- 12.0 A CONCERT IN THE STUDIO
MAI RAMSAY (Contralto)
SEYMOUR HOLDEN (Bass-Baritone)
ELSIE A. WOOD and VERA TOWSEY (Duets for Two Pianofortes)
- 1.0-2.0 The Week's Recital of Gramophone Records arranged by MR. CHRISTOPHER STONE
- 2.30 BROADCAST TO SCHOOLS:
MR. A. LLOYD JAMES: 'Speech and Language'
- 2.50 Musical Interlude
- 3.0 Evensong
From Westminster Abbey
- 3.45 A Woman's Day—VI. Mrs. RACKHAM, J.P.: 'A Woman Magistrate's Day'
ONE of the chief departments of public life to be affected by the feminine invasion is the magistrates' bench. Mrs. Rackham has had a long and varied experience of public service. She has been a Poor Law Guardian and a Factory Inspector and is now a member of the Standing Joint Committee of Women's Industrial Organisations.
- 4.0 A Studio Concert
ELLIS BURFORD (Soprano)
CORELLI WINDEATT'S OCTET
- 5.15 THE CHILDREN'S HOUR:
'THROUGH THE LOOKING-GLASS'
(Lewis Carroll)
—wherein we relate some of Alice's Adventures, with songs set to music by LESLIE WOODGATE and sung by THE WIRELESS SINGERS under the direction of STANFORD ROBINSON. There will also be the story of 'The Mirror' (Stephen Southwold)
- 6.0 Wireless League Quarterly Bulletin
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Market Prices for Farmers
- 6.35 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT—MISCELLANEOUS SONGS
Sung by GEORGE PARKER (Baritone)
(Continued in column 3.)



Patricia Crowther

CICELY COURTNEIDGE,

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

7.45 Vaudeville

CICELY COURTNEIDGE

the famous Revue Star
from

'Clowns in Clover'

FLORENCE OLDHAM

HARRY HEMSLEY

BARRIE OLIVER

(with EDWARD COOPER and some Friends)

HARRY WELDON

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

A VARIETY ITEM

from

THE LONDON PALLADIUM

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

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 Musical Interlude

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

IN the final talk of his series Mr. Cole describes the rise of the Manchester School in the England of the time of Cobden and Bright. He describes the movement culminating in the Parliamentary Reform Bill of 1832, and the respective rôles of Tories, Whigs, Radicals, and the Chartists. Lastly he describes the Manchester triumph in the Repeal of the Corn Laws and the general conditions prevalent in England about 1850.

7.45 **Vaudeville**
(See centre column)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 A MILITARY BAND CONCERT

PERCY WHITEHEAD (Bass)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Der Freischütz' (The Marksman)

Weber

9.45 PERCY WHITEHEAD

Ave Maria Zart (17th Century Lieder)

O Jesulein Süß..... H. Reimann

The Mummer's Carol (Sussex) arr. Lötgey

9.52 BAND

Ballet Music, 'Hiawatha' Coleridge-Taylor

The Wooing; The Marriage Feast; Bird Scene

and Conjuror's Dance; Departure and Reunion

10.15 PERCY WHITEHEAD

The Monkey's Carol Stanford

As Joseph was a-walking Thimann

I saw three ships Thimann

10.22 BAND

Three Dances, 'The Bavarian Highlands' Elgar

10.35-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

GOING OVER TO THE

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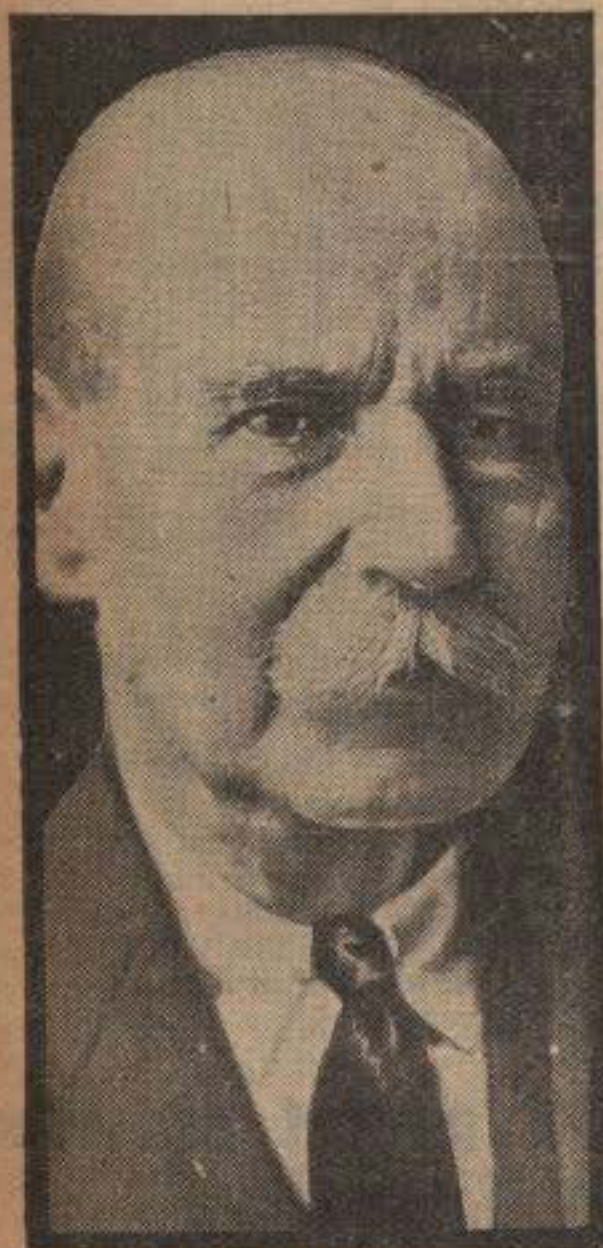
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THURSDAY, DEC. 13
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15
Selections
from
Comic Opera

3.0 A Symphony Concert

Relayed from the Winter Gardens, Bournemouth No. X of the Thirty-fourth Winter Series

THE Bournemouth MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY

Overture, 'The Marriage of Figaro' Mozart
ERNEST SLANEY (Violoncello)

Concerto Dvorak
Allegro; Adagio ma non troppo; Finale, allegro moderato

ORCHESTRA

Symphony No. 9, in D Minor (omitting the Choral Movement) Beethoven
Allegro un poco maestoso; Adagio; Allegro marcato

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN

Overture, 'Zampa' Hérold
An Autumn Song Wood

BEATRICE ROPSON

Il Bacio (The Kiss) Arditi
Fiddler of June Leslie Elliott

FRANK NEWMAN

Selection from the Songs of Montague Phillips
Serenade to Columbine Pierné
Selection, 'The Yeomen of the Guard' Sullivan

BEATRICE ROPSON

Starlight and Lovelight Easthope Martin
Love, the Jester Phillips

FRANK NEWMAN

Entr'acte, 'Jacotte' Phillips
Mandarin Dance, 'Chang' Finck

5.30 THE CHILDREN'S HOUR

(From Birmingham)

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

6.30 Community Singing

(From Birmingham)

Led by JOSEPH LEWIS

Relayed from Lewis's Stores

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

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

7.30 Hallé Concert

Relayed from the Free Trade Hall, Manchester

THE HALLÉ ORCHESTRA

Conducted by Sir HAMILTON HARTY

S.B. from Manchester

Overture, 'The Mastersingers' Wagner
Variations, Intermezzo, Scherzo, and Finale
Hely-Hutchinson

(First time in Manchester)

Triple Concerto in C, Op. 56 Beethoven
(R. J. FORBES (Pianoforte); ALFRED BARKER (Violin); CLYDE TWELVEERKES (Violoncello))

8.30 app. Poems by Rupert Brooke read by BARBARA COUPER

8.45 app. Hallé Concert

(Continued)

ORCHESTRA

Love Scene } ('Romeo and
'Queen Mab' Scherzo } Juliet') .. Berlioz
Romeo in Solitude and }
Capulet's Fête }
A Negro Rhapsody Rubin Goldmark

9.40 A Reading of 'On the Morning of Christ's Nativity'—Milton

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'La Fille de Madame Angot'

Selections from the Comic Opera by LECOCQ (From Birmingham)

OLIVE GROVES (Soprano)

TOM PICKERING (Tenor)

HERBERT SIMMONDS (Baritone)

THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA

Conducted by JOSEPH LEWIS

Samuel Pepys, Listener.

By R. M. Freeman.



Nov. 16.—This day was 41 y^r died g^rg^r Uncle Pertinax Pepys, of a triple pneumonia, he having 3 lungs, the onelic man that ever had, though otherwise a very good worthy man; and Sir W^m Jenner, that was Queen Victoria's chief physician, writ a most notable description of Uncle's case in the *Lancet*, to the great joy and pride of all the family. God rest him!

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

So brook it to my wife, who did for once favour what I proposed, yet even in favouring it must have her wifes at me, by thanking Heaven 'twill keep me within on 1 night of the 7, at any rate. Which methought a mean kind of thing to say, but held my peace, having ever found this the best answer to my wife's wifes.

Anon fell to listing names, whom we shall bid, and to resolve we will begin with item M^r Blick, the Rector, item (to ballance him) Widow Fripp, item Jimble, Squillinger, Snigsby, Dr Jelkington, with them they ladies; bidding them all hither come Friday evening at 9 of the clock, and to break the matter of the Listening-in-Clubb to them; wherein if they consent, shall proceed accordingly. So, having helped my wife write the invitacions, to bed, but not to sleep, by my wife's naughty snoarings, and wisht from my heart the wretch had a button to her, so as I could twiddel it and turn her off, like the wireless.

Thursday's Programmes continued (December 13)

5WA GARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 H. T. RICHARDS: 'Snow Pictures from the Bernese Oberland'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

9.30 A Symphony Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
 (Cerddorfa Genedlaethol Cymru)
 Leader, ALBERT VOORSANGER
 Conducted by WARWICK BRAITHWAITE

Puck's Minuet Howells
 RISPAN GOODACRE (Contralto)
 Fairy Pipers Brewer
 Song of the Genie Bantock
 Love went a-riding Bridge

ORCHESTRA
 Ballet, 'The Perfect Fool' Holst

FEW modern operas have scored so immediate a success as this of Gustav Holst's, which the British National Opera Company have included regularly in their repertoire almost since it was produced.

This ballet is taken from the beginning of the opera. On the stage a magician is busy with his uncanny rites at night, and calls upon spirits of the underworld to help him. The music begins with an *Introduction* which leads into the *Dance of the Spirits of the Earth*. From them the wizard demands a cup in which he may mix his magic draught. An interesting feature of this dance is the constant, steadily-moving bass. Its second section changes to a rhythm of seven in the bar.

After the *Spirits of the Earth*, the *Spirits of Water* are called up, the magician commanding them to fill his cup with 'sweetest essence of love, distilled from ether.' Their dance is the next number, and the last is the dance of the *Spirits of Fire*. These the magician bids to stay within his cup, 'burning, blasting, scourging.'

10.0 Local Announcements

10.5 'The Test Kiss'

A Comedy in One Act by **KEBLE HOWARD**
 Monica FLORA McDOWELL
 Jack IVOR MADDOX

Monica calls Jack a Philistine because he suggests that, as an ending to a novel, to kiss is more jolly than to go out into the darkness—alone. Monica is a widow and Jack is a faithful if somewhat inarticulate lover. She tells him that she will be compelled to drop him if he shows signs of falling in love with her, and Jack produces a clinical thermometer and a stethoscope to keep himself at the correct state of mental and physical stability.

10.35-12.0 S.B. from London

5SX SWANSEA. 294.1 M. 1,020 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry



Claude Harris

'KEBLE HOWARD,'

the well-known, author who died early this year. His one-act comedy, *The Test Kiss*, is being broadcast from Cardiff tonight.

6.15 S.B. from London

9.30 Musical Interlude, relayed from London

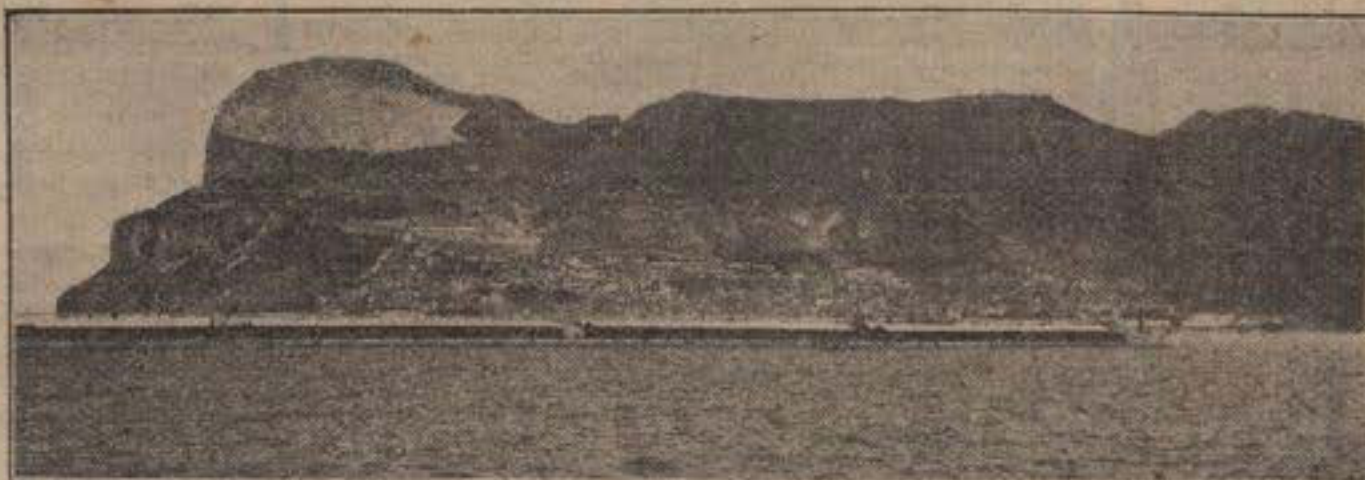
9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mr. GEORGE DANCE, F.R.H.S., 'The Fruit Garden'
- 4.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 3.45 Mr. J. W. F. CARDELL: 'Under the Southern Sky—A Glimpse of the Rock'



THE ROCK SEEN FROM THE SEA.

A striking view of the Rock of Gibraltar rising steeply from the waters of the Mediterranean. 'A Glimpse of the Rock' is the title of Mr. Cardell's talk from Plymouth this afternoon.

