

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

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

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

The Question of Advertisement *via* Ether.

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

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

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

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

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

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

Advertising has a very important part to play in the economic structure of our times, but it has no place in connection with the fine arts. No one knows better than the advertiser how apt the public is to resent being entrapped or influenced by some

advertising device that is not quite subtly enough disguised. No one can fairly object to an open and earnest invitation to buy someone's pills; but most people would slightly resent being given, say, a box of chocolates and having their sense of gratitude evoked, only to find that the donor of the gift was benefiting himself by concealing in it some form of invitation to buy his pills.

(Continued overleaf.)

CONTENTS.

'THE BLUE FOREST'

This week's Libretto Opera.

By Herman Klein

WHAT IS A GOOD FILM?

THE SITWELLS

and D. H. Lawrence

By V. Sackville-West

'Round and About the Programmes'

'Both Sides of the Microphone'

Programmes for December 16-22

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

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

(Continued from previous page.)

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

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

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

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

No, broadcasting time is too sacred a trust for anyone who holds it and values it to be willing to hand over to someone with only a private purpose to serve. The silent brotherhood of listeners, so utterly and completely separated and isolated, and yet so mysteriously linked and united, develops its own habits, its own particular qualities, its own sensitiveness. The person who speaks through the microphone has a far more critical and sensitive audience than he who speaks from a platform. He is not shouting to a crowd, but speaking in the ear of individual listeners; and in this intimacy the smallest mannerism or characteristic may jar. It is this reality of contact between the broadcaster and his listener that is so remarkable an attribute of the Service. It is this sense of reality which would be most marred by the fact that it was not his own thought or emotion that caused the singer to be singing or the speaker to be talking, but that the fundamental and originating cause of the contact was that some third person wished us to buy bread made with his patent flour. If the B.B.C.

departed from its present policy it would not be merely time that it was selling; it would be selling a spiritual reality, which of its very nature is among the things that cannot be bought or sold without some degree of degradation to all concerned.—F.Y.



ADVERTISING—AND THE LISTENER.
An impression from an American magazine.

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

On Sale everywhere next Wednesday, December 19.

"THE RADIO TIMES" CHRISTMAS NUMBER

The contents of this very special issue include:

A Story of the Future
by
C. R. BURNS.

A Christmas Story
by
A. E. COPPARD.

'Christmas Music'
by
Sir WALFORD DAVIES.

A Ghost Story
by
HILAIRE BELLOC.

A Detective Story
by
LYNN BROCK.

A Dragon Story
by
RALPH DE ROHAN.

A Buggins Story
by
MABEL CONSTANDUROS.

A Humorous Article
by
HARRY GRAHAM.

'The Message of Christmas'
by
The BISHOP OF LIVERPOOL.

Many illustrations by George Morrow, Arthur Watts, Bert Thomas, Stephen Spurrier, Aubrey Hammond, etc.

and an EIGHT-PAGE PHOTOGRAVURE SUPPLEMENT 'THE NATIVITY IN ART.'

Price Sixpence — Listeners are advised to order their copies early.

WHAT IS A GOOD FILM?

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

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

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

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

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

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

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

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

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

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



THE ART OF THE SCREEN

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

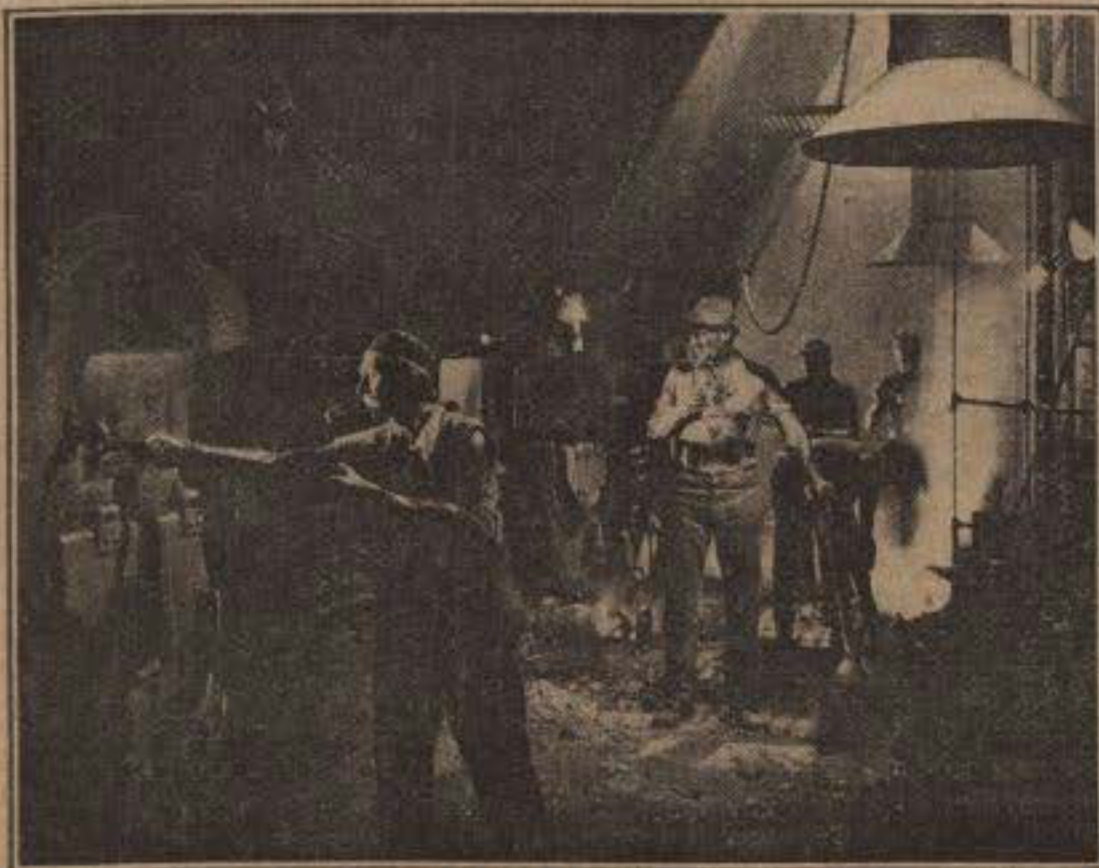
from the point of view of personality.

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

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

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

(Continued on page 755.)



REALISM IN A NEW PICTURE.

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



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



Of Ghost Stories.

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



Tales that make the flesh creep.

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

Novels For Christmas.

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

An Oratorio in Twenty-Four Days.

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

Christmas Day.

ON Christmas Day there will be two special services from London, one of half an hour at 10.45 a.m., from the Studio, and another at 6.30 from St. George's Chapel, Windsor, at which an address will be given by the Dean of Windsor. The music for the latter service, which will include a number of carols, has been arranged by Sir Walford Davies, who is organist of the Chapel. At lunch-time there will be light music from the Hotel Cecil, and in the afternoon a military band programme. Evening arrangements include a programme by the Victor Olof Sextet, a reading of Dickens' tale 'The Holly Tree,' and dance music from the Carlton and the May Fair. 5GB listeners will hear one service, relayed at 11 a.m. from the Central Hall, Birmingham, a Symphony Concert in the afternoon, a concert by the Birmingham Police Band, the 'first night' of the radio pantomime, *Dick Whittington*, and special dance music from the studio by Paul Raffman and his band.

The Palladium Again.

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

The Fatal Table Spoon.

THE programmes for New Year's Eve include a 'star' vaudeville show which is likely to include Neil Kenyon, Madge Kennedy, Jack Strachey, (the syncopated pianist), and Violet Essex, who will sing selections from *Chu Chin Chow*. Some will recall that Miss Essex played the part of Zahrat-al-Kulub in the original production of this Oriental fantasy which enlivened the too short 'leave' of so many of us. On the same evening there will be a cheerfully reminiscent programme of 'Songs we used to sing,' and, at 11.50, as usual, a formal mourning of the old year and welcome to the new. On January 4 there is again to be Vaudeville, with Dorothy Monkman and Bobby Blythe, Cyril Shields ('the Man from Maskelyne's'), and Toni Farrell, who sings songs, mostly her own, at the piano and whose real name is Alison Travers. Cyril Shields (he is a conjuror, you know, and has the audacity to conjure before the microphone, though millions must take his conjuring on trust) told me the following amusing story. One evening, after giving a show he went into a restaurant for supper. After awhile he became aware that he was an object of interest to the waiters. Finally, the head waiter joined in the scrutiny, which was evidently not favourable. Mr. Shields was beginning to wonder whether he bore a striking resemblance to someone wanted by the police, when he glanced down at his own breast pocket and saw projecting from it the handle of a table-spoon which he had used earlier in the evening for one of his tricks.

A New Tommy Revue.

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

A Love Left Out.

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

Good St. Nicholas.

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



'A certain poor Nobleman.'

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

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Trouble is Brewing.

'The Announcer,'
The Radio Times.

Dear Sir,

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



'Dogsbody suffering annoyance.'

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

Yours faithfully,

BACON AND EGG, Solicitors.

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

Of Carols and 'Waytes.'

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

The Charcoal Burner's Son.

ONE of the most successful of the year's Children's Hour programmes was *The Charcoal Burner's Son*, a fantasy by L. du Garde Peach, with music by Victor Hely-Hutchinson. This is to be included in the evening programme for January 4, in order that those children who do not return from their offices before 5.15 may have a chance of hearing it. The cast will include a number of members of the Savoy Hill staff who took part in the original production.

Two Plays.

DURING the first week of the New Year two plays are to be broadcast. On January 1 (5GB) and 2 (other Stations) listeners will hear the late Jerome K. Jerome's 'idle fancy,' *The Passing of the Third Floor Back*. This was made famous on the stage by the acting of Forbes-Robertson. If you have not heard the play be sure to listen when it is broadcast. It is a sort of nineteenth century 'mystery play'—the story of a mysterious stranger—an angel, perhaps—who comes to stay at a Bloomsbury boarding-house, and of the effect which his presence has upon his fellow-lodgers—a beautiful and touching fantasy. Then on January 3 we are to hear a play entitled *Pools and Eddies*, by Victor Brown—a psychological play, an experiment. *Pools and Eddies* resembles in some sort Kesser's *Nurse Henrietta*, which may be rated with *Kaleidoscope* as one of the year's most interesting and successful experiments. Unlike the German play, however, it has more than one character. The chief part is that of 'The Mind of François Beauchamp'; another character is Beauchamp himself, whose 'mind' expresses his unspoken thoughts. This method approximates to that of Eugene O'Neill in *Strange Interlude*, a play in five acts now running in New York. In *Strange Interlude* the characters speak their thoughts in addition to the dialogue which they exchange. *Pools and Eddies* is not lacking in action. It is a crime story which includes a cross-examination by *gendarmes*.

Broadcast Artists in U.S.A.

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

For the Children this Christmas.

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

The Entente Quartet.

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

A Compton Mackenzie Play?

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

Julius Harrison Symphony Concert.

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

Fairy Story.

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



'In a cottage in a wood.'

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

'The Announcer.'

Round and about the Programmes.

THE LAND OF LAKES.