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
 Another Day with the Fairies
 We chat with COB, MOTH and MUSTARD SEED—Shakespeare's fairy characters—while QUEEN MAB sleeps

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 A BALLAD CONCERT
- GERTRUDE M. CROSHAW (Pianoforte)
 Appassionata Sonata, Op. 57 Beethoven
 Andante con moto; Allegro ma non troppo
- JOHN BOWES (Baritone)
 Corrymeela } Stanford
 The Fairy Lough }
- GERTRUDE NEWSHAM (Violin)
 The Peasant } Marin-Marais
 The Basque }
 Adagio Brahms
- LILIAN E. WHITELEY (Soprano)
 The Dawn has a Song Montague Phillips
 By the Waters of Minnetonka Licurance
 Bird Songs at Eventide Coates
- GERTRUDE M. CROSHAW
 Love Dreams, Third Nocturne in A Flat... Liszt
 Caprice, Op. 14, No. 3 Paderewski
- JOHN BOWES
 Cuttin' Rushes } Stanford
 Johnnie }
 Captain Stratton's Fancy Peter Warlock
- GERTRUDE NEWSHAM
 Song, 'Meditation' Cottenet
 Scherzando Marsick
- LILIAN E. WHITELEY
 Golden Bird Haydn Wood
 Trees Rasbach
 The Dreams of London Coates

4.30 THE NORTHERN WIRELESS ORCHESTRA
 Marches and Waltzes:
 March, 'The Blarney Stone' Englemann
 Waltz, 'Thrills' Ancliffe
 March, 'Great Big David' Lotter
 Waltz, 'Modestie' Waldteufel
 March, 'Liberia' Lincké
 Waltz, 'December' Godin
 March, 'Carnavalesque' Friml

5.15 THE CHILDREN'S HOUR:
 We enter a Royal Family and spend the afternoon with Kings, Queens and Princes
 Songs sung by BETTY WHEATLEY and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

8.30 Market Prices for North of England Farmers

6.45 S.B. from London

Manchester Programme (continued on page 686).



The Passing of an Old-time custom

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Thursday's Programmes continued (December 13)

(Manchester Programme continued from page 685.)

- 7.45 Hallé Concert**
From the Free Trade Hall
Relayed to Daventry Experimental
THE HALLÉ ORCHESTRA
Conducted by Sir HAMILTON HARTY
Variations, Intermezzo, Scherzo, and Finale
Hely-Hutchinson
(First time in Manchester)
Triple Concerto in C, Op. 56.....*Beethoven*
(R. J. FORBES (Pianoforte); ALIBED BARKER (Violin); CLYDE TWELVETREES (Violoncello))
- 8.30 INTERLUDE**
- 8.45 Hallé Concert (Continued)**
ORCHESTRA
Love Scene..... } ('Romeo and Juliet')
'Queen Mab' Scherzo..... }
Romeo in Solitude and Capulet's Fête..... } *Berlioz*
A Negro Rhapsody..... *Rubin Goldmark*
- 9.40 S.B. from Daventry Experimental**
- 10.15 Local Announcements**
- 10.20 Musical Interlude**
- 10.35-12.0 S.B. from London**

- ### Other Stations.
- 5NO NEWCASTLE.** 512.5 M. 960 KC.
12.0-1.0:—London Programme relayed from Daventry.
2.30:—Prof. J. L. Morrison, M.A.: 'Some Stories and Characters from the History of the U.S.A.—XI. Abraham Lincoln and the Emancipation of the Slaves.' 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-12.0:—S.B. from London.

- 5SC GLASGOW.** 405.4 M. 740 KC.
11.0-12.0:—Gramophone Records. 2.45:—Mid-week Service, conducted by the Rev. Andrew Prentice, of Lylesland U.F. Church, Paisley, assisted by the Station Choir. Choir: Hymn, 'Jesus, where'er Thy people meet' (R.C.H. No. 247); Reading: Mark II, vv. 6-11; Address; Prayer; Benediction; Voluntary. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Mrs. K. E. Innes: 'Geneva—A New World Centre.' 4.0:—Light Orchestral Concert. The Station Orchestra: Overture, 'Opéra Bouffe' (Finck). Morand Graham (Dramatic Sketches): 'Little Brown Baby wif sparklin' eyes (Dunbar); John and Tibble's Dispute (Leighton); The Old Woman of the Road (Colum); The Legend Beautiful (Longfellow). Orchestra: Selection, 'The Mikado' (Sullivan). Morand Graham: 'Settled Out of Court (West). Orchestra: The Blue Train (Stoltz); On with the Show (Nicholls). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.45:—S.B. from London. 7.45:—The Radioplottinists present another Pantomime, with Tommy Handley, the Station Orchestra, and Chorus. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—A Scottish Concert. The Station Orchestra: Overture, 'The Little Minister' (Mackenzie). Roy Henderson (Baritone): When the Kye comes hame (arr. Michael Diack); The Deil's awa' (arr. Short); Afton Water (arr. Roy Henderson); Come under my Plaidie (arr. Mudie). 'The Coortin' o' Kitty MacRae,' a Scots Comedy by Ella S. Boswell with John Rae, Nell Ballantyne, and Elsie Brochie. Roy Henderson: Maiden of Morven (arr. Lawson); O gin I were a baron's heir (arr. Diack); Edward (Loewe). Orchestra: Suite, 'Highland Memories' (MacCunn). 10.35-12.0:—S.B. from London.

- 2BD ABERDEEN.** 500 M. 600 KC.
11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Concert by the Aberdeen Station Octet, relayed from the Sculpture Court, the Art Gallery: Overture, 'Orpheus in the Underworld' (Offenbach); Cavatina (Raff); Prælude (Järnefelt); Ballet Music from 'Coppélia' (Delibes); Le Cygne (Saint-Saens); Hungarian Rhapsody No. 2 (Liszt). 5.0:—Edith Leslie in Monologues: Our Nellie goes to the High School (Leslie); From Hand to Mouth (Anon.). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—Concert by the Insch Choral Union, relayed from the Public Hall, Insch. Dennis Noble (Baritone). John Henry (Entertainer). The Aberdeen Station Octet. The Insch Choral Union, conducted by George A. Innes. Octet: Scottish Fantasia (David Stephen). Choral Union: Bask ye, bask ye (arr. W. B. Moonie); Legend (Tchaikovsky); Oh, can ye see new cushions? (arr. Granville Bantock). Dennis Noble, with Octet accompaniment: Even Bravest Heart ('Faust') (Gounod); The Toreador's Song ('Carmen') (Bizet).

Choral Union: Male Quartet: The Miller's Daughter; and Choir: The Wee Cooper o' Fife (arr. H. S. Robertson). John Henry will Entertain. Octet: Ronde des Latins (Razigade). Choral Union: Fine Knacks for Ladies (Dowland); Song of the Haulers of the Volga (Traditional, arr. Fagge). Dennis Noble and Choir: Three Sea Chanteys—'Shenandoah,' 'Fire down below,' 'Billy Boy' (arr. R. R. Terry). 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

- 2BE BELFAST.** 305.1 M. 980 KC.
2.30:—London Programme relayed from Daventry. 4.0:—Light Concert Music. Orchestra: March, 'The Crown of Chivalry' (P. Fletcher); Three Light Sketches, 'The Jevington Suite': Jevington Fields—Morning—Haymaking; On Jevington Down—Noontide—Siesta; Jevington Jig—Evening—Dancing on the Green (Raymond Loughborough); Romanse (Charmuse) (C. Macleod Campbell). 4.20:—A Violoncello Recital by Carrotus Taylor: Adagio (Locatelli, arr. Schwodir); Allegro con brio (Guerini, arr. Salmon); Abendlied (Schumann); Tambourin (Leclair, arr. Salmon). 4.32:—Light Concert Music. Orchestra: Hawaiian Intermezzo, 'Malinda's Fairy Bower' (Ord Hume); Reverie, 'Evening Chimes' (Marzian, arr. Alford-Colby); Selection, 'Folk Songs and Dances of the Isle of Man' (Harry Wood); Dramatic Overture, 'Maid of Orleans' (Rawlinson). 5.0:—Kitty Murphy, B.A.: 'Royal Daughters of Ancient Ireland—II, Princesses Etain and Grania.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.35:—A Concert. Grace Ivell and Vivian Worth (Entertainers at the Piano). The Station Brass Septet. Septet: Selection, 'Stradella' (Plotow, arr. Ord Hume). Grace Ivell and Vivian Worth: Introduction (Leonard Henry); Little Log Cabin of Dreams (Hanly and Dowling); Sweet Ukulele Maid (Campbell and Connelly); Susie's Sister (Leslie Saron); Ramona (Wayne). 9.56:—Septet: Selection of Samuel Webbe's Works (arr. Ord Hume). Grace Ivell and Vivian Worth: Introduction (Leonard Henry); Japansy (Klenner); Away down South (Green); The Man I Love (Gershwin); Rambling along the Highway (Kernell). 10.20:—Septet: Selection, 'The Siege of Rochelle' (Balfe, arr. Ord Hume). 10.35-12.0:—S.B. from London.

Notes from Southern English Stations.

Plymouth.
ATALK of interest to amateur photographers, entitled 'Pictures by Photography,' will be given by Mr. F. S. Blight at 7 p.m. on Tuesday, December 18.

Mr. J. W. F. Cardell will continue his series of travel talks, entitled 'Under the Southern Sky,' on Thursday afternoon, December 20. His subject will be 'Noman's Town.'

The Children's Hour on Friday, December 21, will consist of a special programme entitled 'When I was a Child,' written and spoken by Fred E. Weatherly, K.C., and songs by Hilda Blake (soprano). For more than half a century Mr. Weatherly's songs have been household words, and last year there came from his still youthful pen a little volume entitled 'Songs for Michael'—his first grandson. This, his latest book, is full of the same whimsical fancy, tenderness and humour, which have always characterized his songs, and it is thought that children as well as 'grown-ups' will enjoy the singing by Hilda Blake of some, and the reading, by Fred E. Weatherly, of other of his latest songs.

Bournemouth.
LIFE in an old Dorset manor-house will be the subject of a talk from Bournemouth by Mr. George Mahomed on Thursday, December 20. Corfe Mullen dates from the early seventeenth century, and is typical of the smaller manors of that time.

PART of London's programme on Christmas Eve will be filled by a show entitled *Wassail a la Carte, A Frankau - British Overture*. The subtitle is not an acid allusion to a celebrated weekly magazine, but to its editor's brother Ronald who is to compare the programme.

How many of our Regimental Marches do you know—except your own? The programme which the Wireless Military Band is to give on Saturday evening, December 22, will be made up entirely of these marches, many of which are derived from folk tunes.

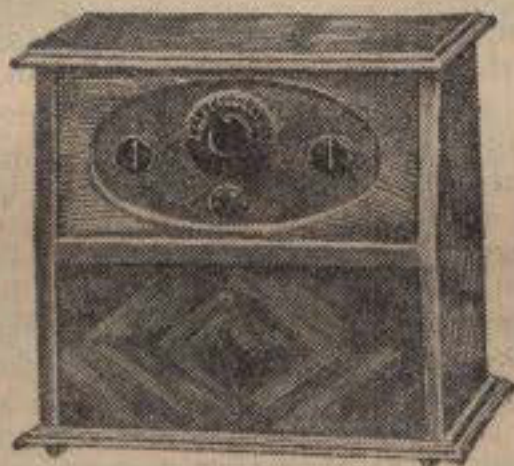
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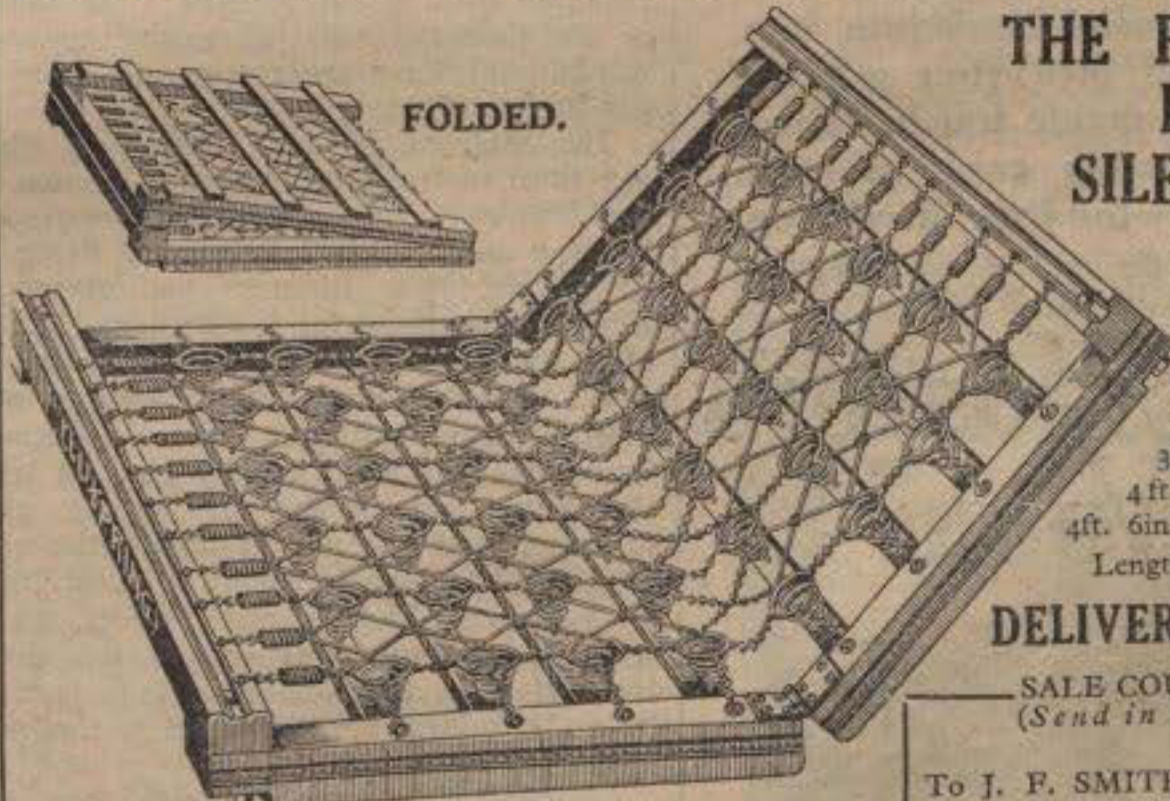


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The Fifth Concert of the Season of B.B.C. Symphony Concerts.

A WAGNER—BEETHOVEN CONCERT

Conducted by

FRANZ VON HOESSLIN.

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

Notes on the Programme.