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

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

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

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

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

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

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

BROADCASTING HOUSE.

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

NATIVITY IN CORNWALL.

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

ONCE more, and for the third time, the Nativity Play, which made so deep and widespread an impression when it was first broadcast in 1926, is to be given in the Church of St. Hilary, near Marazion, in Cornwall, on December 18. On the two former occasions, thousands of listeners wrote to express their peculiar sense of the way in which this very simple devotional play touched and impressed them; and there is no doubt that if the risks of transmission inseparable from the use of hundreds of miles of land-line do not interfere, a still wider public will hear and enjoy the coming broadcast of this very simple play. The reasons for its appeal are obvious to anyone who listens to it. When simplicity and sincerity are allied with beauty, you get a form of art that has an almost universal appeal. Of the simplicity there can be no doubt. The play is a poetic and ceremonial enactment of the traditional scenes connected with the Nativity. It is a religious celebration much more than a play performed to an audience; and it is exactly the kind of service which was performed at this time of year, before the Reformation, in every English church.

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

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

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

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

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

FILSON YOUNG.

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



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

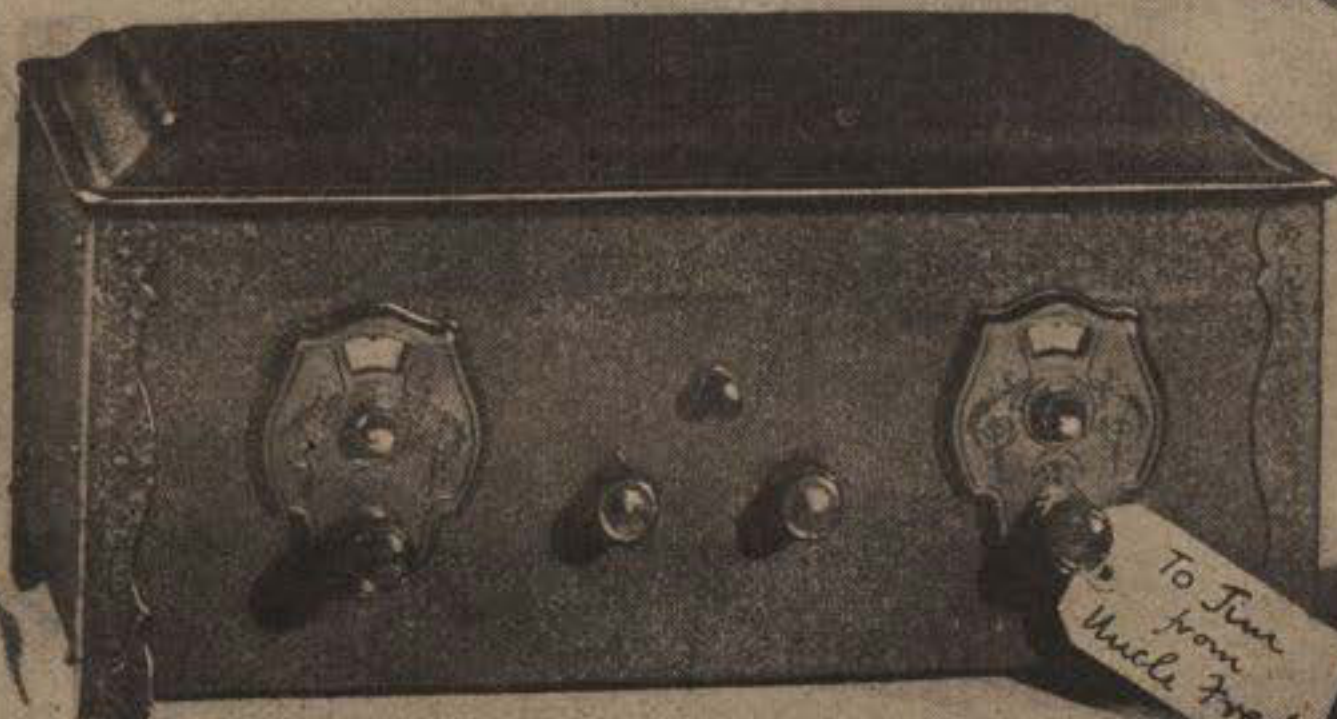
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HOME, HEALTH AND GARDEN

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



Using up the Left-overs—(contd.).

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

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

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

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

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

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

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

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

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

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

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

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

To Clean Linoleum.

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

A Sandwich Hint.

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

A Use for Old Silk Stockings.

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

Furnishing the Small Flat—III.

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

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

To this end two comparatively recent inventions lend themselves very successfully. One of these, the better known, is the self-contained kitchenette which, in no more space than would be occupied by a moderate-sized cupboard, offers a carefully-planned set of shelves, giving storage space for china, glass, kitchen utensils, and store jars; a fixed flour bin, with rotary sifter—an invention which saves an incredible amount of waste and dirt—deep, solid drawers, racks for pot lids, pastry rollers, and so on, and a porcelain-topped table, at a convenient height for work. These almost incredibly ingenious fittings cost from £8 to £9 upwards, and they practically constitute an extra room in the house.

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

This, as you will readily understand, constitutes, in itself, a kitchen in miniature. When folded it takes up little more space than an ordinary screen. It is easily moved from place to place, by one person. The specimens I have seen were covered in decorative cretonnes and other fabrics, and the prices, complete with the specially-fitted store jars, ranged from about £5.

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

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

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

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

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

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

Listeners' Talks.

For the last *Listeners' talk* of the present series many more seasonable recipes were received, and those selected have mostly a Christmas flavour. One of the most interesting contributions is that from the Alisa Craig Lighthouse, that flashing light which is visible for thirteen miles over the Firth of Clyde. In the new series of morning talks Tuesdays will be devoted to *Listeners' recs.*, but for the present we have sufficient, and no more contributions are asked for until further notice. All listeners whose recipes or hints are accepted will be informed in good time before each broadcast. The recipes and hints to be broadcast on December 17 were sent in by the following, to whom cheques will be sent immediately after the talk has been given.

RECIPES.

Mrs. Gilbertson, Alisa Craig Lighthouse, Girvan, Ayrshire.
Mrs. A. J. Graves, 47, Edin Road, Addiscombe, Surrey.
Miss G. Welch, 'Whiterot,' Church Stretton, Salop.
Mrs. M. Armstrong, Rowley, Consett, Durham.
Miss H. M. Woods, 51A, Tharby Road, West Norwood, S.E.27.

HINTS.

Miss Buckthorpe, 22, King Edward Avenue, Worthing.
Mrs. Lucy Wilkinson, 15, West View, Blyton-on-Tyne, Co. Durham.
Mrs. L. Townsend, 110, Storrforth Lane, Hasland, Chesterfield.
Mrs. G. B. Charles, Paddock Wood Vicarage, Kent.
Mrs. E. M. Cox, 163, Queen's Park Road, Brighton.

This Week in the Garden.

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

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

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



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The Midlands Calling!

Some Future 5GB Events from Birmingham.

Church Services.

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

Bach's Christmas Oratorio.

AT 9.0 p.m. on Sunday, December 23, listeners will hear excerpts from Bach's *Christmas Oratorio* with Bella Baillie (soprano), Esther Coleman (contralto), Tom Pickering (tenor), and Robert Maitland (bass) as soloists. The *Christmas Oratorio* was composed in 1734, when Bach was 50 years of age. The six parts of the work are defined as being for performance, respectively, on the first, the second, and the third days of the Festival of Christmas, on New Year's Day, the Festival of the Circumcision, on the Sunday after this, and on the Festival of the Epiphany. In addition to being to a great extent like the *St. Matthew Passion* in form, it was also composed for performance in church, but of course pertains to the most joyous season of the year, and the music reflects the jubilation of the season.

Christmas Trees.

I THINK one of the most cherished memories of my old home in the West Country was the excitement with which I waited as a youngster to be allowed in the dining-room on Christmas night to gaze, thrilled to the core, at the highly decorated and illuminated Christmas tree which graced the centre of the table. Crackers, red paper, and holly clustered round its base, all basking in the reflected glory of the magnificent representative of Christmas which stood above them. Many others will have similar memories. On Sunday, December 23, Mr. H. F. Harvey is making an appeal on behalf of the Christmas Tree Fund organized by the *Birmingham Mail*. The Fund has been in existence for 39 years. From the modest sum of £25, raised in the first year for providing a Christmas tree for the little patients in the Children's Hospital, its activities have extended, and last season the amount subscribed was £17,653. The beneficent objects include contributions towards Christmas treats for children and the provision of boots and clothing for poor children attending the elementary schools. Over 10,000 pairs of boots, with a proportion of garments are distributed each year, the total number given away since 1906-7 being 146,621 pairs of boots and 40,472 garments. The distribution of Christmas dinners to aged folk and necessitous families is another important branch of the Fund's work. Last year 11,250 family dinners were provided, the total number now distributed being 131,398. It is hoped that those whose means make their own Christmas festivities a certainty will give a thought (and practical support) to those less fortunate.

'At the Do-Drop Inn.'

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

A Symphony Concert.

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

'Halcyone.'

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

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

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

The English Harp Ensemble.

THIS new combination, consisting of two harps, a singer, violin and cello, will broadcast from Birmingham at 9.15 p.m. on Wednesday, December 26. Under the direction of Minnie Stockham it has toured the principal cities of Europe and proves what an attractive accompaniment the harp can be for the voice and violin. The vocalist, Evelyn Astle, who is already well known to listeners, was for some years a principal with the D'Oyly Carte Opera Company. Edythe Jones, the violinist, is a sister of Tom Jones, whose orchestra broadcasts from the Grand Hotel, Eastbourne. It is interesting to note how the harp has come to the fore in recent years. The musical director of a certain London hotel has decided to have four harps in his orchestra, as he declares the introduction of these instruments can make dance music entrancingly lovely. It sounds an attractive idea, and should make a good contrast to the muted brass, which to my mind becomes a little wearisome when, as the expression goes, it's a case of 'nothing but.'

Dancing Time.

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

'Trifles.'

ANOTHER short revue with the above appetising title, concocted by Dorothy Eaves, will be presented by Phyllis Lones, Edith James, Harry Sennett, Brian Victor, Alfred Butler, Harry Saxton, Walter Randall, and Nigel Dallaway, at 4.45 p.m. on Saturday, January 5. We have mislaid the recipe at the moment, but this dish should look very attractive, as we understand the instructions state 'Decorate with one or two announcers.'

A Grieg Programme.

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

An Orchestral Novelty.

ASymphonic Poem, *The Legend of Hylas*, by Arnold Trowell, is the novelty in the Symphony Concert on Saturday evening, January 5. This has been dedicated to Mr. Joseph Lewis, Musical Director at the Birmingham Station. The work depicts the departure of Hercules and his warriors in quest of the Golden Fleece, when Hercules took as his page, the young and beautiful Hylas. After sailing for some days the wind fell, and they landed on a lonely island, where Hylas, wishing to draw water at a spring, in filling his pitcher, was overcome by the alluring voices of the water-nymphs who enticed him to the watery depths below. Hercules went in search of him, but the hills only echoed back his words: 'Hylas! Hylas!' For many days he searched without avail, until, a breeze springing up, he sailed away with his mariners, heart-broken.