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

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

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

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

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

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

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

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

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

7.25
The Future of
our
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FRIDAY, DECEMBER 14
2LO LONDON & 5XX DAVENTRY
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7.45
Hear the
Roosters
Once Again

- 10.15 **The Daily Service**
 - 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
 - 11.0 (Daventry only) **Gramophone Records Miscellaneous**
 - 12.0 **A SONATA RECITAL**
ENID BAILEY (Violin)
NORMAN FRANKLIN (Pianoforte)
- Legend Arnold Bax
Sonata, No. 15, in B Flat..... Mozart



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

- 12.30 **ORGAN RECITAL**
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
 - 1.0 **MOSCHETTO and his ORCHESTRA**
From the May Fair Hotel
 - 2.30 **Dr. B. A. KEEN:** 'The Why and Wherefore of Farming—XII, The Uses of Farm Crops'
 - 2.55 **Musical Interlude**
 - 3.0 **Mr. ERNEST YOUNG:** 'Round the World—XII, The Nitrate Desert of Chilo'
 - 3.20 **Musical Interlude**
 - 3.25 **Miss ANA M. BERRY, Arts League of Service:** 'Looking at Pictures—XII, How Giorgio killed the Dragon and what followed afterwards'
 - 3.40 **Musical Interlude**
 - 3.45 **CONCERT TO SCHOOLS**
 - 4.30 **FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse, Lewisham
 - 5.15 **THE CHILDREN'S HOUR**
'My Programme' by JULIAN HERBAGE
 - 6.0 **Miss E. M. GILPIN:** 'English, French, and German Children Fraternise at Freiburg'
- THE International Holiday School movement is one that succeeds in furthering the cause of internationalism whilst at the same time giving a lot of children a great deal of fun. Miss Gilpin will tell how fifty English children went to Freiburg, in Germany, and spent a fortnight working and playing with fifty French and fifty German

children. Next year's school will probably be held in England, and, as Miss Gilpin will explain, Germans have set the standard of hospitable organization very high.

- 6.15 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
SCHUBERT—MISCELLANEOUS SONGS
Sung by GEORGE PARKER (Baritone)
Der Flug der Zeit (The Flight of Time)
Selige Welt (Blissful World)
Gesang des Harpers III (Harper's Song)
Der Jüngling und der Tod (The Youth and Death)
Der Schäfer und der Reiter (The Shepherd and the Horseman)
Der Tod und das Mädchen (Death and the Maiden)

IN something of the same spirit as the last song in yesterday evening's group, Der Flug der Zeit, to a poem by Count Széchenyi, is in a more lighthearted vein, less mysterious, but no less expressive of the swift, never halting, passage of Time on his hurrying wings.

'SELIGE WELT'—in this happy little song, the poet, Senn, sings of life as a voyage in which he sits peacefully in his boat leaving the winds and tides of fate to guide him where they will.

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

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

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

'DER JÜNGLING UND DER TOD' is in some sort a companion to the much better-known song, 'Death and the Maiden.' As in it, there are two voices here, the Youth beginning by bidding Death welcome, not dreading his approach as the Maiden does. At the end Death himself speaks and promises the Youth release from his grief.

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

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

This is one of the songs which Schubert uses elsewhere; it forms the theme for variations in a movement of one of his string quartets.

- 7.0 **Mr. G. A. ATKINSON:** 'Seen on the Screen'
- 7.15 **Musical Interlude**
- 7.25 **Sir HERBERT SAMUEL, G.C.B., G.B.E.:** 'Tendencies in Industry To-day—VI, What of the Future?'

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

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

7.45 The Roosters Concert Party

- 8.0 **B.B.C. Symphony Concert—V**
Relayed from the Queen's Hall
(Sole Lessees, Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
Conducted by FRANZ VON HOESSLIN
(See special article on facing page)

Part I—WAGNER
Overture, 'Tannhäuser'

- 8.15 'Siegfried' Idyll
- 8.35 Good Friday Music ('Parsifal')
- 8.50 Overture, 'Die Meistersinger von Nürnberg' (The Mastersingers of Nuremberg)
- 9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 9.15 **Symphony Concert**
(Continued)
Part II—BEETHOVEN

Symphony No. 5 in C Minor
Allegro con brio; Andante con moto; Allegro; Allegro

- 10.0 **Local Announcements; (Daventry only) Shipping Forecast**
- 10.5 **Mr. WILLIAM RIDSDALE:** 'Talk of the Devil'

- 10.20 **PLANTATION FEATURE**
OLIVE KAVANN (Contralto)
STUART ROBERTSON (Bass)
THE WIRELESS CHORUS
Conducted by STANFORD ROBINSON

- 10.45 **SURPRISE ITEM**
- 11.0-12.0 (Daventry only) **DANCE MUSIC:**
AMBROSE'S BAND from the May Fair Hotel



FRANZ VON HOESSLIN
conducts the fifth B.B.C. Symphony Concert, which will be relayed tonight from the Queen's Hall.



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ORGAN RECITAL

By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate

BOOTH UNWIN (Baritone).

Blow, blow, thou Winter Winds *Sargeant*
Myself when Young ('In a Persian Market')
Lehmann

Love is a Bable *Parry*

Son of Mine } *Freebooter Songs*

The Rebel } *William Wallace*

When a Maiden takes your fancy ('H Seraglio')
Mozart

The Call *Herbert Oliver*

4.0

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

EUGENE EARLE (Banjoist)

5.30

THE CHILDREN'S HOUR:

(From Birmingham)

'Still more about Airships,' by C. H. Brewer

THE CLEF TRIO in Vocal Selections

THOMAS FREEMAN (Violoncello)

6.15

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

6.30

Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Light Cavalry' *Suppé*

APPLETON MOORE (Baritone)

My love is like a red, red rose . . . *Humphreys*

Heart o' Fire Love } *arr. Kennedy-Fraser*
An Eriskay Love Lilt }

6.45

ORCHESTRA Minuet and Finale, Symphony No. 39 (K. 543)

Mozart

EDITH PENVILLE (Flute)

Thème Varié *Busser*

Romance *Brun*

7.10

MABEL SENIOR (Soprano), Chorus and Orchestra

Suite, 'The Cries of London' *Herbert Oliver*

APPLETON MOORE

Onaway! Awake! *Coven*

Water Boy *Robinson*

Farewell *Liddle*

7.43

EDITH PENVILLE

Idylle } *Andersen*
The Devil's Dance }

ORCHESTRA

Suite, 'Woodland Pictures' *Fleischer*

8.0

'Up to Scratch'

A Playful Revue in a series of Gambols
by

RONALD FRANKAU and his CABARET KITTENS

8.0

Miauow! Hear the Kittens!

'Why be bored, depressed, morose,
When Kittens can supply the dose,
Which makes the oldest people scoff
At Glands advised by Voronoff?'

GWEN ALBAN
MAITLAND MOSS
ERNEST BERTRAM
RENEE ROBERTS
CYNTHIA REECE
CONRAD LEONARD

9.0

'The Stepmother'

A Farce in One Act by ARNOLD BENNETT
(From Birmingham)

Cora Prout (a popular novelist and a widow)

JANET ECCLES

Adrian Prout (her stepson)

COURTNEY BROMET
Thomas Gardener (a doctor)

T. HANNAM CLARK
Christine Feversham
(Mrs. Prout's secretary) GRACE WALTON

Mrs. Prout's study, where Christine is seated at the table, awaiting the advent of Mrs. Prout, and work.

Followed by

'Those Good Old Days'

By F. MORTON HOWARD

Squire Wilmerston
T. HANNAM CLARK

Derek
COURTNEY BROMET

Pamela
EIRA MORGAN

Bates, the Butler
CHARLES HERBERT

Squire Wilmerston, of Wilmerston Hall, is at dinner with his grandchildren, Derek and Pamela.

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

Incidental Music by THE EDGAR WHEATLEY PIANOFORTE TRIO

10.0

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15

DANCE MUSIC: THE CAFÉ DE PARIS DANCE BAND, directed by JACK DE GRAY, from the Café de Paris

11.0-11.15

AMBROSE'S BAND from the May Fair Hotel

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MR. ARNOLD BENNETT

is better known as a novelist (and, nowadays, as a journalist) than as a writer of farce. He is, however, the author of *The Stepmother*, which will be broadcast from Birmingham tonight.

Norman Moss

For South Wales Listeners.

(Continued from page 681.)

From Across the Bristol Channel.

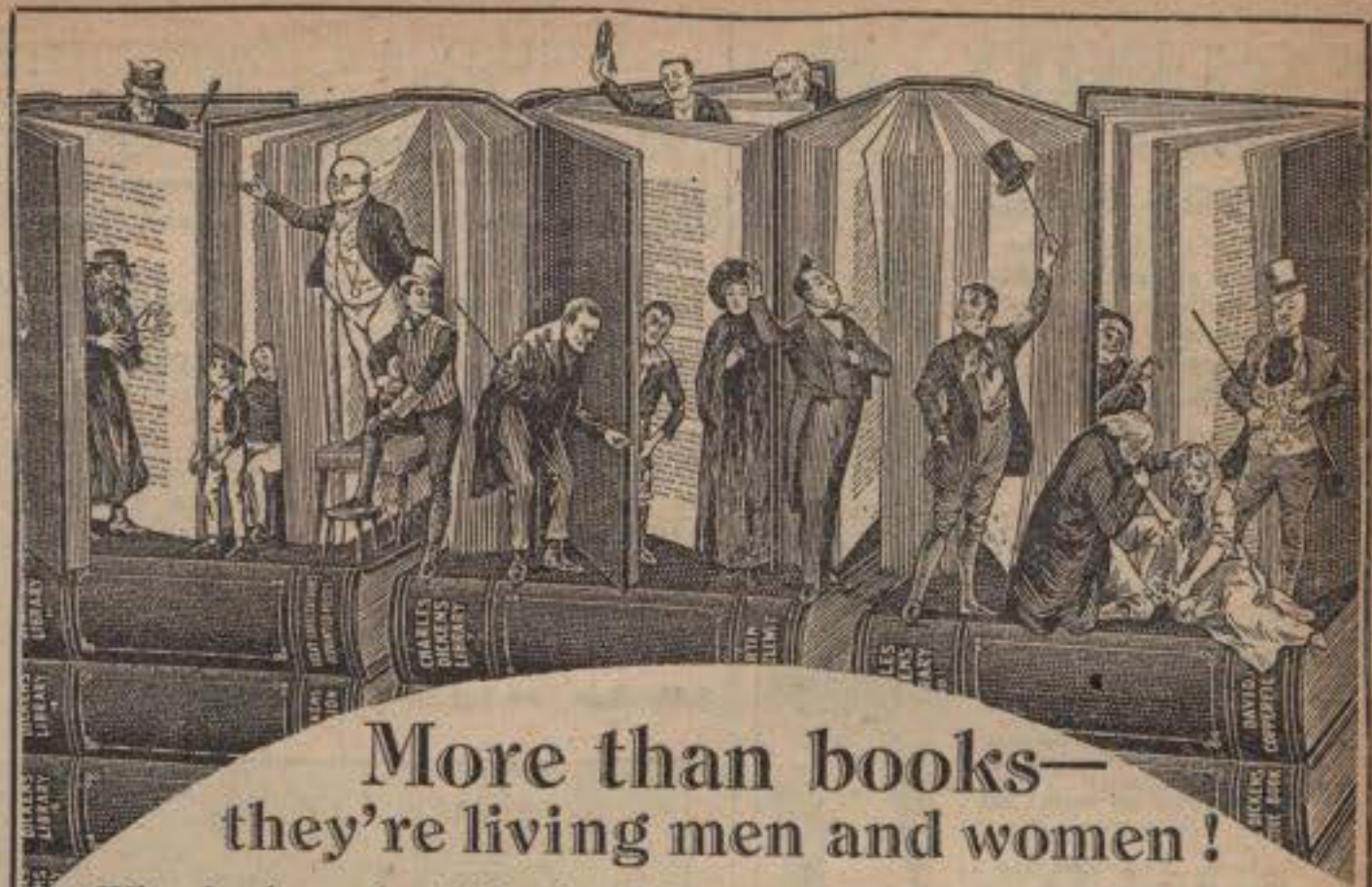
A NEW fortnightly series of concerts begin at The Winter Gardens Pavilion, Weston-super-Mare, beginning on Monday evening, December 17. Cardiff Station relayed the opening concert from this building, and has taken an active interest in its fortunes ever since. Weston is Cardiff's playground, and during the winter months, when the cross-channel boats are not running, it is pleasant to hear music from the Pavilion. The floor of the dance hall is of Australian oak, and a special feature of the building is its lighting effects. The lamps are concealed in ornamental inverted bowls, which throw the light on to the dome-shaped roof; from there it is reflected over the hall. The system of colour changing is a wonderful achievement of electrical science: by pressing a button the colours are changed almost imperceptibly from the hues of an early dawn to the deep rose of sunset. The artists taking part in the first concert will be Mavis Bennett and Clapham and Dwyer.

Twenty Times Before the Microphone.

MR. FRED. E. WEATHERLY, K.C., barrister and song-writer, gave his first broadcast in February, 1927. This was from Cardiff, and by the end of this year he will have spoken before the microphone on twenty occasions. Of his first broadcast Mr. Weatherly writes: 'I confess I was distrustful of myself. Accustomed to speak in court, at public banquets, and from concert platforms, I was afraid of the silent studio and of the lack of an audience. But when I was told not to worry, as I had the broadcasting voice, I took courage, and all subsequent visits to the studios have had a charm which no seen audience has ever had.' It was at Cardiff that he was asked to take the part of the banished Duke in a performance of *As You Like It*. When he protested that he was not an elocutionist he was told that that was the very reason he was cast for the part. 'I took the words as a great compliment,' says Mr. Weatherly, 'and as an encouragement.'

Roads Through Songland.

MR. WEATHERLY writes of another pleasure he has derived from his broadcasting experiences. 'I have the joy of receiving countless letters from strangers and friends, and perhaps the most delightful experience of all is to receive letters from old friends whom I have not seen for years—old friends who used to sing the songs of sixty years ago, some of them mine, from young folk who have heard their parents sing them, and, later still, from the young folk who sing the modern songs, some of them also mine, and tell me they love them. Let the old man be forgiven for this little piece of vanity and for saying with pride that some of his recent songs *Roses of Picardy*, *Up from Somerset*, *Danny Boy* and *On with the Molley* are as well known as his old songs *Nancy Lee* and *The Holy City*.' 'Roads Through Songland' is the title of Mr. Weatherly's programme for Tuesday, December 18. With the help of Ethel Dakin and Dennis Noble he will take his listeners to many places all associated with familiar songs. The journey is a far one—from the green hills of Somerset to the Forest of Arden, from the dusty highway where Stonecracker John philosophizes to the old garden with the lilies, from mountain valley to gay banqueting hall, and from a room in a London street to a chamber in an old German town where a mother is singing Luther's *Cradle Hymn*.



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your own friends. Yes, for that is what they become—friends in whose company you can never know a dull or lonely hour again. Bring them into your life. Here is the opportunity!