High Power 'Short Waves.'

ANOTHER Popular Celebrity Concert is to be relayed from the Central Hall, Birmingham, on Saturday, December 29. The artists are Clara Serena (contralto), Harry Runnett (baritone), and Asnall Oseroff (pianoforte).

Alfred Butler (baritone) sings in the concert to be relayed from the Café Restaurant, Corporation Street, at 6.30 p.m. on Friday, December 28. His programme will include two songs written by himself.

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

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

What the Other Listener Thinks.

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

14, London Road, Lowestoft,
November 19, 1928.

THE ANNOUNCER.

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

(The above letter refers to the 'Announcer's' words and the playing of 'Eternal Father, strong to save,' on the night of Friday, November 16.)

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

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

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

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

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

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

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

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

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

THE DOUBLE EXISTENCE OF THE SITWELLS.

(Continued from opposite page.)

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

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

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

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

MUSICAL appreciation is a gift, a privilege, and we ought not to be proud of liking Bach, any more than we ought to be proud of hating him—as S. F. J., of Harwich, says he is. Both these attitudes are poses; they are both insincere, and quite as bad as one another. It is just as easy to call attention to yourself by being scathing about classical music as about jazz. But it is insincere in that it shows that you are thinking more about your own opinion of the music than of the actual music itself. The difficult thing to do is to be tolerant of both kinds, even if you cannot understand one of them.—R. U., London, N.6.

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

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

'I love the moon, I love the sun;

I love the forest, the flowers and the fun,' etc. These are not things to be commended to the affection of muscular and intelligent young women. The girl has no right to love them. She should sing:—

'I love to rake; I love to mow;

I love the shovel, the fork and the hoe,' etc. Then we should feel proud of her and pay our broadcasting licences much more cheerfully.—DUDLEY CLARK.

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

THE DOUBLE EXISTENCE OF THE SITWELLS.

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

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

A great deal has been written and said about Mr. Lawrence, and, curiously enough, it is nearly all true—so true, in fact, that it is almost impossible to say anything about him which has not been said already. This seems to point to one obvious conclusion: that Mr. Lawrence is not a very subtle writer. And that, I think, is true, too. He is vivid, he is violent, he has the most remarkable power for making the reader feel and see what he describes; but he is never subtle. He is a man of genius, but his gifts and his faults are instantly and equally apparent; both his prose and his poetry can be appreciated at the very first reading; they conceal no shy secrets to yield up little by little. Exactly the reverse is true of Mr. Eliot. The more intimate you become with his poetry, the more significance you extract from it; you begin to believe that it is inexhaustible; but with Mr. Lawrence you get the maximum pleasure and the maximum significance at once. I think this is very largely because Mr. Lawrence is chiefly concerned with two rather obvious departments of life: sex and external impressions. By external impressions I mean impressions both of sight and touch; there is no one who can describe a landscape, for instance, as Mr. Lawrence can describe it; no one who can make you actually feel the warmth of the sun on your skin as he can make you feel it. As for sex, it is a subject by which he is obsessed. It plays the principal part in his novels, but it also plays a very prominent part in his poetry, and he is capable of writing of it with the same almost painful vividness, when it does not lead him astray into a kind of muddled rage, mixed up with all sorts of metaphysical and psychological extravagances, as, indeed, it too often does. Thus, on the whole, Mr. Lawrence is concerned with the cruder aspects of life. He describes experience, but he does not

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

But they are very sumptuous goods, richly painted, even if they are not very expensive or hard to acquire. Mr. Lawrence's poetry has all the merits of his prose and lacks many of its faults. His principal weakness in prose is that he fancies himself as a thinker and a psychologist; he seems to prefer his ideas, which are as chaotic as they are vehement, to his admirable sense of words. He can write, in fact, but he can no more think than an angry lion caught in a trap—the trap, in this case, being the trap of sex; for it is seldom about any subject other than sex that Mr. Lawrence tries to think. In writing poetry his philosophizing is necessarily and fortunately restrained, while his sense of language remains paramount.

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

Giorno dei Morti.

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

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

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

The coming of the chanting choristers
Between the avenue of cypresses,
The silence of the many villagers,
The candle-flame beside the surplices.

Now we come to a batch of poets of a very different kind—the Sitwells. A lot of nonsense is talked about the Sitwells, for which, candidly, they have only themselves to thank. For one thing, a popular delusion seems to exist that there are three Sitwells—Edith, Osbert and Sacheverell—whereas there are really six. Three of them are writers; and three of them are public characters. Three of them write poetry and prose; and three of them write articles in the newspapers. The three of them who write poetry and prose are, in varying degrees, contributors to English literature; of the three who write articles in the newspapers, the least said the better. Three of them are partners in an advertising firm—though one of the partners, Sacheverell, may be described as a sleeping or, at any rate, a drowsy partner; the three of them are shy and even secret people, leading lives of their own. Then there exists another popular delusion, which is that the Sitwells, three in number, are incomprehensible; and this is also a fallacy. Then there exists also a popular noun which has recently entered the language: Sitwellism. I don't quite know myself what people mean by this, and I doubt if the people who use it most glibly know either, unless, indeed, they vaguely mean a synonym for modernity. Then there is a question which people are always asking: 'Are the Sitwells important?' By this I suppose they mean: 'Will their work have much influence on other poets? Will they found a school?' This seems to me quite meaningless. Every poet is a law to himself, and every poem that he writes is a separate experience. It is a matter of no interest at all if a few people do try to copy the Sitwells. The only matter of interest is what the Sitwells, themselves, are.

I am not here concerned with the public Sitwells; so I hope nobody will think I am trying to make a paradox if I say that, compared with Mr. Lawrence, the Sitwells are private poets. What I mean by that is, that they are poets who yield up their full flavour only after a certain stage of familiarity has been reached. Mr. Lawrence throws his riches at you with both hands; he hangs you with fruit and garlands; he lights up the landscape with a noonday sun or a round, full moon. Compared with him, the Sitwells are poets of candlelight. You have to peer right into their work; they demand, in fact, some degree of effort and co-operation on the part of the reader. The poems of Edith Sitwell are probably those which puzzle people most, though really I cannot see that they present any great difficulty. You have first to get accustomed to certain tricks, which are nearly all tricks of sense—I mean of the five senses; tricks especially either of hearing, seeing, and touching. Now you may say that in speaking of Mr. Lawrence I said he was largely the interpreter of external impressions; that is true, but he sets about his business very differently from Miss Edith Sitwell. His descriptions are always within the range of the usual—the familiar, vigorous though the impact may be; Miss Sitwell's interpretations are more disconcerting, because she deliberately muddles the senses up. I can only make my meaning clear

(Continued on opposite page, column 2.)



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



7.50
Sermon by
the
Bishop of Chester

SUNDAY, DECEMBER 16

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.) (1,592.5 M. 192 KC.)

8.45
Appeal by
the
Lord Chancellor



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

3.30 A BRASS BAND CONCERT

S.B. from Manchester

THE BESSIES O' THE BARN BAND
Conducted by FRED ROYLE

March, 'Punchinello' Rimmer
Overture, 'Napoleon' Bilton
Cornet Solo, 'Fairies of the Waters' St. Jacombe
(Soloist, W. RUSHWORTH)

BETTY BANNERMAN (Contralto)

The Cradles Fauré
Moonlight Duparc
Invitation to the Journey Duparc

CLYDE TWELVETREES (Violoncello)

Aria Hoth
Consolation Clyde Twelvetrees
Serenade Victor Herbert

BAND

Trombone Solo, 'O come, let us worship'
Mendelssohn
(Soloist, W. WHITESIDE)

Symphonic Poem, 'The Preludes' Liszt
The Judge ('Death and Life') Gounod

BETTY BANNERMAN

Hear my prayer, O Lord
By the Waters of Babylon
Turn thee to me Dvorak
I will lift mine eyes
Sing ye a joyful song

CLYDE TWELVETREES

Raverie Fischer
Mazurka in G Minor Popper

BAND

Selection, 'Faust' Berlioz

5.0 Children's Service

from

ST. JOHN'S, SMITH SQUARE, WESTMINSTER
(Conducted by The Rev. Canon C. S. WOODWARD)

Hymn, 'Hark the Glad Sound' (A. and M. No. 53; English Hymnal, No. 6)

Prayers; The Magnificat

Lesson—St. Luke i, 26-33

The Creed; Prayers

Hymn, 'Jesu, good above all others' (English Hymnal, No. 598)

Address by the Rev. Canon C. S. WOODWARD, M.C.

Hymn, 'Once in Royal David's City' (A. and M. No. 329; English Hymnal, No. 605)

The Blessing

5.30 READING FROM 'THE PILGRIM'S PROGRESS'

(John Bunyan)

'The Valley of Humiliation and the Valley of the Shadow of Death'

5.45-6.15 app. Church Cantata (No. 186)

Bach

'ARG'BE DICH, O SEELE, NICHT'
('VEX THYSELF MY SPIRIT, NAUGHT')

S.B. from Glasgow

Part I.

LEONARD GOWINGS (Tenor)

ROBERT BURNETT (Baritone)

GLASGOW STATION CHOIR AND ORCHESTRA

Conducted by HERBERT A. CARRUTHERS

(For the words of the Cantata see page 733.)

7.50 A Religious Service

Relayed from

Chester Cathedral

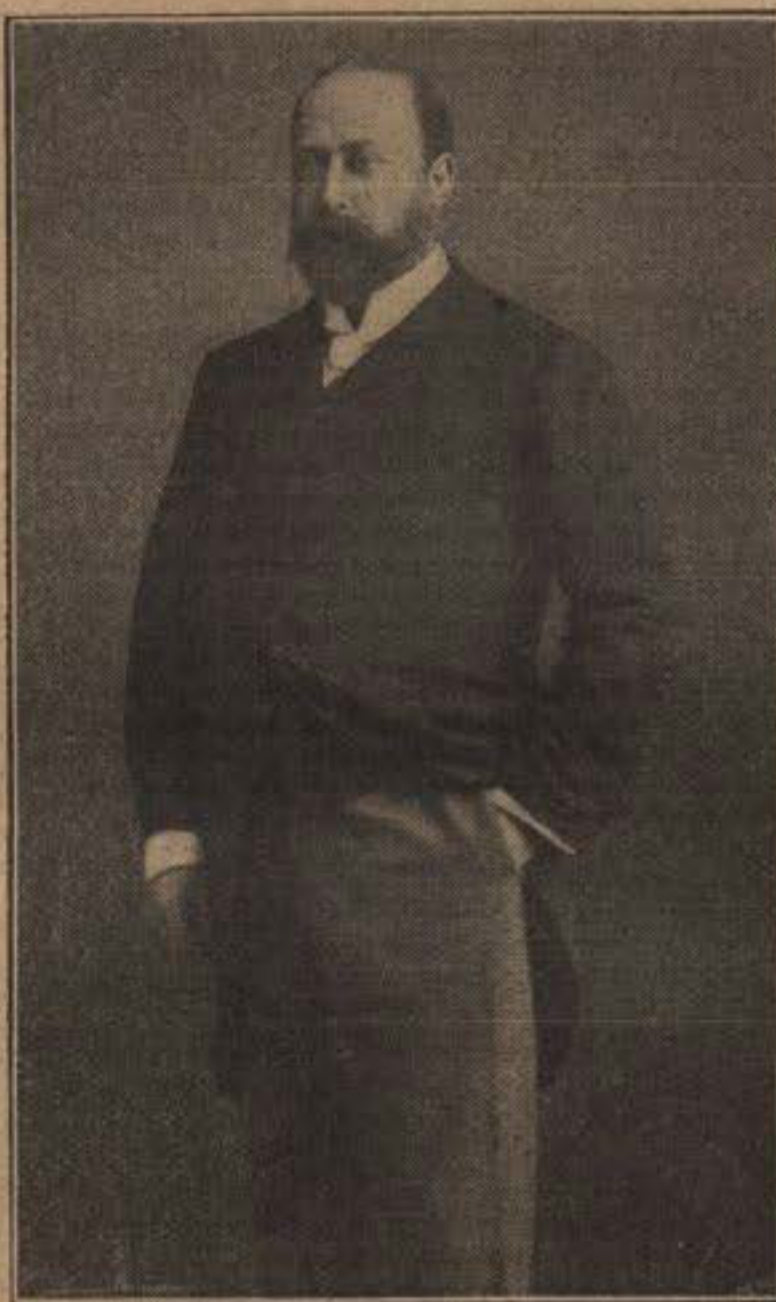
S.B. from Manchester

THE BELLS

Hymn, 'The King of Love my Shepherd is' (A. and M., No. 197)

Prayers:

The Collect for Advent Sunday
A Prayer for the Sick and Suffering
Thanksgiving for Mercies
Scripture Reading, Isaiah, Chapter lv
Anthem, 'Hosanna to the Son of David' (Six-part) Orlando Gibbons—1583-1625
(By THE CATHEDRAL and VOLUNTARY CHOIRS)
Address by the Lord Bishop of Chester, the Rt. Rev. HENRY LUKE PAGET, D.D.
Hymn, 'Abide with me, fast falls the eventide' (A. and M., No. 27)
Organ Voluntary by J. T. HUGHES, Organist of the Cathedral



W. & D. Downey

THE LATE KING EDWARD AS PRINCE OF WALES.

An interesting portrait of King Edward VII as he was in the days when he founded what is now King Edward's Hospital Fund, for which the Lord Chancellor will broadcast an appeal from London and Daventry tonight.

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of King Edward's Hospital Fund by The Lord Chancellor (The Rt. Hon. Lord HAILSHAM)

IN 1897, King Edward VII (then Prince of Wales) founded what is now the King Edward's Hospital Fund for London as a central fund for collecting, by means of subscriptions, donations, and legacies, additional funds for the hospitals of London. The fund now distributes annually no less than £250,000 to 140 hospitals in and around London, and its unique knowledge of the circumstances of the different hospitals enables it to distribute money entrusted to it to the best possible advantage.

Contributions should be sent to King Edward's Hospital Fund, Walbrook, E.C.4.

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

9.5 A Light Symphony Concert

EDA KERSEY (Violin)

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by AYLMER BUESST

Overture, 'Leonora' No. 3 Beethoven
(Beethoven was born on December 16)

Suite, 'Paysages' Hollander
(Conducted by the Composer)

THE four movements of this suite are 'Impressions' on poems by Theophile Gautier, and extracts from the poems stand at the head of the four movements.

The first movement is: Summer, 'Lovely is the country in summer; all Nature rejoices and each virginal flower bids one good-day with its friendly nodding head.'

Autumn, 'Not a leaf stirs, not one bird sings; far on the evening horizon summer lightning vibrates.'

Winter, 'The bird has fled, the leaf has fallen, love is dead because it is winter. Little bird, come and sing above my tomb when the trees are once more green.'

Spring, 'Spring is returning; the first of the roses, half-opened, laughs at the first day of sun. The happy earth opens and all things rejoice.'

9.40 EDA KERSEY, with Orchestra

Romance in G Beethoven

9.50 ORCHESTRA

Symphony No. 3 Brahms

AFTER three introductory chords, the notes of which must be borne in mind as forming a kind of 'motto,' the first theme enters at the third bar, a soaring tune which flows along irresistibly. The theme is set forth in Brahms' massive and important vein, and only after a lengthy elaboration of it does the second theme appear—another flowing melody with more of sprightliness in its character.

There are two main themes in the slow movement, the first of which, beginning on the woodwinds, forms the basis for free variations very much after the manner of Beethoven's slow movements. The other theme appears first on clarinet and bassoon, but its place in the movements has not the importance given to the first.

In place of the customary scherzo, the third movement is a delicate and rather grey-toned Allegretto in the unexpected key of C Minor. It is so far a Scherzo in form that there is a section corresponding to the usual 'Trio'; it is entrusted mainly to the woodwinds.

The first principal theme of the last movement is heard at the opening very softly, on strings and bassoons, and afterwards appears in a more elaborate form. Then the strings and the winds together give us a new and solemn theme in A Flat Major, the second main subject, in C Minor, growing out of this in the most natural way. It is a joyous theme, played by Horns and Cellos in unison, afterwards by the violins and woodwinds. There is still one other important theme with a characteristic syncopated accompaniment. The movement is elaborated with great resource and much freedom, and at the close, listeners will hear a hint of the motto from the beginning of the first movement, as well as a reminder of its first subject.

10.30

Epilogue

THE GREAT SUFFERER

SUNDAY, DECEMBER 16
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
A Concert
from
Eastbourne

3.30 Chamber Music

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

Sonata No. 8 in E, Op. 30, No. 3.....*Beethoven*
 Allegro assai; Tempo di Minuetto—ma molto moderato e grazioso; Allegro vivace

3.55 JOSEFA REGNARD (Soprano)

Nunca olvida ('Never Forget')
 Cantares.....
 Las Locas por amor
 Rima
Turina

4.5 MIGUEL LLOBET (Guitar)

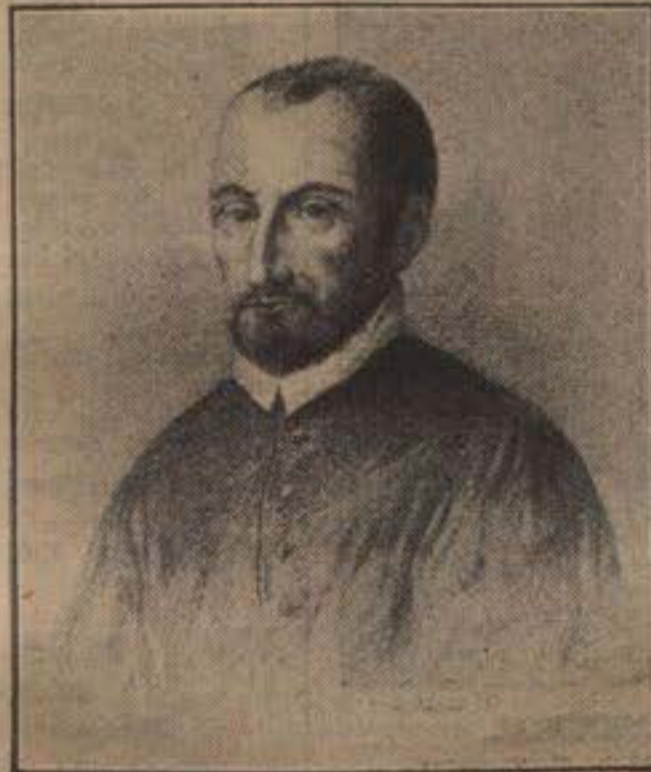
Chanson castillano
Rogelio Villar, Transcription M. Llobet
 Danse Espagnole No. 5
Granados, Transcription M. Llobet
 Melodia popular catalana
M. Llobet
 Fandanguillo
M. Forrobe
 Reve
Tarrega

4.20 JOSEFA REGNARD

El mirar de la Maja
 El tra la la y el punteado
 El maja tímido
 El maja discreto
Granados

4.30 ALFRED BARKER and R. J. FORBES

Sonata... *César Franck*
 Allegretto ben moderato; Allegro; Recitativo — Fantasia; Allegretto poco mosso



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

Aria: (Bass) 'Mighty Lord, and King all Glorious'

Choral: 'Ah! Dearest Jesus'

Part II

Symphony

Recit: (Tenor) 'And there were Shepherds'

Choral: 'Break Forth, O beautiful, Heavenly Light'

8.0 A Religious Service

(From the Birmingham Studio)

Kyrie Eleison from the 'Missa Brevis'; Antiphon — Alma Redemptoris—Mater *Palestrina*

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

Introduxit me Rex (Motet for Five Voices from the Motets to Words from the Canticle of Canticles)... *Palestrina*

Rorate coeli desuper (Desire of the World for the Coming of Christ)... *Palestrina*

Ecce Dominus Veniet (The Birth of our Lord at Bethlehem) *Vittoria*

Quem vidistis, pastores (The Visit of the Shepherds)... *Dering*

Jubilate Deo Omnis Terra (Welcome of Joy to our Saviour) *Lasso*

Music by THE BIRMINGHAM ORATORY CHOIR

8.45 THE WEEK'S GOOD CAUSE:

(From Birmingham)

An Appeal on behalf of the Royal Cripples Hospital, Birmingham, by Lieut.-Col. GRAHAME DEAKIN, D.S.O. (Honorary Treasurer)

Hospital, Birmingham, by Lieut.-Col. GRAHAME DEAKIN, D.S.O. (Honorary Treasurer)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Tom Jones and the

Grand Hotel, Eastbourne, Orchestra
 NORMAN VENNER (Baritone)

Relayed from The Grand Hotel, Eastbourne ORCHESTRA

Overture, 'Maritana' *Wallace*
 'Poeme' *Fibich*

NORMAN VENNER

Beloved, it is Morn *Florence Ayloard*

ORCHESTRA

Selection, 'Sylvia' *Delibes*

TOM JONES (Violin)

Slow Movement from Concerto *Wieniawski*

Praeludium and Allegro... *Pugnani, arr. Kreisler*

NORMAN VENNER

The Monkey's Carol *Stanford*

ORCHESTRA

Fantasia, 'Samson and Delilah'... *Saint-Saëns*

10.30 Epilogue

(Sunday's Programmes continued on page 732.)

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

Relayed from The Great Hall, Oundle School

CARRIE TUBB (Soprano)

MARGARET BALFOUR (Contralto)

JOHN ADAMS (Tenor)

TOPLIES GREEN (Bass)

CHARLES WOODHOUSE and S. CHAMP (Principal 1st Violins)

LEON GOOSSENS (Principal Oboe d'Amore)

G. W. BREWSTER (Organ)

Conducted by C. M. SPURLING

Part I

CHORUS: 'Christians, be joyful'

Recit: (Tenor) 'Now it came to pass in those days'

Recit: (Contralto) 'See now the Bridegroom'

Aria: (Contralto) 'Prepare thyself, Zion'

Choral: 'How shall I fitly meet Thee?'