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Friday's Programmes continued (December 14)

5WA	CARDIFF.	353 M. 850 KC.
12.0-1.0	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant	
5.15	THE CHILDREN'S HOUR	
6.0	Mr. L. E. WILLIAMS: 'The Rival Codes— Rugger and Soccer'	
6.15	S.B. from London	
6.30	Mr. A. WATKIN JONES: 'Recreation'	
6.45	S.B. from London	

5PY	PLYMOUTH.	400 M. 750 KC.
2.30	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: 'HALLO! GIRLS AND BOYS' A new Revue with few parts and many scenes	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (10.0 Forthcoming Events, Local Announcements)	

2ZY	MANCHESTER.	384.6 M. 780 KC.
3.0	BROADCAST TO SCHOOLS: Mr. W. H. BARKER: 'Studies of African Life— Cities of South Africa'	



WHICH BALL DO YOU WANT?

Take your choice between the thrills of the rival codes, which Mr. Williams will describe in his broadcast from Cardiff this evening at 6.0.

7.45	CICELY COURTNEIDGE (The Famous Revue Star) from 'Clowns in Clover'
8.0-11.0	S.B. from London (10.0 Local Announcements)

5SX	SWANSEA.	294.1 M. 1,020 KC.
2.30	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
10.0	Musical Interlude relayed from London	
10.5-11.0	S.B. from London	

3.20	London Programme relayed from Daventry
5.15	THE CHILDREN'S HOUR S.B. from Leeds
6.0	Miss ELEANOR GAUKROGER: 'Catharine Cragg,' from 'Yorkshire Hill Folk'
6.15	S.B. from London
7.45	CICELY COURTNEIDGE (The Famous Revue Star) from 'Clowns in Clover'
8.0-11.0	S.B. from London (10.0 Local Announcements)

Other Stations:

5NO	NEWCASTLE.	512.5 M. 960 KC.
2.30	—London Programme relayed from Daventry. 5.15:— The Children's Hour. 6.0:—Lady Margaret Backville: 'The Country Parson in Life.' 6.15:—S.B. from London. 6.30:— For Farmers: Prof. Heigham: 'Fat Stock.' 6.45-11.0:—S.B. from London.	

5SC	GLASGOW.	405.4 M. 740 KC.
2.30	—Broadcast to Schools. S.B. from Edinburgh. 2.45: —Mr. John Easton: 'Travellers' Tales of Other Lands—XII, Tibet.' 3.0:—Musical Interlude. 3.5:—Concert for Schools. Christmas Music. St. Ninian's Episcopal Church Choir will sing Carols. The Station Orchestra: A Christmas Overture (Coleridge-Taylor); Pastoral from 'Christmas Oratorio' (Bach). St. Ninian's Choir: More Carols. 3.45:—Instrumental Concert. The Station Orchestra: Overture, 'Coriolanus' (Beethoven). Agnes S. C. Tait (Violin): Hymn to the Sun (Rimsky-Korsakov, arr. Kreisler); Two Russian Folk Songs (Kreisler). Orchestra: Guildford Suite (Dunhill). Agnes S. C. Tait: Caprice Viennois	

(Glasgow Programme continued on page 695.)

1514

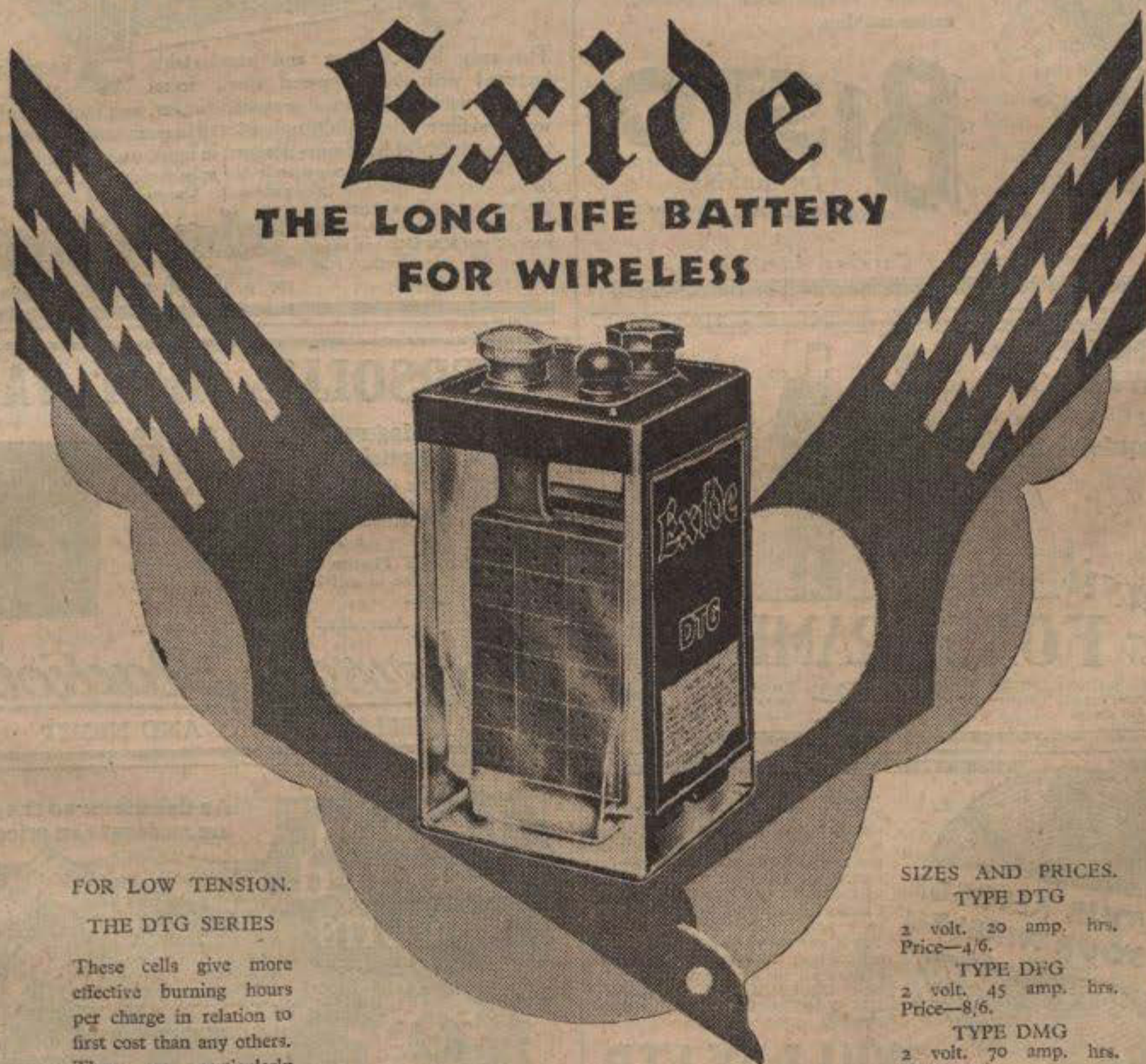
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CARLISLE

Programmes for Friday.

(Glasgow Programmes continued from page 602.)

(Kreiser); Souvenir (Della); Rondino (Beethoven, arr. Kreiser). Orchestra: Waltz, 'Rosenkavalier' (Strauss).
4.45—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Mr. William Robb: A when And Scots Bodies. **6.15**—S.B. from London. **6.30**—S.B. from Edinburgh. **6.45**—S.B. from London. **7.45**—Cicely Courtneidge. **8.0**—S.B. from London. **10.0**—Scottish News Bulletin. **10.5-11.0**—S.B. from London.

2BD ABERDEEN.

500 M.
600 KG.

2.30—Broadcast to Schools. S.B. from Edinburgh. **2.45**—S.B. from Glasgow. **3.45**—Cormack S. Robertson (Baritone): The Fortune Hunter (Wilby); One morning, oh! so early (Diack); Sea Ways (Sanderson); The Poor Old Boy'n (Longstaffe); Harlequin (Sanderson). **4.0**—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. **5.0**—The Storm—A short story by H. Mortimer Batten. **5.15**—The Children's Hour. **6.0**—Mr. Peter Craigmyle: 'Football Topics'. **6.15**—S.B. from London. **6.30**—S.B. from Edinburgh. **6.45**—S.B. from London. **10.0**—S.B. from Glasgow. **10.5-11.0**—S.B. from London.

2BE BELFAST.

305.1 M.
950 KG.

12.0—Organ Recital by Herbert Westerby, Mus. Bac. (Lond.). Relayed from the Grosvenor Hall. Allegro from 'Reformation' Symphony (Mendelssohn); Suite Arabesque (Hollway); Nocturne (Stoughton); Prosepe (Bellairs); Song of Gratitude (H. Cole). **12.30-1.0**—Musical Comedy: The Radio Quartet. Selections from: Lido Lady (Rodgers); Hit the Deck (Youmans); Lady be Good (Gershwin). **2.30**—London Programme relayed from Daventry. **4.30**—Dance Music. Larry Brennan and his Piccadilly Revelers, relayed from the Plaza. **5.0**—Doris Bates: A Violin Recital. Tallahassee (Cyril Scott). Bygone Memories; After Sundown; Negro Air and Dance. **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **7.45**—Orchestral Concert. John Armstrong (Tenor). The Station Chorus and Symphony Orchestra; Conducted by Sir Ivor Atkins, Mus. Doc. Orchestra: Overture, 'The Magic Flute' (Mozart). **7.53**—'Psalmus Hungaricus.' A Hungarian Paraphrase of the 55th Psalm. For Tenor Solo, Chorus and Orchestra. (Zoltan Kodaly). **8.20**—Orchestra: Siegfried Idyll (Wagner). **8.38**—Chorus (Unaccompanied). Eight-part Motet, 'The Surrender of the Soul to the Everlasting Love,' Op. 18, No. 1 (P. Cornelius). **8.45**—Orchestra: Movements from 'Lyric Suite,' Op. 54 (Grieg). Shepherd's Boy; Nocturne; March of the Dwarfs. **9.0**—Second General News Bulletin. **9.15**—Orchestra: 'Wand of Youth' Suite No. 2 (Elgar). March; The Little Bells; Fountain Dance; The Tame Bear; The Wild Bears. **9.35**—John Armstrong; Phyllis with the Dreaming Eyes (Robt. Chignell); And so I made a Villanello (Cyril Scott); Piggensale (Peter Warlock); Diaphanis (W. Denis Browne); Love's Philosophy (Fredk. Delius). **9.47**—Orchestra: Three Dances from 'Henry VIII' (Ed. German). Morris Dance; Shepherd's Dances; Torch Dance. **10.0**—Regional News. **10.5-11.0**—S.B. from London.

THE HOME AT CHRISTMAS.

(Continued from page 651.)

in effective shapes—not square—and pastel colours, or an American laundry bag made of Holland with an opening top and bottom, the latter end concealed by a flap which conveniently lets out the soiled linen when laundry day comes round. The bag can be embroidered with brightly-coloured blanket stitching, and bold initials, and it must have a little loop by which it can be hung up.

If you are not very well acquainted with the tastes of the people to whom you want to give presents, you can't go far wrong with gifts of flower or fruit bowls, a piece of some fascinating ware, tray-cloths, or a cushion for the drawing-room, or the small car. A basket for the cat or dog is appreciated by the animal lover, while a year's subscription for a good weekly or monthly magazine can be paid as a gift for an intimate friend with whose taste in light reading you are familiar.

And now for the children. Something inexpensive, and bright and strong, and almost unbreakable, will give far more joy than will an expensive toy easily broken. I think, too, that books should be given to children. We cannot lead them too early to take delight in reading. Fairy stories and nursery rhymes are good, they stimulate imagination, and the poetic sense.

Then there are school stories for the older children, and books of adventure for girls as well as boys. While for the very little people there are toy books which provide what every little one delights in—something to cut out.

One word, however, about packing parcels. It is worth while taking pains to make them dainty, even although you are busy; remember to buy quaint seals to stick on, and some packets of bright red Christmas labels, some red sealing wax, and a ball or two of coloured string. And in posting don't forget to extend the season's kindness and goodwill to the postal service by posting early.—From Miss M. Lovell Burgess's talk on November 30.

Listeners and the Christmas Season.

An Unrivalled Plum Pudding.

- 2 lbs. muscatel raisins.
- 1½ lbs. currants.
- 1½ lbs. sultanas.
- 2 lbs. finest moist sugar.
- 2 lbs. fine breadcrumb.
- 16 eggs.
- 2 lbs. finely chopped suet.
- 6 ozs. mixed candied peel—rind of two lemons.
- 1 oz. ground nutmeg.
- 1 oz. ground cinnamon.
- 2 lbs. black treacle.

Stone and cut up but do not chop the raisins. Wash and dry the currants and cut peel into thin slices. Mix all the dry ingredients well together. Break eggs one by one and beat all together, and then add the treacle to them and mix well. Then add treacle and eggs to the dry ingredients and stir well together. Melt some butter and well grease as many moulds as required. Fill with the mixture to the brim and cover with well-greased paper. Tie pudding-cloths over. Boil for eight hours.

Old-Fashioned Yule-Cake.

- 2½ lbs. flour.
- ½ lb. lard.
- ½ lb. butter.
- 1 lb. sugar.
- 1 lb. currants.
- ½ lb. sultanas.
- ½ lb. Valencia raisins (stoned and chopped).
- ½ lb. mixed candied peel (lemon, orange and citron).
- A nutmeg grated.
- 2½ ozs. yeast.
- ½ pint new milk.

Rub the butter and lard into the flour. Mix it into a light dough with the milk, yeast, and as much warm water as it requires. Let it rise till nearly double the quantity, then add the sugar and fruit, let it rise again before putting it into the tins. Bake in a rather cool oven.—From Listeners' Talks, November 26.