Recit: (Tenor) 'And she brought forth her First-born Son'

Choral and Recit: (Bass) 'For us to earth He cometh poor'



for a

BRIGHTER BETTER CHRISTMAS

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

Chivers' Mincemeat



It is made from a famous old-time recipe with the choicest ingredients, under conditions of scrupulous cleanliness, and is as pure and good as the best home-made.

Chivers' Plum Puddings



The crowning glory of the festive season. They maintain to the full the old-fashioned traditions of Xmas good cheer.

Chivers' Jellies

Flavoured with ripe fruit juices. Always popular at parties and festivities of all kinds, and so easily prepared!

Chivers & Sons Ltd. HISTON, CAMBRIDGE

Sunday's Programmes continued (December 16)

5WA CARDIFF. 353 M. 850 KC.

3.30 S.B. from Manchester

5.0 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

6.30 A Religious Service
Relayed from the Central Hall, Bristol

Introit, 'Jesus, stand among us'
Scripture Reading
Hymn, 'Earthly Pleasures vainly call me'
Anthem
Hymn, 'Man of Sorrows, what a name'
Address, The Rev. J. A. BROADBELL
Hymn, 'Have you any room for Jesus?'
Benediction

7.50 S.B. from Manchester (See London)

8.45 S.B. from London (9.0 Local Announcements)

9.5 Favourites from Oratorio
THE NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
Leader, ALBERT VOOZSANGOR
Conducted by WARWICK BRAITHWAITE

Overture, 'St. Paul' Mendelssohn
JOSEPH FARRINGTON (Bass) and Orchestra
Aria, 'Why do the Nations' ('The Messiah')
Handel

ORCHESTRA
Meditation ('The Light of Life') Elgar
GWLADYS NAISH (Soprano) and Orchestra
How beautiful are the feet ('The Messiah')
Handel

ORCHESTRA
Overture, 'Elijah' Mendelssohn
JOSEPH FARRINGTON and Orchestra
It is Enough ('Elijah') Mendelssohn
Rolling in Foaming Billows ('Creation') Haydn

ORCHESTRA
Introduction, 'Creation' Haydn
GWLADYS NAISH, JOSEPH FARRINGTON, and
Orchestra
Scena, 'Help me, Man of God' ('Elijah')
Mendelssohn

ORCHESTRA
March to Calvary ('The Redemption')..Gounod
GWLADYS NAISH and Orchestra
With Verdure Clad ('Creation') Haydn
Hear ye, Israel ('Elijah') Mendelssohn

ORCHESTRA
Symphony, 'Hymn of Praise' ... Mendelssohn

MENDELSSOHN furnished his setting of the fifty-fifth Psalm with a full-sized orchestral prelude in the manner of the symphonies which stand at the head of older oratorios. It begins with a slow, majestic introduction, trombones alone announcing the theme which is in some sense a motto to the whole work, the same tune to which the voices afterwards sing the words, 'All that has life and breath, sing to the Lord.' This introduction leads without a break into the first chief movement of the symphony, a bold, quick movement in which the first leaping theme is heard at once. The motto theme has a large say in the course of it, and the second main tune is of a calmer character, like one of Mendelssohn's songs. It comes to an end with a brief return of the majestic opening, and then there is a dainty allegretto with the cellos beginning the tune. The flow of the movement is interrupted by a little emphatic section, and after a return of the first flowing tune, a solemn religious movement follows, in which the strings have the melody first. It is a joyous movement, although cast in a dignified and imposing mould. As Mendelssohn wrote it, the Symphony leads without a real break into the first big chorus, but is of itself quite long and important enough to stand alone as a separate piece.

10.40-11.0 The Silent Fellowship

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

3.30 S.B. from Manchester

5.0 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

6.30 S.B. from Cardiff

7.50 S.B. from Manchester

8.45 S.B. from London

9.0 Musical Interlude relayed from London

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff



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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from Manchester

5.0 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

7.50 S.B. from Manchester

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from Manchester

5.0 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

7.50 S.B. from Manchester

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 A BRASS BAND CONCERT
Relayed to London and Daventry
THE BESSES O' THE BARN BAND
Conducted by FRED ROYLE

March, 'Punchinello' Rimmer
Overture, 'Napoleon' Bilton
Cornet Solo, 'Fairies of the Waters' St. Jacobs
(Soloist, W. RUSHWORTH)

BETTY BANNERMAN (Contralto)
The Cradles } Fauré
Moonlight }
Invitation to the Journey Duparc

CLYDE TWELVETREES (Violoncello)
Aria Holst
Consolation Clyde Twelvetrees
Serenade Victor Herbert
BAND
Trombone Solo, 'O come let us worship'
Mendelssohn
(Soloist, W. WHITESIDE)

Symphonic Poem, 'The Preludes' Liszt
The Judge ('Death and Life') Gounod

BETTY BANNERMAN
Hear my prayer, O Lord }
By the Waters of Babylon }
Turn Thee to me }
I will lift mine eyes }
Sing ye a joyful song }
CLYDE TWELVETREES
Reverie Fischer
Mazurka in G Minor Popper
BAND
Selection 'Faust' Berlioz

5.0 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

7.50 A Religious Service
from Chester Cathedral
Relayed to London and Daventry
THE BELLS
Hymn, 'The King of Love my Shepherd is'
(A. and M., No. 197)

Prayers:
The Collect for Advent Sunday
A Prayer for the Sick and Suffering
Thanksgiving for Mercies
Scripture Reading, Isaiah, chapter iv
Anthem, 'Hosanna to the Son of David' (Six-part) Orlando Gibbons (1583-1625)
(By THE CATHEDRAL and VOLUNTARY CHOIRS)
Address by the Lord Bishop of Chester, the Rt. Rev. HENRY LUKE PAGET, D.D.
Hymn, 'Abide with me, fast falls the Eventide'
(A. and M., No. 27)
Organ Voluntary by J. T. HUGHES, Organist of the Cathedral

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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Programmes for Sunday.
Other Stations.

5NO NEWCASTLE 612.5 M 980 KC.
3.30.—S.B. from Manchester (see London). 5.0.—S.B. from London. 5.45-6.15 app.—S.B. from Glasgow (see London). 7.50.—S.B. from Manchester (see London). 8.45.—S.B. from London (9.0 Local Announcements). 10.30.—Epilogue.

5SC GLASGOW. 405.4 M 740 KC.
3.30.—Light Orchestral Concert. The Station Orchestra. Overture, 'Sicilian Vespers' (Verdi). Heddie Nash (Tenor) and Orchestra: 'Ciolo e Mar (La Gioconda) (Ponchielli); 'Tis love, ah! 'tis love! and Ah! fairest dawn, arise (Romeo and Juliet) (Gounod). All hail! thou dwelling pure and lowly (Faust) (Gounod). Constance Willis (Contralto); 'Secrecy (Wolf); 'I will go with my Father (Gurney); April Mist (Morris); Border Cradle song (Keays). Orchestra. Variations from Suite No. 3 in G (Tchaikovsky). Heddie Nash with Piano. Who is Sylvia and Hark, hark, the lark (Schubert). On Wings of Song (Mendelssohn). Adalinde (Beethoven). Constance Willis and Orchestra: 'Voi che Sapete (Mozart); 'Voce di donna (Ponchielli); Easter Hymn (Bridge). Orchestra: Wedding March (from 'Cosy d'Or') (Rimsky-Korsakov). 5.0.—S.B. from London. 5.45-6.15 app.—Bach Church Cantata. 'Vex thyself my spirit naught.' Relayed to London and Daventry. Leonard Gowings (Tenor). Robert Burnett (Baritone). Glasgow Station Choir and Orchestra. Conducted by Herbert A. Carruthers. 8.0.—Religious Service. From the Studio. Conducted by the Rev. Gavin Kerr Mackay, M.A. 8.45.—S.B. from London. 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 Manchester (see London). 5.0.—S.B. from London. 5.45-6.15 app.—S.B. from Glasgow (see London). 7.50.—S.B. from Glasgow. 8.45.—S.B. from London. 9.0.—S.B. from Glasgow. 9.5.—S.B. from London. 10.30.—Epilogue.

2BE BELFAST. 306.1 M 890 KC.
3.30.—S.B. from Manchester (see London). 5.0.—S.B. from London. 5.45-6.15 app.—S.B. from Glasgow (see London). 7.50.—S.B. from Manchester (see London). 8.45.—S.B. from London. 10.30.—Epilogue.

This Week's Bach Cantata.

Church Cantata, No. 186.
'Ärg're dich, O Seel, nicht.'
('Vex thyself, my Spirit, naught.')

TO musicians one of the interesting things about this Cantata is that the score Bach left is one of the most complete and finished of his own autographs—in that, a marked contrast to some of the others. On that account it is thought to be a complete revision of an earlier work, and the fact that the text, originally by Franck has been altered and improved, bears out that supposition. The Cantata is a long one in two parts, and it is usual to give the first part alone. It is certainly the more interesting of the two.

There is an orchestral prelude, leading direct into the first chorus, straightforward and concise. The text is sung twice right through, two bars of orchestral interlude separating the verses. The bass voice has then a long recitative and a fine expressive aria, after which the tenors sing a recitative which finishes in an arioso. In the number which follows, also for tenor, the violins and the basses both have specially beautiful figures in the accompaniment, twining themselves about the voice part in the way which is specially characteristic of Bach. The chorale which ends the first part, is so elaborate as to be almost a choral fantasia. Its orchestral introduction and interludes, as well as the accompaniment to the voices, are of an elaborate order.

It is supposed that when the whole Cantata was done in Bach's time, this chorale was repeated after the end of the second part.

English Text by D. Millar Craig.
(Copyright by the B.B.C., 1928)

I.—*Chorus.*
Vex thyself, my spirit, naught, though thy life, with glory fraught, made in God's own image fair, mortal countenance must wear.

II.—*Recitative (Bass).*
Our mortal life, in need, and lowly, upon His body Jesus took, yea, even bleeding wounds and pain did brook; for worldly riches are but Satan's evil snares unholy. To wealth of grace let mankind look. And when thy load of sin with weariness assail thee, when want doth thee oppress, and hunger thee distress, till all thy courage fail thee, bethink thee of thy Saviour and His grace. Be not as they that faint, by grief o'ertaken, nor mourn and cry: 'O Lord, no longer let me be forsaken.'

III.—*Aria (Bass).*
Is it Thou that helpest me? Guide me, Lord, and stand beside me. All is dark, no light I see; leave me not when griefs betide me. Nay, my spirit, have no fear, though the darkness gather o'er thee: as of old, thy Help is near, and His Light shall shine before thee.

IV.—*Recitative and Arioso (Tenor).*
Man, turn away thy thought from worldly joy and care! For they are naught; thy flesh must perish, the body that thou now dost cherish, a cloak that thou dost wear. How blest is he, the way of life that chooseth, whose hope and faith are in the Lord, who all refuseth, all save Jesus' Word. O blessed they to whom the Saviour lends His wisdom and His guiding, His manna still providing; for them His grace He spends. So in thy day of grief when sorrow rends thy soul, do thou behold and see how Jesus makes thee whole.

V.—*Aria (Tenor).*
My Lord His grace revealeth in ev'ry heart He healeth; His grace can make us whole. The weary still He leadeth, the hungry mouth He feedeth, He comforts flesh and soul.

VI.—*Chorale.*
And though thou canst not see His face, no evil shall betide thee; God is thy shield by day, by night, His hand shall ever guide thee. So trust in Him, His Word is sure; from fear and doubt thy heart keep pure, He slumbers not that keeps thee.

IN COMING WEEKS.

Cantatas for the next three Sundays are:—
No. 132—'Bereitet die Wege.'
'A pathway prepare Him.'
No. 28.—'Gottlob, nun geht das Jahr zu Ende.'
'O praise the Lord for all His mercies.'
No. 190.—'Singet dem Herrn ein neues Lied.'
'Sing to the Lord a glad new song.'

Tune in
HILVERSUM

(1071 metres)

on Sunday Night,
December 16th,

for the

**BRANDES
RADIO CONCERT**

5.40 p.m. to 7.10 p.m.

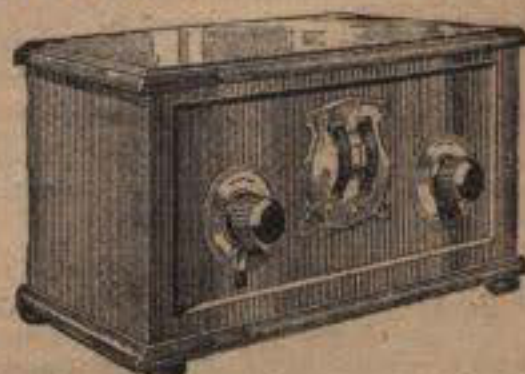
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PROGRAMME

DECEMBER 16th.

1. Overture "Pique Dame" Franz von Suppe
2. "Transactionem Waltz" Jos. Strauss
3. "Peer Gynt Suite No. 1" Edward Grieg
4. "Toreador et Andalouse" (from the "Bal Costume") A. Rubinstein
5. "Czardas of Monti" (Violin solo by Hugo de Groot)
6. Overture "Tambour du Garde" Titi
7. "I Love My Little Cottage" Geoffrey O'Hara
8. "Down South" Myddleton
9. "Reigen aus dem Märchenspiel Peterchens Mondfahrt" Cl. Schmalstieg
10. Selection "The Geisha" Sydney Jones

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2.30
Hurrah for
the
Holidays!

MONDAY, DECEMBER 17
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

10.0
A Recital
by
Eugen D'Albert

10.0 Commemoration Service
Relayed from KING'S COLLEGE, LONDON
Hymn, 'All people that on earth do dwell'
Lesson, 'The Book of Ecclesiasticus, Chap. xliiv, Verses 1-15'
Lord's Prayer
Hymn, 'Now thank we all our God'

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
WINIFRED NORTON (Soprano)
JAMES TOPPING (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 ORGAN RECITAL
by EDGAR T. COOK
Relayed from Southwark Cathedral
DORREN BRISTOLL (Soprano)
EDGAR T. COOK
Sonata No. 20 in F., Rheinberger
Praeludium; Intermezzo; Pastorale; Finale

DORREN BRISTOLL
Aria, 'Hear ye Israel' ('Elijah')
Mendelssohn

EDGAR T. COOK
Advent Choral Preludes from Little Organ Book *Bach*
(a) Come Now, Saviour of the Gentles
(b) Lord, our strength and Tower
(c) Thou, of God the Father the true Eternal Son
(d) To God we render thanks and praise

DORREN BRISTOLL
Song
EDGAR T. COOK
Second Suite
Pastorale Prelude; Allegretto con moto; Andantino; Finale; March
Finale from First Symphony *Vierns*

2.30 School Breaking-up Party
SCHOOL breaking-up parties are always fun, and the party that Sir Walford Davies gives at the end of his term is no exception to the rule. Those listeners who have heard it on previous occasions will make sure of not missing it this afternoon.

3.15 A Studio Concert
CYRIL WHITTLE (Baritone)
THE CHELSEA QUARTET

4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:
Songs at the Piano, composed and sung by HELEN ALSTON
'Chariots!'—being the strange adventures of a small boy (*Carey Grey*)
Gavotte (*Popper*), and several other Violoncello Solos, played by BEATRICE EVELINE
'John Ridd brings Lorna home,' from 'Lorna Doone' (*R. D. Blackmore*)

6.0 A Listener's Talk

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

6.30 GIRL GUIDE PROGRAMME
Violin Solo by Ranger IRENE RICHARDS, Holder of the Guide Violin, 1926-8. The Chief Guide, Lady BADEN-POWELL.

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE SONATAS
Played by JAMES CHING
Grosse (Great) Sonata in B Flat (First Movement)
THE complete list of Schubert's works include no fewer than twenty-one Sonatas for pianoforte, of which some eighteen are well known to pianists, though not to music-lovers as a whole.
The first movement of the big Sonata in B Flat is of itself a long piece. In a calm, serene, mood, throughout, it offers no contrast between its two

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Miss MONA WILSON: 'Sir Philip Sidney'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 Chamber Music
Including a Pianoforte Recital

by
EUGEN D'ALBERT
SAMUEL KUTCHER (Violin); GEORGE WHITAKER (Violin); RAYMOND JEREMY (Viola); JAMES LOCKYER (Viola); CEDRIC SHARPE (Cello); EDWARD ROBINSON (Cello)

THE SEXTET
Sextet in G, Op. 36 *Brahms*
Allegro non troppo; Scherzo, Allegro non troppo; Poco adagio; Poco Allegro

BRAMHS' two sextets for two violins, two violas and two celli are among the most melodious and easy to understand of all his chamber music. The second, in G major, begins with a waving figure on the first viola which is maintained throughout the statement of the first chief theme, given at the outset to the first violin. The second main tune begins in a curious way, very softly, on first violin and first cello, three octaves apart, the first viola reinforcing them in the middle. On these two the movement is built up, both of them appearing often in fragmentary form.

The second movement is an energetic scherzo, two in the bar, beginning with a capricious tune which the first violin plays at the outset. The alternative section, corresponding to the conventional Trio, is a very quick three in the bar, and the return of the first part is slightly altered from its first appearance. A short and animated Coda finishes the movement.

The slow movement begins with a broad, song-like melody played by the first violin, and there is a more animated section in the middle, after which there is a form of variation of the first tune.

The last movement opens with a prelude made up of quickly reiterated notes, after which first violin and first cello play the principal melody, a flowing tune in 9/8 time. The first cello announces the second chief tune and the movement is in the ordinary first movement form with a coda at brisker speed.

10.0 EUGEN D'ALBERT
Sonata in C, Op. 53 *Beethoven*
(Dedicated to Count WALDSTEIN)
Allegro con brio; Introduzione; Rondo; Andante favori } *Beethoven*
Eccossaisesa

10.30 SEXTIET
Verklärte Nacht *Schönberg*
(After a Poem by RICHARD DEBONEL)

11.0-12.0 (Daventry only) DANCE MUSIC
DEBBOY SOMERS and his BAND from Olympia

STAR VAUDEVILLE BILL
Compered by
MORRIS HARVEY

GWEN FARRAR and BILLY MAYERL	7.45	JULIAN ROSE the HEBREW COMEDIAN
CLARICE MAYNE and Her Pianist BOBBY ALDERSON		
CLARE GREET in 'Concerning a Call'		CHARLES STAINER in Piccolo Solos

subjects. The first begins at the outset, a long, flowing melody, grave in character, and thoughtful. It is set forth at considerable length before the second main tune is heard, and when it appears it grows so naturally out of the first as to seem almost a continuation of it.

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

7.25 The Rev. R. R. HYDE: Industrial Welfare

THE recent series of talks on Tendencies in Industry Today has covered most of the outstanding problems with which industrial Britain is faced. This evening Mr. Hyde will discuss a subject of fundamental importance to almost every aspect of the industrial situation—the relation of employer to employed, with special reference to such amenities as industrial welfare work and works magazine.

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

MONDAY, DEC. 17

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
EDMOND LETTS (Baritone)
- 4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
RENEE RUDARNI and BILLY CARLTON (Instrumentalists)
- 5.0 A Ballad Concert
MURIEL OGDEN (Contralto)
FREDERICK STEGER (Tenor)
- FREDERICK STEGER
Danish Roses Quilter
The Snowy-breasted Pearl (Irish Air)
arr. Arthur Somervell
A Warrior's Love Song Montague Ring
- 5.8 MURIEL OGDEN
It is only a tiny garden Haydn Wood
When I am dead, my dearest .. Coleridge-Taylor
A fat li'l feller wid his mammy's eyes
Sheridan Gordon
- 5.15 FREDERICK STEGER
Silent Noon Vaughan Williams
Who is Sylvia? Quilter
- 5.22 MURIEL OGDEN
I pitch my lonely caravan at night Eric Coates
Butterfly Wings Montague Phillips
Here in the quiet hills Gerald Carne
- 5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Bunny Boy'—a Story for Tiny Tots by Estelle Steel Harper. SIDNEY HEARD (Flute and Piccolo). EDITH JAMES will Entertain. 'Burglars,' by Betty L. Keane
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTRELL
Overture, 'The Well of Love' Balfe
LEONARD GORDON (Baritone)
An Eriskey Love Lilt arr. Kennedy-Fraser
Sea Fever Ireland
The Devout Lover M. V. White
- 6.48 ORCHESTRA
Selection 'The Bartered Bride'
Smetana, arr. Fetrae
ELSIE JACQUES (Pianoforte)
Polichinelle Rachmaninov
Venezia e Napoli (Venice and Naples)(Gondoliero)
Liszt
- ORCHESTRA
Selection, 'Hit the Deck' Youmans
- 7.25 LEONARD GORDON
Tomorrow Keel
Why shouldn't I? Kennedy Russell
Ben Backstay arr. Carr
- ORCHESTRA
Four Dances, 'The Rebel Maid' Phillips
- 7.45 Community Singing and Carol Concert
from
CANFORD SCHOOL, WIMBORNE
EILEEN LEONARD (Soprano)
PHILIP TAYLOR (Baritone)
A. E. THORNE (Accompanist)
Conducted by S. B. LEONARD
'Adeste Fideles' (Sung in Latin) (The whole School)
'God Rest ye Merry, Gentlemen' (Baritone Solo, The School singing the Chorus)

8.10

'The Blue Forest'

- 'The Agincourt Song' (Fifteenth Century) (Soprano Solo, The School singing the Chorus)
- 'Unto us is Born a Son' (Fourteenth Century) (The whole School)
- 'The Yule Log' Charles Wood (Baritone Solo, The School singing the Chorus)
- Good King Wenceslas (Soprano and Baritone Solos and the whole School)
- 'In Dulci Jubilo' (Fourteenth Century) (The whole School) ('The National Song Book')
- 'The Wassail Song' (Baritone Solo, The School singing the Chorus)
- The First Noel (Soprano Solo, Chorus by the whole School) ('Oxford Song Book')

8.10 'The Blue Forest'

by LOUIS AUBERT

A Fairy Opera in Three Acts

Libretto by JACQUES CHENEVIÈRE

English Translation by HERMANN KLEIN

ACT I

Cast:

- Prince Charming ANDREW CLAYTON
- Ogre STUART ROBERTSON
- Hop-o'-my-Thumb's Father STUART ROBERTSON
- Hop-o'-My-Thumb KATE WINTER
- Red Riding Hood BARBARA PETT-FRASER
- The Princess INA SOUZEK
- Fairy Queen ELSIE GRIFFIN
- The Fairy WYNNE AFELLO
- The Waitress VIVIENNE CHATTERTON
- Hop-o'-my-Thumb's Mother VIVIENNE CHATTERTON
- Wombat RISPAN GOODCARE
- Baker's Wife RISPAN GOODCARE
- Child RISPAN GOODCARE
- Red Riding Hood's Mother

THE WIRELESS CHORUS

Chorus Master, STANFORD ROBINSON

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by PERCY PITT

AUBERT'S fairy tale opera, *The Blue Forest*, was finished in 1910. Its rather delicate and elusive charm failed to enlist the interest of the Paris Opera, and it was in Boston, U.S.A., that it was first performed in 1913. The tale is made up of three of the best known fairy tales, 'Hop o' my Thumb,' 'Red Riding Hood,' and 'The Sleeping Beauty.' Less obvious in its appeal than Humperdinck's 'Hänsel and Gretel,' and without its folk-lore element, it caters none the less equally well for the young people who hear only three of their beloved stories presented with a new charm, and for the music lover who can realize something of the grace and delicacy of the score.