CHARACTERS from DICKENS



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3.30 A Popular Band Concert

10.15 a.m. The Daily Service

10.30 (Davertry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONNIER
From the CARLTON HOTEL

3.30 A Popular Band Concert

WINIFRED FISHER (Mezzo-Soprano)
WATCYN WATCYN (Baritone)

CALENDER'S CABLE WORKS BAND
Conducted by TOM MORGAN

Overture, 'The Magic Flute'Mozart
Morceau Militaire, 'The Outpost'....Mackenzie

3.45 WATCYN WATCYN

The Passionate
Shepherd to
his Love.... H.
Stanley-Taylor
The Tramp....
Cargoes..... Martin Shaw

3.53 BAND

Tone Poem, 'Lorenzo' Keighley

4.8 WINIFRED FISHER

The Swing, 'The Daisy
Chain'..... Liza
Thoughts Have Wings
Good Morning Brother
Sunshine..... Lehmann
Daddy's Sweetheart

4.16 BAND

A Londonderry Air, 'Danny
Boy'..... Weatherly
Poem, 'Erotik'..... Grieg
Trumpet Solo, 'The Trumpeter'
arr. Hawkins
(Soloist, HAROLD LAYCOCK)

4.30 WATCYN WATCYN

Hell's Pavement,
A Sailor's Prayer } Frederick
Cape Horn Gospel } Keel

4.38 BAND

Excerpts from 'H.M.S. Pinafore'
Sullivan
Fairy Interlude, 'Wedding Bells'
Ond Hume

4.52 WINIFRED FISHER

A Fat lil' fellow with his Mammy's Eyes
Sheridan Gordon
Honey..... Eglert Van Alstyne
Mah Lindy Lou..... Lily Strickland
Ma curly-headed Baby..... Ciutatam

5.0 BAND

Selection, 'L'Arlésienne' (The Maid of Arles)
Bizet

5.15 THE CHILDREN'S HOUR:

'HEARTS ARE TRUMPS'

A Play by L. DU GARDE PEACH with music by
V. HELY-HUTCHINSON

6.0

Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN; AN-
NOUNCEMENTS AND SPORTS BULLETIN

6.40

Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

SCHUBERT—MISCELLANEOUS SONGS

Sung by GEORGE PARKER (Baritone)

Philoktet (Philoctetes)

Fischerlied ('Fisher Song')

Nacht und Träume (Night and Dreams)

Der Geisteranz (Spectre's Dance)

Lied (Claudius)

Der Schiffer ('The Seaman')

THE poem of 'Philoktet' is by Mayrhofer,
whose tribute to Schubert was quoted in
these notes on Monday. In this song Philoctetes
complains to Ulysses that his bow, once the
messenger of death to the Trojans, has been taken
from him, he does not know why. He begs the
wise old King to pity him and win it back for him.

SATURDAY, DECEMBER 15

2LO LONDON & 5XX DAVENTRY

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(1,562.5 M. 192 KC.)

LIKE the ensuing song of Claudius, 'Fischer-
lied' tells of contentment and happiness.
It is a very fanciful picture of the fisherman's
treasures, making the most of the beauties of the
water and of returning to land and home, taking
no account of trials nor hardships. There are
eight verses, not all necessary for an under-
standing of the song, as the same sentiment is
repeated a good deal, and all are sung to the same
simple, straightforward melody, with a calm,
flowing movement.

ONE of the best-known of Schubert's songs
'Nacht und Träume' is in praise of the
calm of holy night and of the dreams it brings
with it. The pianoforte part is throughout
in waving semiquavers.



UP TO SCRATCH—Tonight at 9.35

A Playful Revue
in a series of Gambols
by

RONALD FRANKAU
and his
CABARET KITTENS

'Why be bored, depressed, morose,
When Kittens can supply the dose
Which makes the oldest people scoff
At Glands advised by Voronoff?'

GWEN ALBAN
MAITLAND MOSS
ERNEST BERTRAM
RENEE ROBERTS
CYNTHIA REECE
CONRAD LEONARD

GEISTERTANZ, in rapid, 6-8 time, with a
little interlude and recitative in the middle,
tells of the ghosts that rise from their graves
as the clock strikes midnight, and dance about
their tombs.

CALLED simply 'Song,' the innocent poem of
Claudius tells of contentment and happi-
ness in simple things. There are six verses, sung
to the same melody, and the singer sets forth
the things which he neither has nor envies.
Crowns and sceptres, riches and luxury, are
nought to him; he is happy in his humble
state.

9.35 Listen To the Cabaret Kittens

IN the last song, to a text by Mayrhofer, (the
song is dedicated by Schubert to the poet) he
sings of winds and storms, which the sailor must
face courageously.

7.0 Mr. ERNEST NEWMAN: 'Next Week's Broad-
cast Music'

7.15 Musical Interlude

7.25 An Eye-Witness account of the Second Rugby
International Trial at Camborne by H. P.
MARSHALL. S.B. from Plymouth

7.45 A Popular Orchestral Concert

THERESA AMBROSE (Soprano)

THE SHEPHERD ORPHEUS MALE
VOICE QUARTET

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
March, 'Sambre et Meuse'
Planquette

Overture, 'Piccolino'... Guiraud

7.55 THERESA AMBROSE, with
Orchestra

Mignon's Romance

Ambroise Thomas

8.2 ORCHESTRA

Phantasy, 'Christmas Memories'
arr. Finck

8.18 MALE VOICE QUARTET

That Old Sweetheart of Mine

Davis and Burke

The Soldier's Farewell... Kinkel
On Ilkla Moor baht 'at (A York-
shire Folk Song)... Traditional

8.25 ORCHESTRA

Ballet Music, 'La Source' (The
Fountain)..... Delibes

8.33 THERESA AMBROSE

Black Roses..... Sibelius
O could I but express in song
Malashkin

Love, the Jester..... Phillips

8.40 ORCHESTRA

Waltz, 'Children of Munich'

Komzak

8.45 MALE VOICE QUARTET

The Rosary..... Nevin
The Banjo Song (with Vocal Accompaniment)
Syd Homer

That's Yiddersha Love (Comedy Duo and
Quartet)..... Brockman

8.52 ORCHESTRA

Three Frivolities..... Fletcher

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 STEPHEN KING-HALL: 'It will be all right
on the Night'

CHRISTMAS is the great season for amateur
theatricals, and in hundreds of village halls
and local Assembly Rooms—and even in the
ships of the Royal Navy, with which tonight's
talk will primarily deal—dress rehearsals are
going on, stage managers are desperately im-
provising last-minute effects, leading actors are
contracting influenza, and producers are con-
tracting sore throats. But no amateur show was
ever known to flop, because even if the audience
do not enjoy it, the actors ultimately do.

9.30 Local Announcements; (Davertry only) Ship-
ping Forecast

9.35 'Up to Scratch'

(See centre column)

10.35-12.0 DANCE MUSIC: FRED ELIZALDE
and his SAVOY HOTEL MUSIC, from the Savoy
Hotel

(Saturday's Programmes continued on page 698.)



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5.	L.F.	4 Volt.
6.	H.F. and Detector.	"
7.	Resistance Capacity.	"
8.	Power.	"
9.	L.F.	6 Volt.
10.	H.F. and Detector.	"
11.	Resistance Capacity.	"
12.	Power.	"

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SATURDAY, DECEMBER 15

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
For the
Old
Folks



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Onoto the Pen

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3.15 Brahms' Requiem

Conducted by Mr. ERIC WARR
RICHARD RENSLAM (Treble)
Rev. NORMAN DE LANGDALE
Relayed from St. Anne's Church, Soho

4.0 THE MIDLAND PIANOFORTE SEXTET

(From Birmingham)
Leader, FRANK CANTELL
Selection, Sullivan's Songs arr. Henley
Carissima Elgar
Violin Song ('Tina') Rubens
First Mosaïque on the Works of Haydn
Suite, 'Le Roi S'Amuse' (The King's Diversion) arr. Tavan
Dolibes

4.30 Thé Dansant

(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
EDITH JAMES (Songs at the Piano)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)
AUNTIE RUBY, UNCLE LAURIE and HORACE of NOTTINGHAM will Entertain
JAMES DONOVAN (Saxophone)
'The Old Gargoyle,' by E. M. Griffith

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and SPORTS BULLETIN

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music

MAY BLYTH (Soprano)
PERCY WHITEHEAD (Baritone)
THE GEBBROM PARKINGTON QUINTET
Selection of Schumann's Songs

6.58 PERCY WHITEHEAD

Prelude Cyril Scott
The Maiden Blush Quilter
Piggessie Warlock

7.5 QUINTET

By the Tamarisk Coates
Au Moulin (At the Mill) Gillet
Madrigal Chaminade

7.18 MAY BLYTH

Smile of Spring Fletcher
O Lovely Night Landon Ronald

7.25 PERCY WHITEHEAD

The Yellow Boreen (Irish) arr. Somervell
My Johnny was a shoemaker arr. A. Duff
The Crocodile } arr. L. Broadwood
Old English Sea Ballads .. }

7.32 QUINTET

Sarabande Debussy
Tango Albeniz

7.42 MAY BLYTH

Do not go, my Love Hagemann
Spring is at the door Quilter
So People Say Fisher

7.50 QUINTET

Selection, 'Faust' Gounod

8.0 New Friends in Music

'The Planets,' GUSTAV HOLST. Introduced by PERCY SCHOLES

9.0 For the Old Folks

(From Birmingham)
A Programme of Old Favourites for our listeners by the BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 AN ORCHESTRAL PROGRAMME

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS
EDA KERSEY (Violin) ORCHESTRA
Overture, 'Rienzi' Wagner

10.30 EDA KERSEY and Orchestra

Violin Concerto in A Minor, Op. 82 Glazounov

GLAZOUNOV is one of the comparatively few musicians whose uneventful career has known none of the hardships either of poverty or of the struggle to obtain a hearing which so many of the great masters had to face. Comfortably



GUSTAV HOLST is the 'new friend in music' who will be introduced to listeners by Percy Scholes tonight.

ably endowed with the best of the world's blessings, he has enjoyed not only recognition of his work, but the friendship and esteem of distinguished colleagues both at home and abroad. His music is in many ways more like that of the classical models than of his own compatriots, though he has at command when he chooses something of the barbaric gorgeousness, something of the strongly national feeling, which is so marked in the music of his countrymen, Rimsky-Korsakov and Borodin, to select two of the best known.

The violin Concerto in A Minor was completed at St. Petersburg in 1904 and published in the following year. It is dedicated to the eminent violinist Leopold Auer. There are three distinct movements of contrasting character, but they follow one another without a break, giving an impression of one movement of changing moods. It opens in moderate time, and the solo violin enters immediately with a broad flowing melody which has a large say in the first section. There are several changes of mood and of time before the actual second movement appears in a slower triple time. The theme of this will be recognized as closely akin to the opening. Striking use is made of the harp in the accompanying figures of this section. Again, here, the movement passes through varying moods, and a brilliant cadenza for the solo instrument leads straight into the lively last movement. The soloist begins it at once with a sprightly figure in double notes, and the movement grows in energy and brilliance to the end.

10.50-11.15 ORCHESTRA

Prelude, 'Sursum Corda' d'Erlanger
Symphonic Poem, 'Orpheus' Liszt

Saturday's Programmes continued (December 15)

5WA **CARDIFF.** 353 M. 850 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

- Funeral March of a MarionetteGounod
- Air de BalletPitt
- Prelude, 'L'Après-midi d'un Faune' (A Faun's Afternoon)Debussy
- PreludeJärnefelt
- Hymn to St. CécileGounod
- Cavotte (Mignon)Thomas
- Wedding Waltz (Pantomime, 'Pierrette's Veil')Dohnanyi

ERNST VON DOHNANYI was only twenty when he made his first appearance as a concert pianist, stepping at once into the very front rank of executants. A year later, having won laurels in all the principal music centres of Germany and Austria-Hungary, he appeared with no less success in this country, and, in 1899, in the United States. As a composer he was known at first by his fresh and attractive music for his own instrument; for a good many years, however, he has been steadily gaining wider recognition as a composer of orchestral and chamber music, and latterly of music for the stage. Although making comparatively little use of actual folk tunes, most of his music is strongly characteristic of his native Hungary; it is all distinguished not only by very able craftsmanship, but by a genuine gift of invention, flavoured with a happy sense of laughter. His *Variations on a Nursery Tune* are already popular in the best sense, alike with pianists and with audiences.

The pantomime from which this Wedding Waltz is taken made its first appearance on the Dresden stage in 1910.

- 3.30 London Programme relayed from Daventry
- 5.15 (THE CHILDREN'S HOUR)
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.40 Sports Bulletin
- 6.45 S.B. from London
- 7.0 ESYLT NEWBERY: 'Across Siberia in 1914'
- 7.15 S.B. from London
- 7.25 A. S. BURGE: 'Rugby Football Gossip'
- 7.35 LEIGH WOODS: 'West of England Sport'

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE
Overture, 'The Flying Dutchman'Wagner
HERBERT SIMMONDS (Baritone) and Orchestra
Vision Fugitive (Hérodiade)Massenet

MASSENET'S opera, *Hérodiade*, though founded on the Biblical story of John the Baptist and Herod, takes considerable liberties with the original. When it was produced at Covent Garden in London, the authorities insisted on some changes in the names of the personages and in the setting. The story is even more grim in its tragedy than in the Bible version, but Massenet's music is, as always, melodious and effective.

In this beautiful air, taken from the second act, Herod is singing of a vision of Salome which never leaves his thoughts by day nor by night.

- ORCHESTRA
- Air de Louis XIIIGhys
- Berceuse (Joelynn)Godard
- ADOLPHE HALLIS (Pianoforte) and Orchestra
- Danse Macabre (Dance of Death)List

ORCHESTRA
Andante con moto and Saltarello (Italian Symphony)Mendelssohn

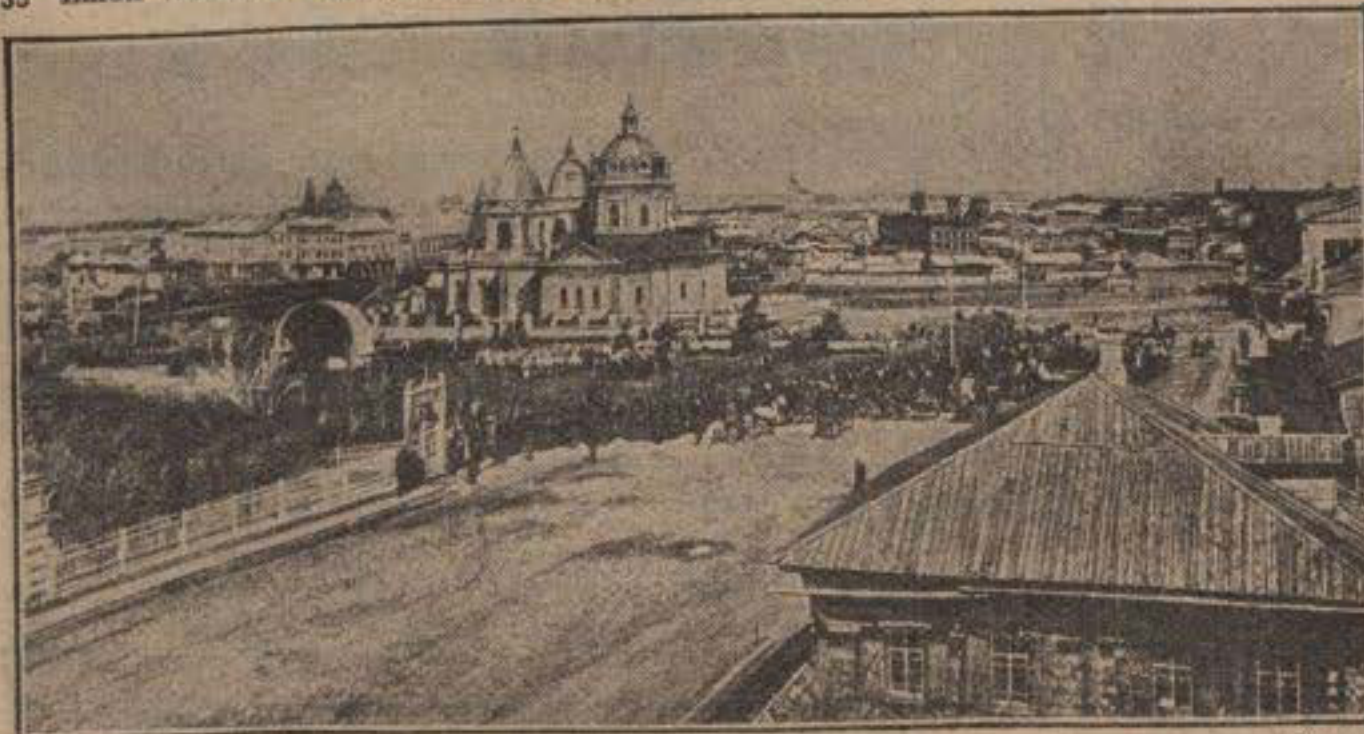
HERBERT SIMMONDS and Orchestra
Galitzky's Song (Prince Igor)Borodin

ORCHESTRA
Petite Suite de ConcertColeridge-Taylor

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

5SX **SWANSEA.** 294.1 M. 1,020 KC.