An article on the work, by Watson Lylo, the music critic, will be found by listeners in the Christmas number of *Cassell's Magazine*.

(See special article on page 746)

- 8.45 POETRY READING
- 8.55 'The Blue Forest' Acts II and III
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel
- 11.0-11.15 DEBROY SOMERS and his BAND, from Olympia

(Monday's Programme continued on page 736).

To all Men and Women over Forty—



Is Old Age a Disease?

That "Old Age" is susceptible to treatment, that its onslaught may be postponed, if not averted, is one of the great biological discoveries of this generation.

It is clear that "Old Age" is the gradual decline of the body's revitalizing and recreative power. When maturity is passed, the body's ability to repair the daily wear and tear of life grows less and less. The body is slowly "wearing out."

Yet the middle of life is often the period of greatest endeavour. Many are faced with increasing burdens as the years come upon them, burdens which demand all the vigorous vitality and superb energy of youth.

The most distressing symptoms of advancing age respond immediately and progressively to treatment with 'PHYLLOSAN.' The blood is renewed and reinvigorated, hardening arteries regain their elasticity, high blood pressure is reduced and prevented, the action of the heart is fortified, every body cell is filled with new energy, nerves are strengthened, digestion is improved, and appetite increases.

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Monday's Programmes continued (December 17)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)

Overture, 'Leonore,' No. 3 *Beethoven*
Serenade for String Orchestra, Op. 6 *Suk*
Symphonic Poem, 'En Saga' *Sibelius*

SUK, the composer of the Serenade, is himself a distinguished violinist; one of the original members of the Bohemian String Quartet, which did so much to spread an interest in the chamber music of Smetana and Dvorak.

There are four movements. The first begins in an easy-flowing rhythm with a simple tune on the first violin. Soon there is another little tune, played first by the violas, and on these two the short and graceful movement is built up.

Number two is a delicate and gracious Allegro in which the first rather whimsical section gives way to a slower and quieter mood, and anon to a still slower passage. After the music has died down to a very soft tone, the bright spirits of the opening return in a more frolicsome form than at first.

The third movement, very slow, is begun by a solo 'cello with an expressive tune which is afterwards taken up by the others. For a time the music moves more quickly with a new tune on the violins, but the first theme returns with the melody high up on first violins.

The last movement is merry and bustling, and the jumpy tune which the first fiddle plays at the outset is heard almost all the way through.

2.30 London Programme relayed from Daventry

4.45 **W. H. JONES:** 'Little England beyond Wales'

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

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Swansea*

6.45 *S.B. from London*

7.45 **NORA DELANY**
Syncopated Numbers at the Piano

8.0 **A CONCERT**
Relayed from the Winter Gardens Pavilion, Weston-super-Mare

WINTER GARDENS PAVILION ORCHESTRA
Directed by **WILLIAM BIRD**

March, 'The Spirit of Pageantry' *Percy Fletcher*
Selection, 'The Rose' *arr. Myddleton*

MAVIS BENNETT (Soprano)

The Voices of Spring *Strauss*

Down in the Forest *London Ronald*

H. C. BURGESS (Maheira Cove Orchestra)

Violin Solo:
Capriccio Valse *Wienawski*

JACK PUTTNAM'S AMBASSADOR'S BAND

Foxtrot, 'Out of the Dawn' *Donaldson*

Foxtrot, 'Anything you Say' *Donaldson*

CLAPHAM AND DWYER

In a Spot of Bother

ORCHESTRA
Barcarolle, 'Tales of Hoffman' *Offenbach*
Selection, 'Chu Chin Chow' *Norton*

9.0 *S.B. from London* (9.30 Local Announcements)

9.35-11.0 'Gold Diggers'

THE STATION ORCHESTRA

March, 'Old Comrades' *Teike*

JOHN RORKE (Baritone)

Friend o' Mine *Sanderson*

ORCHESTRA

March, 'Good Luck' *Vieth*

'A Point of Etiquette'

A Comedy of the Yukon by **ROBERT H. BLACKMORE**

Kate Brown **CATHLEEN SUTTON**

Jake, an elderly gold miner **JACQUE THOMAS**

Pete, a younger member of the same optimistic profession **LYNDON HARRIES**

Etiquette is not usually in evidence in mining shacks in Klondyke, but Jake, an elderly gold miner, once read a book on the subject, and he forces his young companion, Pete, to accept its rulings. The matter concerns their

mystified journalist asks how he was educated, she learns that his private tutor discovered three books in which no reference was made to the opposite sex. The man-servant is horrified when Miss Snyder asks for an interview.

ELSIE EAVES and **JOHN RORKE**

When we are married ('The Belle of New York')
Kerber

ORCHESTRA

Two-step, 'Little Gadabout' *Colin*

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

1.15-2.0 *S.B. from Cardiff*

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

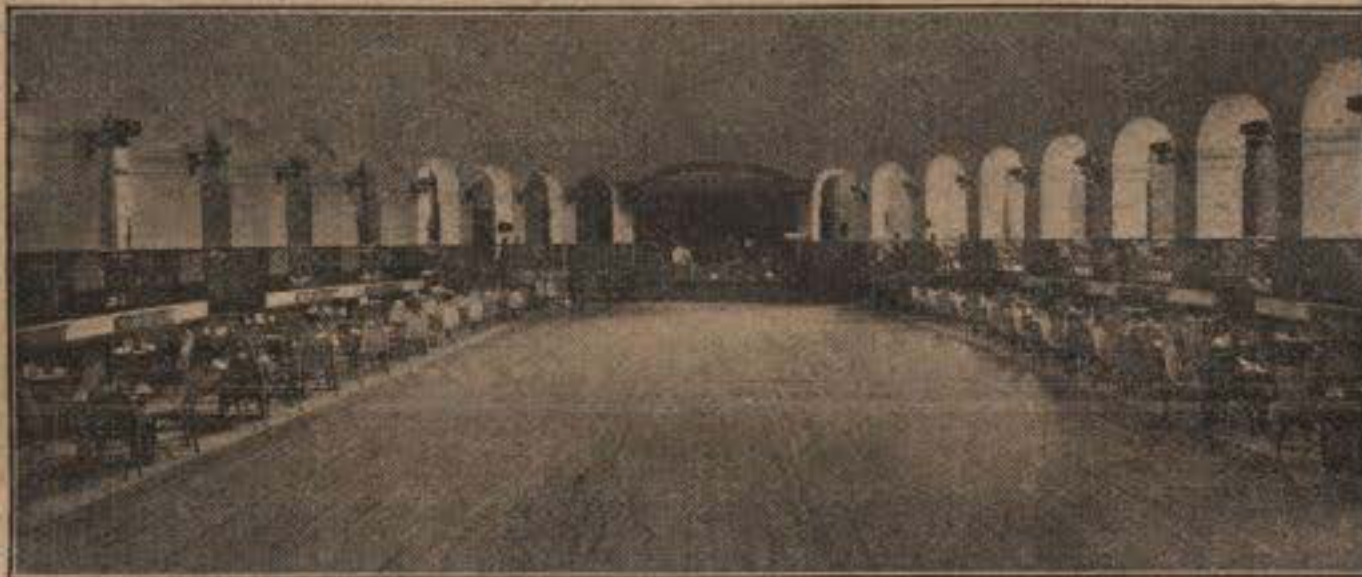
6.15 *S.B. from London*

6.30 For West Wales Girl Guides

6.45 *S.B. from London*

9.30 Musical Interlude relayed from London

9.35-11.0 *S.B. from London*



The Winter Gardens Pavilion, Weston-super-Mare, from which Cardiff Station will relay a concert tonight.

hostess, Kate Brown, who keeps them both in a state of subjection; she even threatens to act as amateur dentist when one of them pretends he has toothache to explain away his dejection. Frayed nerves are partly due to the long winter and the impossibility of getting down the river, but with the breaking-up of the ice developments come.

ORCHESTRA

March, 'Boys of the Old Brigade' *Myddleton*

Intermezzo, 'Coquette' *Matt*

ELSIE EAVES (Soprano) and **JOHN RORKE** (Baritone)

Ah, well, we'll try to be precise ('Veronique')
Message

Kiss me quick ('The Grand Duchess') *Offenbach*

ORCHESTRA

Waltz-Intermezzo, 'Flirtation' *Steck*

'The Eighth Wonder'

A Sketch by **DION TIBBERADGE**

Hedger **TOM JONES**

Anna Snyder **GLADYS BROWN**

The Man **LYNDON HARRIES**

Lady Eve **CATHLEEN SUTTON**

Miss Prout **FRANCES BROWN**

Anna Snyder, an American journalist, arrives to interview a rich young man of twenty-five who has never seen a woman. He is sheltered by a discreet man-servant who explains that his master lived in a large house standing in its own grounds and surrounded by a brick wall fifteen feet high. When the

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.30 Local Announcements)

2ZY MANCHESTER. 584.6 M. 780 KC.

2.30 London Programme relayed from Daventry

3.15 **THE NORTHERN WIRELESS ORCHESTRA**

March of the Toreadors *Arceve*

Overture, 'If I were King' *Adam*

MAIDIE WALKER (Entertainer)

The Fall of Wolsey *Shakespeare*

The Ballad of the Oysterman
Oliwer Wendell Holmes

ORCHESTRA

Suite, 'Miniature Ballet Dances' *Ansell*

FRED SHORTHOUSE (Pianoforte)

Consolation No. 6 *Liszt*

Waltz in E Minor *Chopin*

Sparks *Mozzkowski*

ORCHESTRA

Selection, 'The Bing Boys on Broadway' *Ayer*

MAIDIE WALKER

The Forsaken Mermaid *Mathew Arnold*

The Usual Way *F. E. Weatherly*

ORCHESTRA

Entr'acte, 'A Southern Reverie' *Bendish*

Suite, 'Riviera Scenes' *Brooks*

(Manchester Programme continued on page 740.)