- 12.0-12.45 S.B. from Cardiff
 - 3.30 London Programme relayed from Daventry
 - 5.15 S.B. from Cardiff
 - 6.0 London Programme relayed from Daventry
 - 6.15 S.B. from London
 - 6.40 S.B. from Cardiff
 - 6.45 S.B. from London
 - 7.0 S.B. from Cardiff
 - 7.15 S.B. from London
 - 7.25 S.B. from Cardiff
 - 9.0 S.B. from London
 - 9.30 Sports Bulletin. S.B. from Cardiff
 - 9.35-12.0 S.B. from London
- (Saturday's Programmes continued on page 700.)



ON THE TRANS-SIBERIAN RAILWAY.

A scene in Omsk, one of the most important towns on the great railway line that spans Russia from West to East. Miss Esyllt Newbery will describe a journey across Siberia in 1914 in her talk from Cardiff this evening at 7.0.

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Saturday's Programmes continued (December 15)

6BM BOURNEMOUTH. 328.1 M.
920 KC.

12.0-1.0 Gramophone Recital
 3.30 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Sports Bulletin
 6.45 S.B. from London
 7.25 S.B. from Plymouth
 7.45-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 400 M.
750 KC.

12.0-1.0 A GRAMOPHONE RECITAL
 Compositions by TCHAIKOVSKY and JOHANN STRAUSS
 TCHAIKOVSKY
 Overture Miniature and March from 'Casse-Noisette' (Nut-cracker) Suite
 Violoncello Solo, 'Chant sans Paroles' (Song without Words)
 Parts 3 and 4 from First Movement, Piano-forte Concerto in B Flat Minor
 First Movement from Symphony No. 4, in F Minor
 JOHANN STRAUSS:
 Selection, 'The Bat'
 Pianoforte Solo, 'Ono Lives but Once' (Waltz)
 Waltz, 'The Blue Danube'
 Radetzky March
 3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Sports Bulletin
 6.45 S.B. from London

7.25 Mr. H. P. MARSHALL: Eye-Witness account of the Second Rugby International Trial at Camborne

7.45-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements, Sports Bulletin)

2ZY MANCHESTER. 384.6 M.
780 KC.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'Preciosa' Weber
 Entr'acte, 'Poppies' Moret
 ILVA SONIA (Contralto)
 Habanera ('Carmen') Bizet
 I Heard You go by Daniel Wood
 The Flower Song ('Faust') Gounod
 ORCHESTRA
 Suite, 'Yankiana' Thurban
 ILVA SONIA
 O Don Fatale Verdi
 The Silver Ring Chaminade
 She is far from the land Lambert
 ORCHESTRA
 Selection, 'Our Miss Gibbs' Caryl and Monckton
 3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.40 Regional Sports Bulletin
 6.45 S.B. from London
 7.0 Mr. W. P. CROZIER: 'The Epigram in Modern Times'
 7.15 S.B. from London
 7.25 S.B. from Plymouth (See London)

7.45 'Clogs to Clogs'

by
 JOHN WALTON
 Presented by the SHEFFIELD REPERTORY COMPANY
 S.B. from Sheffield
 9.0-12.0 S.B. from London (9.30 Regional Sports Bulletin and Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M.
960 KC.
 12.0-1.0:—Music relayed from Fenwick's Terrace Ten Rooms
 3.30:—London. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. 6.0:—London. 6.15:—London. 6.40:—Sports Bulletin. 6.45:—London. 7.25:—Mr. J. A. Dotehin, Hon. Secretary Northern Rugby Football Club: 'Raggar.' 7.45:—Closely Courtasidge. 8.0:—The Newcastle City Police Band, conducted by W. A. Crosse. Charles Knowles (Baritone). 9.0:—London. 10.35:—Dance Music: Tilley's Dance Band relayed from the Grand Assembly Rooms. 11.15-12.0:—London.
5SC GLASGOW. 405.4 M.
740 KC.
 11.0-12.0:—Gramophone Records. 3.30:—Dance Music relayed from the Plaza. 4.15:—The Station Orchestra. John Tennant (Tenor). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.40:—Scottish Sports Bulletin. 6.45:—London. 7.0:—Mr. Rosslyn Mitchell, M.P.: 'Tributaries to Scottish Character'—111. 7.15:—London. 7.25:—Edinburgh. 7.45:—A Hunting Programme. 9.0:—London. 9.30:—Scottish News and Sports Bulletins. 9.35-12.0:—London.
2BD ABERDEEN. 500 M.
600 KC.
 3.30:—Dance Music. Sylvia Morrison (Contralto). Sylvia Morrison (Contralto). A. Gordon Fyfe (Pianoforte). 4.40:—Dance Music. 5.15:—Children's Hour. 6.0:—London. 6.40:—Glasgow. 6.45:—London. 7.0:—Glasgow. 7.15:—London. 7.25:—Edinburgh. 7.45:—Glasgow. 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.
2BE BELFAST. 306.1 M.
580 KC.
 3.30:—Saint-Saens. Orchestra. Pauline Barker (Harp). Harry Dyson (Flute). S. Walter McCormick (Baritone). 4.22:—Light Opera and Musical Comedy. Orchestra. 4.45:—Organ Recital relayed from the Classic Cinema. 5.15:—Children's Hour. 6.0:—London. 6.15:—London. 6.40:—Irish League Football Results. 6.45:—London. 7.25:—Plymouth. 7.45:—A Military Band Contest. The Station Military Band, conducted by E. Godfrey Brown. Rona Valdez (Soprano). Mark Hemingway (Cornet). 9.0-12.0:—London.

B.B.C. PUBLICATIONS.

LIBRETTI.

On December 17 and 19 there will be broadcast the fourth of the series of twelve well-known operas, this time *The Blue Forest* by Aubert. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *The Blue Forest* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining nine of the series for 1s. 6d.

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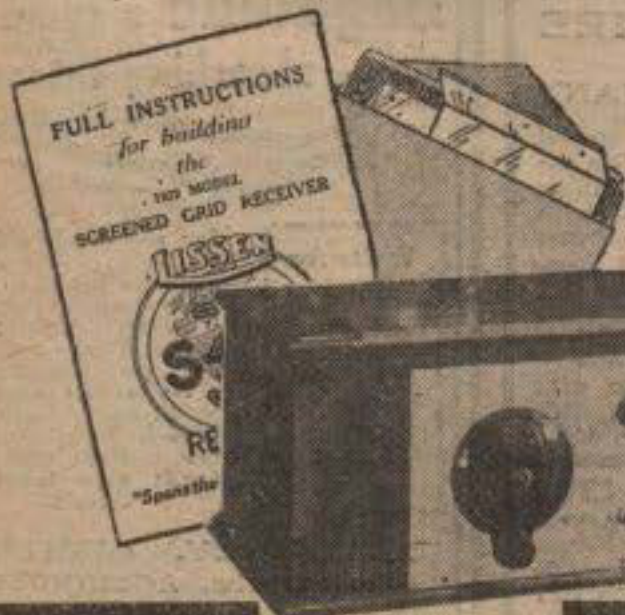
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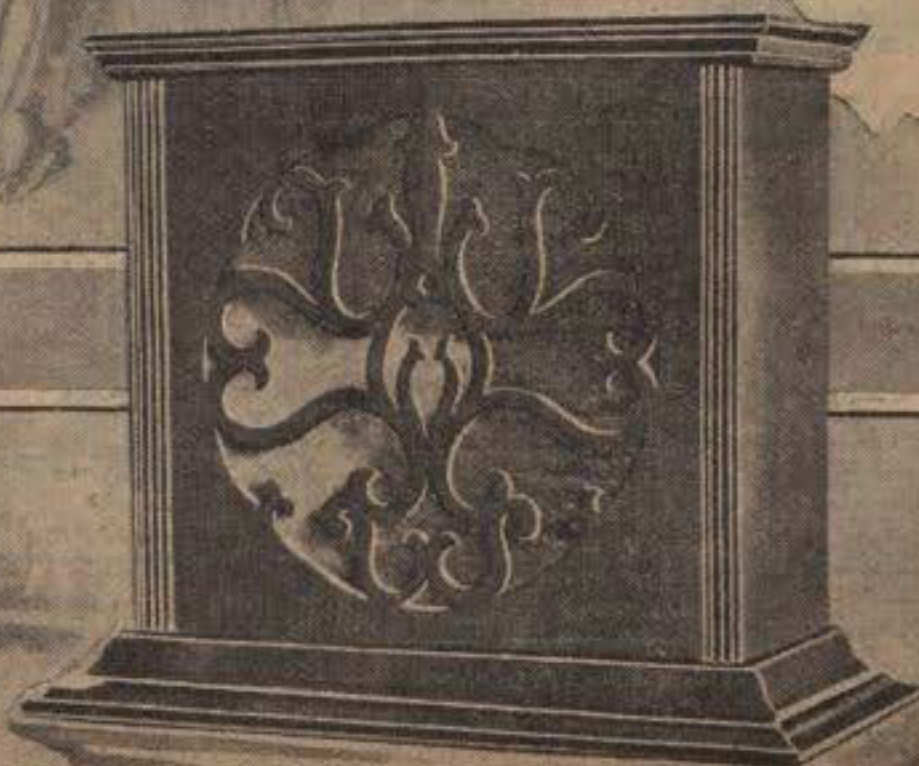
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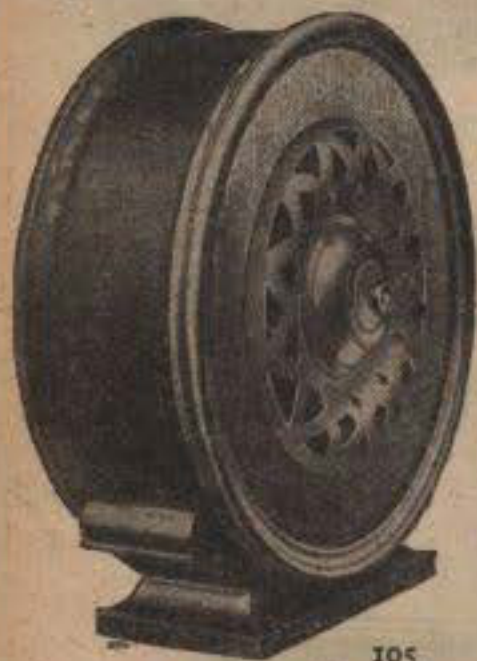
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Music for games—music to dance to—sentimental songs and choruses for all to join in—every sort of music you can want will be broadcast during Christmas week. When the fun is at its height you will want the music loud and clear if you are really going to enjoy it.

Say to yourself at once—

A NEW LISSEN BATTERY FOR CHRISTMAS

—say it every hour of every day until you get it—remember everybody's pleasure depends upon it. When next you pass a radio dealer's, go straight in and say "Lissen New Process Battery" in a way that shows you will take no other. 10,000 radio dealers sell it.

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**LISSEN LIMITED,
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(Managing Director: Thos. N. Cole.)

60 volt (reads 66)	7/11
100 volt (reads 108)	12/11
60 volt Super Power	13/6
36 volt.....	6/-
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4½ volt Pocket Battery, 5d. each (4/6 a doz.)	
Single Cell Torch Battery, 4½d.	



The *NEW* Radio ...*ALL-ELECTRIC!*

Now in every home with electric light comes the radio of the new age... brilliant... magical... abundant, all at the touch of an electric switch... freed from all attention, maintenance or skill... no batteries... no accumulators... no trouble.

This is the new radio given by the Philips 3-Valve All-Electric Receiver. A receiver with every modern development embodied in a compact and attractive cabinet... bringing you the programmes of all the main British and Continental Stations for your choice and enjoyment... a wonderful receiver made by PHILIPS, world famous for radio.

Philips 3-Valve All-Electric Receiver, Type 2514, for A.C. Mains. Complete with valves and leads. £23

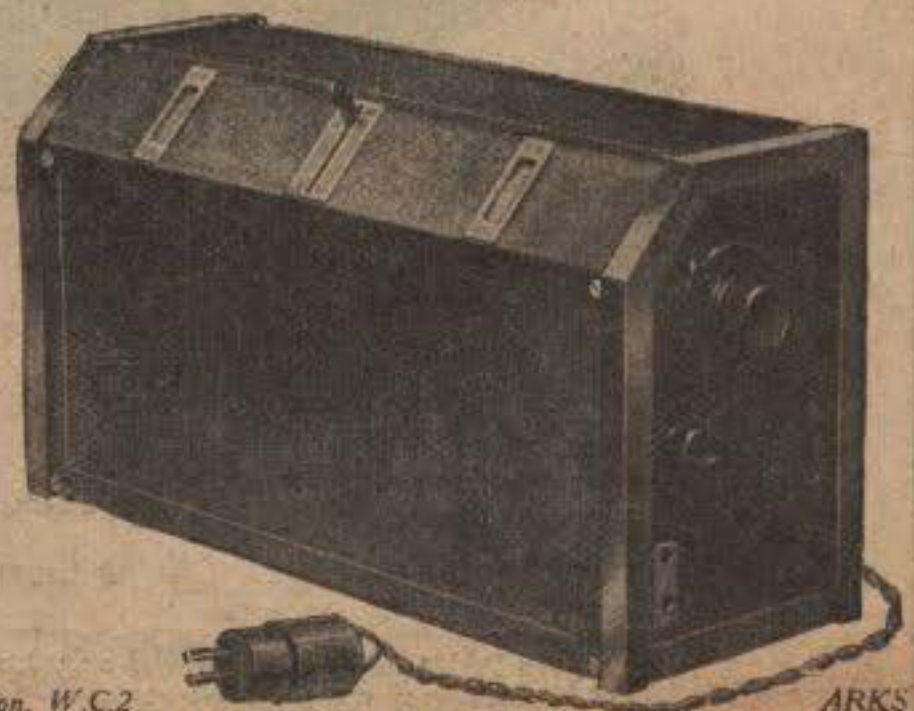
The ideal speaker for all modern receivers, Type 2007 with triple impedance switch. £5 5s.

Philips 2-Valve All-Electric Receiver, Type 2515, for A.C. Mains. Complete with valves and leads. £12 10s.

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PHILIPS

for Radio



Really powerful on distant Stations!

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- BERLIN
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- ROME
- HILVERSUM
- PRAGUE
- RADIO PARIS



The Extra Valve
makes all the
difference

The Six-Sixty Mystery Receiver not only captures scores of European stations but presents them **at full Loudspeaker strength**, with all the richness of their original tone maintained.

Such startling long distance reception has only been made possible by the four matched Six-Sixty valves. Wonderful what a difference that fourth valve makes! Wonderful what a difference there is with valves that are **matched!**

Fill in this coupon and learn more about this marvellous Mystery Receiver. You will find it as easy to build as it is easy to use, and as easy to use as any Set could be.



Six-Sixty MYSTERY RECEIVER

SIX-SIXTY RADIO COMPANY, 122, Charing Cross Road, LONDON, W.C.2.



To SIX-SIXTY RADIO COMPANY, 122, Charing Cross Rd., London, W.C.2

I am interested in this Set; send me all con-
structional details, please.

NAME _____

ADDRESS _____



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LABOUR**



MAZDA

THE NICKEL FILAMENT

VALVES

**MADE AT THE SAME FACTORY AS THE
MAZDA LAMP, THE MAZDA VALVE HAS THE
SAME WONDERFUL ORGANIZATION BEHIND IT.
MAZDA VALVES ARE THE WORLD'S LATEST & BEST**

The Easy Way TO PERFECT RADIO

Only 2 weeks to Christmas

Order NOW to ensure delivery.

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Complete kit including valves in sealed carton. This wonderful set can be built in 90 minutes.

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MULLARD MASTER THREE STAR.

Complete kit of components including panel and cabinet.

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Complete kit of components including all requisite accessories—such as valves, batteries, etc.

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A very efficient Receiver using latest type of Osram S.G. Valve. Complete kit of parts.

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Complete kit of components including panel and cabinet.

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A famous product by a famous firm. Variable tapping 0 to 120 and 1 fixed 120. Maximum output 20 m/a. For A.C. Mains, rectification by valve.

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Model W.B. 1 variable tapping 0 to 200 volts, 1 fixed 90 volts and 1 power. Maximum Current 20 m/a at 100 volts.

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Oldham D.C. Charger and 120-volt H.T. Accumulator.

The charger incorporates Westinghouse Metal Rectifier under licence. Safety fuse prevents overload. The Accumulator is one of the finest made.

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A.C. 240-120 12 payments 12/3.

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Handsome polished Console Cabinet in mahogany, dark oak or golden oak, including baffle board.

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an instrument combining handsome appearance with all-round efficiency. In polished mahogany.

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ULTRA DOUBLE ACTION AIR COLUMN LOUD SPEAKER.



Perfect reproduction over the whole range of frequencies due to automatic segregation of high and low notes.

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The Peto-Scott "MAJESTIC SCREENED GRID THREE."



A set of remarkable range and selectivity. Uses Detector, Triode and Pentode valves. Brings programmes from all Europe. Supplied complete with valves, batteries and Loud Speaker or makes Royalty paid.

Send only **27/6** Balance in Easy Instalments Cash Price £.19 : 19 : 0



The Peto-Scott "RADIOGRAM SENIOR."

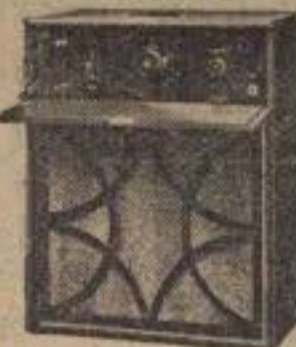
A combined Receiver and Gramophone housed in a luxurious cabinet. The Receiver uses Pentode valve and brings you programmes from a wide range of British and Continental Stations. Gramophone is of the highest quality double-spring type and plays two twelve-inch records with one winding.

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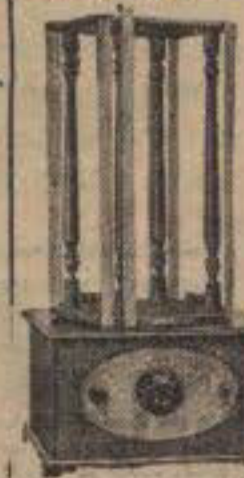
SOCIABLE FIVE.

A portable set whose appearance enables it to be placed in any room without looking out of place. Completely self-contained. Light and easy to carry about. Wonderful range and selectivity. Exceptional purity of tone. Adapted to play gramophone records electrically. A treatable machine not to be feared in any direction. A remarkable portable at a remarkable price.

Send only **40/-**



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A set of great sensitivity. Covers both wave bands with no coil changing. Completely self-contained. Simplicity itself to operate. Needs no aerial and no earth. Ideal set for the First Ditcher.

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A new and extremely efficient three valve set which is simplicity itself to operate. In handsome cabinet with crystallised silver fittings.

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A remarkable set at a remarkable price. Complete with valves, batteries and loud speaker. Royalty paid.

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All battery troubles dispensed with. Uses Screened Grid and Pentode Valves. Just plug into ordinary electric light mains. For the set complete except loud speaker.

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Another new loud speaker which created a sensation at the Olympia Show. Marvellous reproduction at all frequencies. All models available. For the chassis only.

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MOVING COIL LOUD SPEAKERS.

All the leading makes supplied.
R.K. Send only 12/8. Balance in 11 monthly instalments of ... **15/2**
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These prices are for units only.

Bring your old Cossor Melody Maker up-to-date.

The wonderful Kerytone H.P. Unit which uses the new Screened Grid Valve, increases the range, selectivity and volume of your old Melody Maker. Thousands of delighted users all over the Country are getting many more stations with this Unit, which can be used with practically any Set. Complete with Valve and royalty.

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Our comprehensive stocks embrace every radio necessity. Call at any of our Showrooms and inspect our wonderful range of components, instruments and accessories—all of which are obtainable on our Easy Terms. If you cannot call, post the coupon below for fuller details of the Easy Way to Perfect Radio.

Continuous demonstrations at all our showrooms

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PETO-SCOTT Co. Ltd. 77, CITY ROAD, LONDON, E.C.1. 62, HIGH HOLBORN, LONDON, W.C.1. 4, MANCHESTER STREET, LIVERPOOL. Telephone: Clerkenwell 9405. Chancery 5286. Liverpool Central 0154.

"Click!" and that's all

A One-knob control
of your complete apparatus

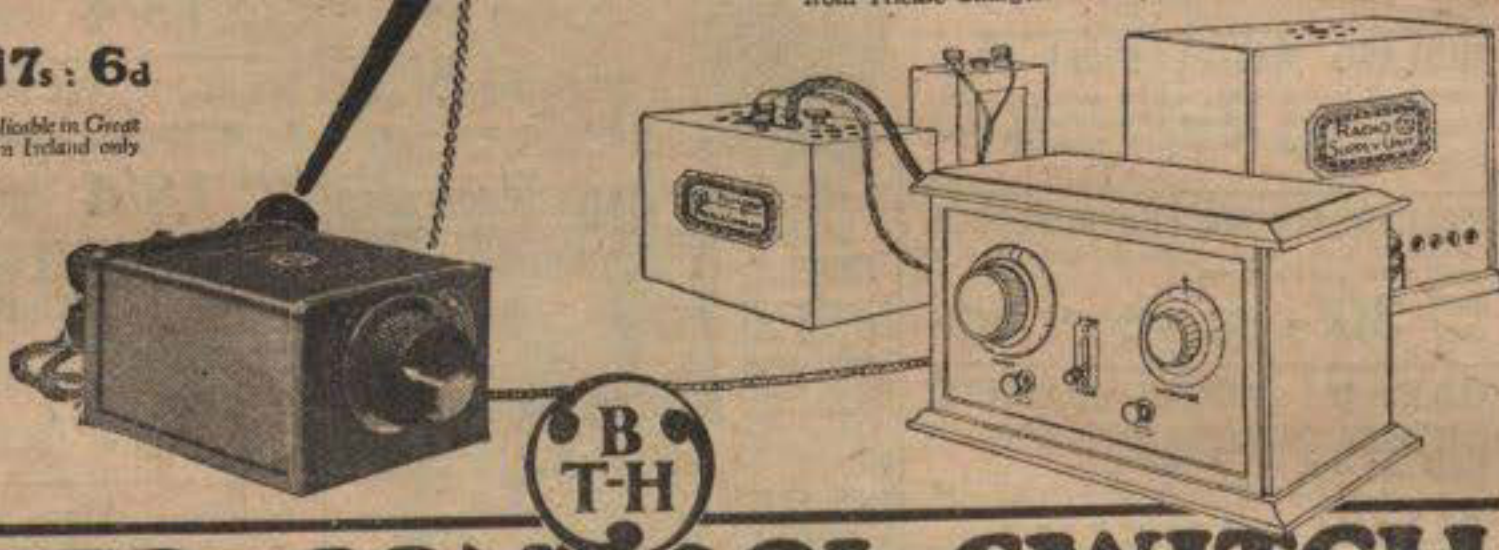
With the small, neat B.T.H. Power Control Switch you can control the entire switching on and off of a mains operated receiver. A single movement of this switch puts your set into full operation. The reverse movement puts the set out of action and the accumulator on charge.

- | | |
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| <p>ON (Receiver Operation)</p> <p>(1) Connects H.T. Eliminator to lighting circuit.</p> <p>(2) Disconnects Trickle Charger from lighting circuit.</p> <p>(3) Connects L.T. Battery to Set.</p> <p>(4) Disconnects L.T. Battery from Trickle Charger.</p> | <p>OFF (Battery Charging)</p> <p>(1) Disconnects H.T. Eliminator from lighting circuit.</p> <p>(2) Connects Trickle Charger to lighting circuit.</p> <p>(3) Disconnects L.T. Battery from Set.</p> <p>(4) Connects L.T. Battery to Trickle Charger.</p> |
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PRICE 17s. 6d

The above price is applicable in Great Britain and Northern Ireland only

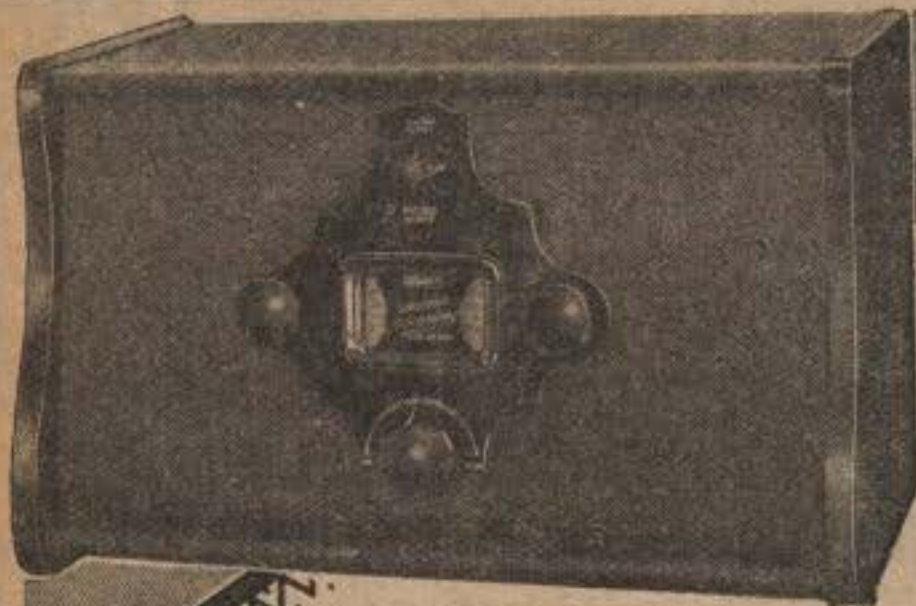
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POWER CONTROL SWITCH

3066

The British Thomson-Houston Co., Ltd.



The Screened Ethophone
PRICE, including valves
and royalty, £12-7-0

The Most Popular Set of the Season!

In the space of a few weeks the BURNDEPT Screened Ethophone has become an extraordinary success throughout the country. It became famous almost overnight—and its popularity is ever increasing. Hundreds of enthusiasts who could not spare the time or trouble to build a super-set, have bought the Screened Ethophone—"the three-valve receiver which gives five-valve results." Go to your radio dealer and hear this wonderful set TO-DAY!

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Wireless - (1928) - Limited

BLACKHEATH, LONDON, S.E.3
Showrooms: 15, Bedford Street, Strand, W.C.2

Burndept Receivers are supplied
on Hire-Purchase Terms.
Write for particulars.

Screened Grid and Pentode Valves.
20-25 stations on the loud speaker.
Easy operation.
Astonishing selectivity.
Perfect reproduction.
Ranges of 210-550 and 650-2,100
metres. No coils or H.F. trans-
formers to change.

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I don't have to wait a day for *this* accumulator to be charged . . . It's an Edison—charged by the makers all ready for use. Prices from 4/3—Absolutely the best value in accumulators.

You can rely on *Ediswan* Accumulators—charged ready for immediate use when you buy them. They are constructed to give long and steady service. Whether your set consumes a light or a heavy current, whether you use your set every day or only once a week—Ediswan Loten Accumulators will meet all modern conditions.

Ediswan Loten Accumulators are 100% British and are made at Ponders End, Middlesex.

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*Cheapest, Strongest
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THOUSANDS OF PEOPLE HAVE
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POPULAR PLAQUE THAN WITH
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Its amazing value and tone have astounded the critics and public alike. Substantially built, in either dark mahogany or oak, its success is due to patents exclusive to M.P.A. To hear it is to buy.

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Choose and get
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WORLD WIDE SCREEN - 4
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50 stations!



Read this
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testimonial

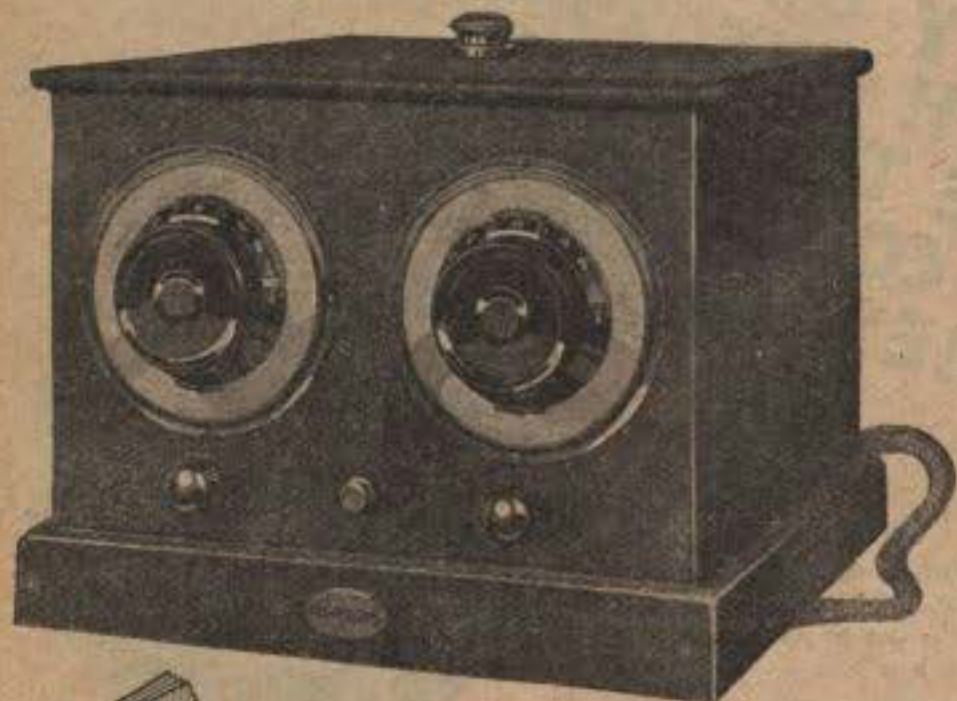
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Capt. Bentinck Budd, WORTHING.

October 7th.

With reference to the G.E.C. four-valve set I had from you last week, which I have now thoroughly tested, I would like you to know that, in my opinion, it is by far the best wireless set on the market at the present time. I have tried out many of them, as you know, since broadcasting first started. For tone, power and easiness to handle, there is nothing like it. I herewith enclose a list of Stations I can vouch for, but many more Stations have been tuned in, but I have been unable to understand the call sign, such as Stamboul, Turkey, for instance. Leningrad and Dublin I received with remarkable strength and tone.

(Signed) C. H. BENTINCK BUDD.



Price including ROYALTY and
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Sold by all Wireless Dealers.

WRITE for Brochure B.C. 4766
for information regard-
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Radio Receivers and Gramophone Repro-
ducers, Loud Speakers, etc., SENT
POST FREE on request.



Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.

**PATENT CELL
HOLDS ITS
CHARGE IN-
DEFINITELY!**

WRITE
NOW
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352



Wonderful! You can leave this cell in a semi-discharged state for months and months without its voltage falling. It stands like a dry cell—and without sulphation occurring. Patent "blocks" are used instead of plates, giving wonderful recovery even if the cell is accidentally "shorted." Supreme for use with L.T. Mains units. The ideal radio cell at last—ask a Fuller Service Agent.

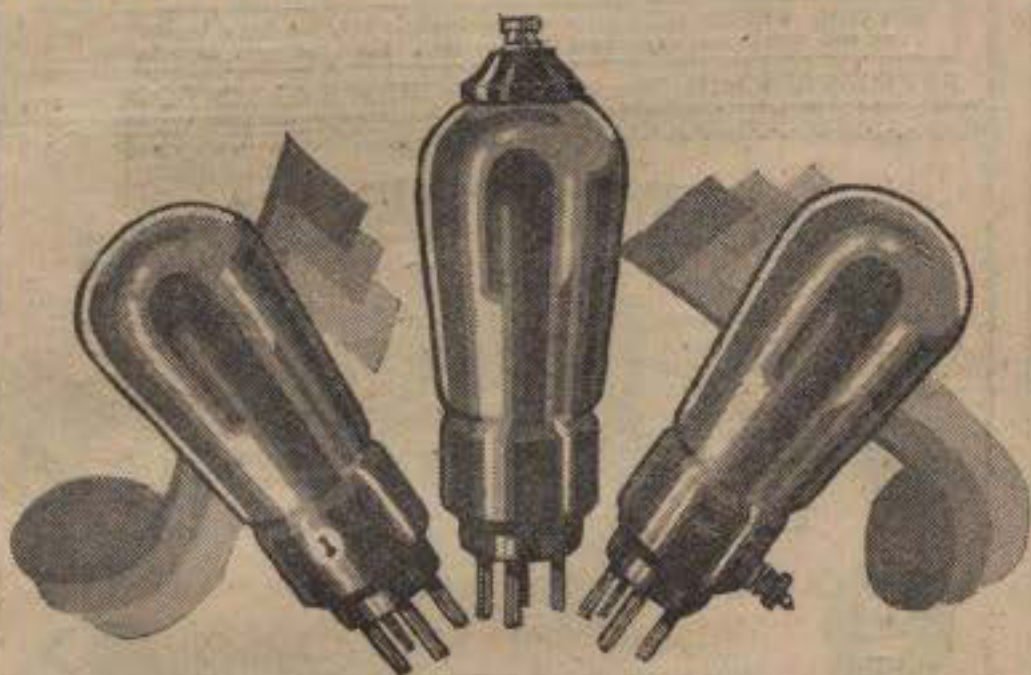
FULLER'S
patent
BLOCK
ACCUMULATORS
made by the makers
of the famous
SPARTA
batteries



TAS/Pa. 27

FULLER ACCUMULATOR CO. (1926) LTD., Chadwell Heath, Essex

EVERY NOTE FAITHFULLY REPRODUCED



These valves maintain
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throughout life

Complete catalogue of receiving valves available on request to The Edison Swan Electric Co., Ltd., Publicity Dept., 123/5, Queen Victoria St., London, E.C.4.

Pentodes now available from your local dealer.

The very complete range of Edison Swan Valves includes Screen Grid, Pentodes and A.C. Mains Types.

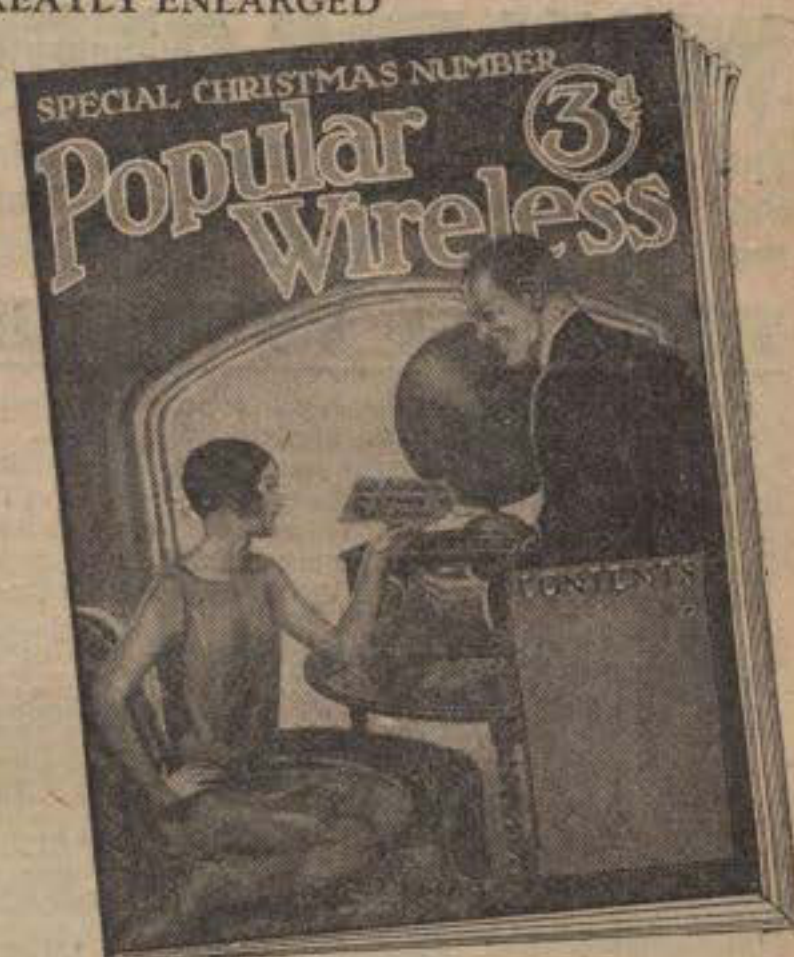
EDISWAN NEW HIGH EFFICIENCY VALVES

Type, purpose and essential characteristics on every valve.

MANUFACTURERS OF THE WORLD'S FIRST RADIO VALVES

Brilliant Christmas Number

GREATLY ENLARGED



Special Contributions and Messages from
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An innovation in Radio Journalism which should appeal to all who like to be *au fait* with the latest circuit developments and make a reference file of all the best Sets in Radio.

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The Set you **MUST** have.

POPULAR WIRELESS

Enlarged Xmas Number.

Usual Price 3^d.

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MODERN WIRELESS

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Price 1/6.

WONDERFUL WIRELESS OFFER

The Graves 'VULCAN' Two-Valve Wireless Set is the World's greatest achievement in Wireless Value and Efficiency.

TEST IT IN YOUR HOME

Every possible refinement which can be put into a 2-Valve Set has been embodied in this wireless masterpiece. Every requisite is included, no extras are required, and full detailed instructions are sent with each set. A combination of Power, Selectivity, and Clearness of Reception which eclipses all previous results from a popular-price set. It will compare with results obtained from sets costing two or three times the price.



TERMS:

Our inclusive Barclay Price is for deferred payments. Send 10/6 now, and complete purchase in 14 monthly payments of 10/6 if you are entirely satisfied after trying the outfit in your own home. Money back if disappointed.

J. G. GRAVES Ltd. SHEFFIELD

BRIEF SPECIFICATION The Cabinet is of polished figured Oak, beautifully finished with hinged lid so that all internal parts (including valves) can be easily got at, if necessary. Mullard Dull Emitter Detector and Power Valves, with anti-microphonic valve-holders; latest type R.T. Battery; efficient 3-volt Accumulator, and complete Aerial Outfit. The Tuning Dials are of exceptional capacity and are accurately marked in minute divisions (as illustrated) to assist selectivity in tuning in distant stations. The Circuit is such that whilst it ensures excellent results, novices experience no difficulty in operating. There is an entire absence of complicated controls; everything is simple and straightforward.

The **LOUD SPEAKER** is specially constructed to co-operate with the set, and is a highly superior production both as regards appearance and results. It is of graceful proportions and Oak grained to match the Cabinet. In both reception and reproduction it may be relied upon to give results which will surprise and fascinate even the most experienced wireless enthusiast. **Set complete £7. 17. 6**

WRITE for CATALOGUE

It is not possible in the above brief specification to refer to every detail as fully as could be wished. For a more complete description of this amazing 2-Valve Set, write for our illustrated catalogue to-day, and the fullest particulars will be sent you per return post.

British in every detail.



The Wireless Set that 'DELIVERS THE GOODS.'

SAXON GUIDE TO WIRELESS

1929 EDITION. 192 PAGES. ENTIRELY REVISED.

A new edition of this book is now ready, and gives full instructions with diagrams for making wireless sets which are absolutely modern and unequalled in price, quality or efficiency.

FULL DETAILS are given for making CRYSTAL SETS, ONE AND TWO VALVE ALL WAVE SETS, ONE AND TWO VALVE LOW FREQUENCY AMPLIFIERS, Etc.

PARTICULAR ATTENTION is drawn to the following: SAXON 3-VALVE LOUD SPEAKER SET, SAXON ALL ELECTRIC 3-VALVE SET, SAXON H.T. ELIMINATOR and the NEW SUPER 4 SCREENED VALVE SET. These are the most modern receiving sets obtainable.

Any amateur can build these sets in two or three hours. **NO SOLDERING . NO COILS TO CHANGE . NO PANELS TO DRILL . NO KNOWLEDGE REQUIRED**

SPECIAL OFFER.—The price of this book is 1/3, but for a limited period we will supply one copy post free for 6d. Send for your copy to-day.

SAXON RADIO CO. (Dept. 24), SOUTH SHORE, BLACKPOOL, Lancs.

MANY WONDROUS OFFERS

Constructor's Envelope for this set contains 5 pictorial diagrams, details of cabinet work, large explanatory book, Calibration chart, testing and operating instructions, etc.

1 2/9 only.



Dunham AC Mains Unit
Output 150 v 20 m/a
£5. 18. 6
or 10/-
now and 10/-
monthly.
saves its cost before it is paid for.

10/6

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Dunham long-range 3-valve set in handsome cabinet with compartments for all batteries. **LEGAL PROOF** given that actually

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3

40 STATIONS ON LOUD SPEAKER—average results obtained. Complete with Screened Grid and Pentode Valves, all batteries, loud speaker, etc. **Cash £21, or 47/6 now and 28/- monthly** or on reasonable terms to suit your convenience. **Your own set taken in part payment.**

11/9

CELESTION C10 Loudspeaker. 9/9 now and 9/9 monthly.



BROWN MOVING COIL Loudspeaker. 18/6 now and 18/6 monthly.

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Also 1, Cheapside, E.C. 2. **29, DUKE ST., PICCADILLY, S.W. 1.** And 150, Finchurch St., E.C. 2.

WIRELESS BUREAU! Takes YOUR Set and Batteries!

A wonderful improvement. Free from Dust or interference. Opens like a Bureau—just place set in—not a single screw to touch.

Beautifuls the HOME. Over 2,000 delighted clients—good by leading experts—the RADIO PRESS for the "BIG-BEN," the "3 BA," and many famous receivers. A Presentation Cabinet—Modern, stylish, Up-to-Date—the comfort and luxury of £50 to £100 sets.

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A first payment of 14/- brings a new and never ending interest into your home

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Riley's "Home" Billiard Table resting on ordinary dining-table.

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For years now our Little Giant Sets have been the best selling sets in the country. This fact alone goes to prove their astonishing value.

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we deliver it to your home on receipt of cash price or the first instalment and instruct our local engineer to fix it, free of all charge. Within a few days he will again call to see if you are perfectly satisfied. If not you return the set and your money is returned to you.

ALL SETS ARE COMPLETE in every detail, including batteries, valves, loudspeaker, royalties and aerial equipment, in fact everything except the aerial mast.

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OUR THREE HUGE FACTORIES.

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2-valve Table Model.

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Louden Valves are famous as the finest of all non-ring valves. They are made in Britain by the finest machinery, the finest methods and the most skilled labour obtainable. They are the cheapest first-class valves made

- Bright Emitters, 6v 3/6
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Postage:

1 Valve, 4d.; 2 or 3 Valves, 6d.; 4, 5 or 6 Valves, 9d.

Louden Valves—Silver Clear



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