6BM 326.1 M. 920 KC.

BOURNEMOUTH.

2.30 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 For Girl Guides

6.45-11.0 *S.B. from London* (9.30 Local Announcements)

5PY 400 M. 750 KC.

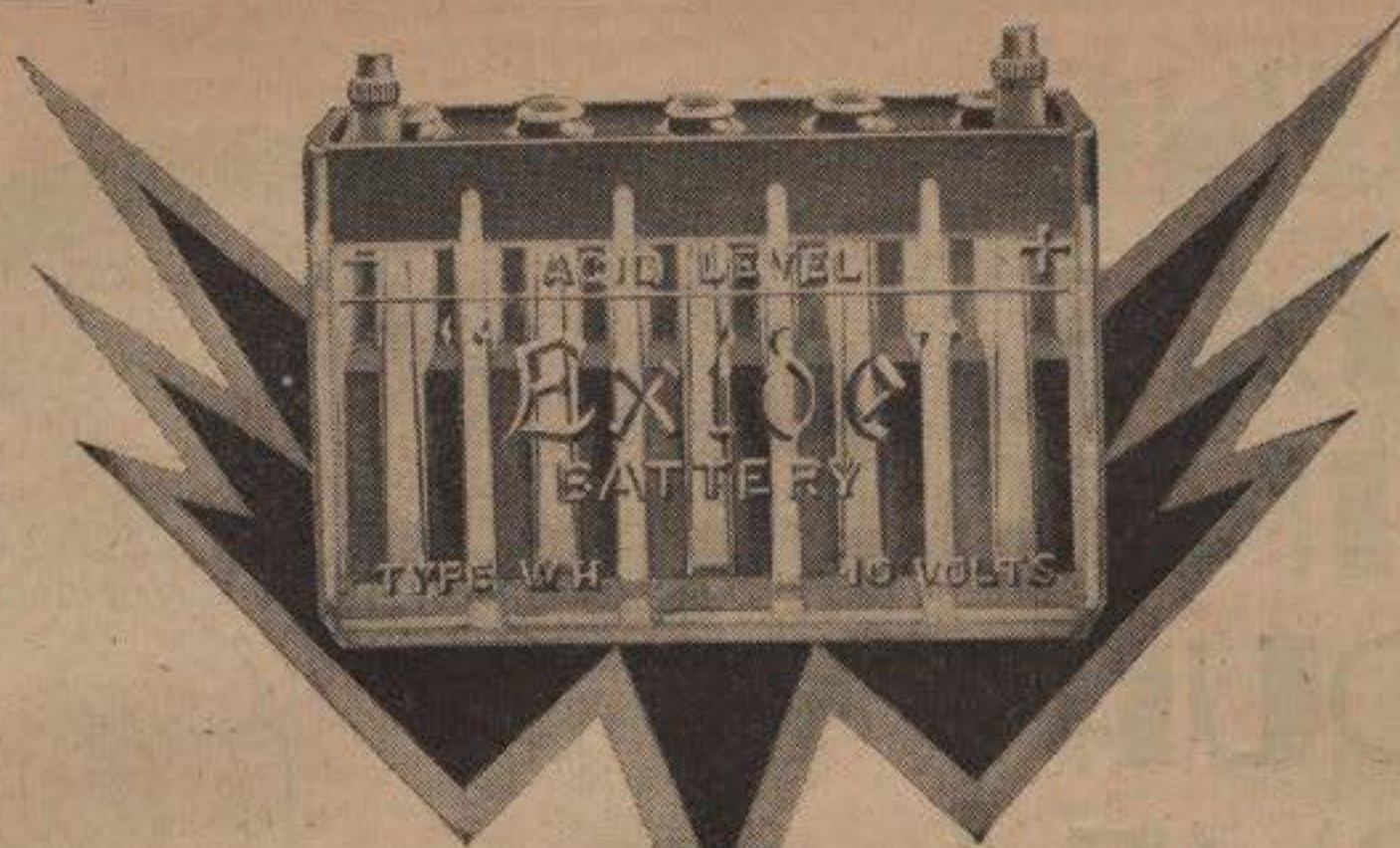
PLYMOUTH.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**

Are you ready?
A Missing Word Competition (C. E. Hodges)

London Programme relayed from Daventry



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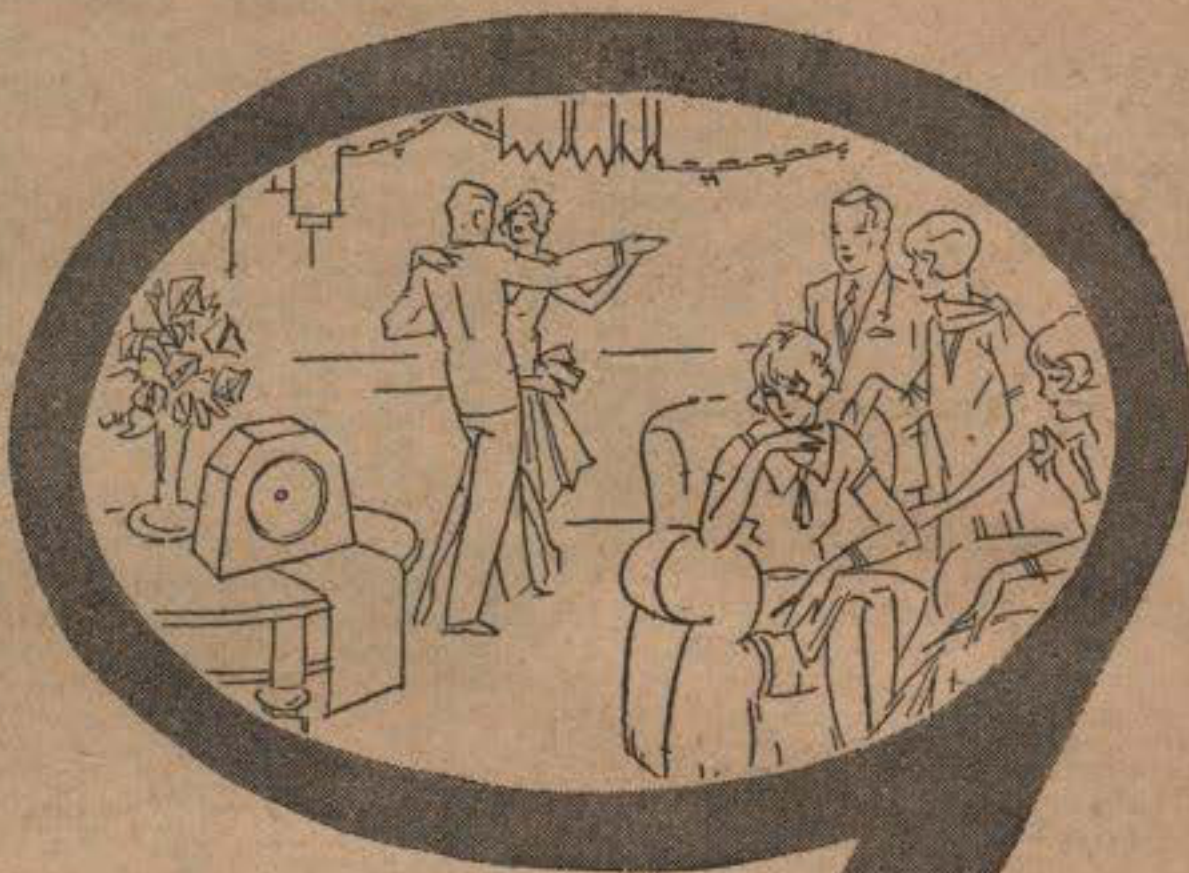
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WITH THE
MUSIC OF A

Brown

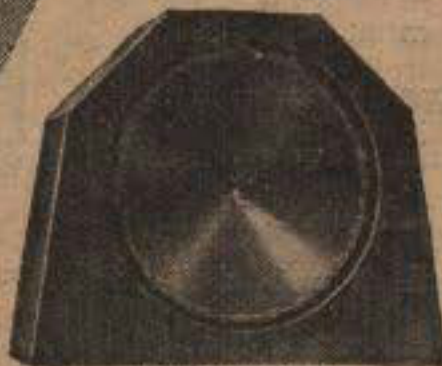
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Programmes for Monday.

(Manchester Programme continued from page 736.)

FRED SHORTHOUSE
 Arabesque No. 1 Debussy
 The Lark Glinka, arr. Balakirev
 Noël Balfour Gardiner

ORCHESTRA
 Selection, 'Norma' Bellini, arr. Periot

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

7.45 Light Orchestral Music and a Farce

THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'Crown Diamonds' Auber
 A Children's Suite (Part II) Ansell

'The Mulligatawny Medallion'

A Comedy in One Act by BARRINGTON GATES
 Albert GEORGE BERNARD SMITH
 Rosemary HYLDA METCALF
 Albert junior H. R. WILLIAMS
 Allworthy CHARLES NESBITT

Scene: The breakfast room of Mr. Smith's town house, at 9.0 a.m.

ORCHESTRA
 Selection, 'The Glory of Russia' Krein
 Selection, 'The Duchess of Dantzic' Caryl

9.0-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.
 2.30:—Mr. James Holmes, B.Sc.: 'Physical Geography'—XII. Desert Scenery. 3.0:—Musical Interlude. 3.15:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Norm Delaney: Synopsized Numbers at the Piano. 8.0:—'Fair Game.' A Topical Revue by E. A. Bryan, with Sal Sturgeon, Emily Loves, Betty Humble, Tom Hoeman, Richard Outburt, Hugh McNeill. 9.0-11.0:—S.B. from London.

5SC GLASGOW. 455.4 M. 740 KC.
 3.30:—An Operatic Concert. The Station Orchestra. Margaret Arnel (Soprano). 4.30:—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:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin: The Girl Guides—Miss W. Lauder. 6.45:—S.B. from London. 7.45:—Scots Variety. The Station Orchestra: Improvisation on Scottish Melodies (Stephen). James Anderson (Baritone): O gin I were a baron's heir, Kate Dalrymple, and The Standard on the Braes o' Mar (Traditional). Nan Scott (Reader): The Gay Goose-hawk (Traditional). Pipe-Major William Ross of Edinburgh Castle: Selection of Scottish Tunes played on the Chamber Pipes (Pianoforte Accompaniment by Cecily Ross). Duffon Scott: Selling Sewing Machines, and Gee up, Dunal (Duffon Scott). James Anderson: O gin my love were you red rose, Who'll be King but Charlie, and Oh! Open the Door (Traditional). Nan Scott: Tibbie Fowler, Whistle, whistle, Tu Massers o' ta Phalshon, and Get up and bar the door (Traditional). Pipe-Major William Ross: Selection of Scottish Tunes played on the Chamber Pipes (Pianoforte Accompaniment by Cecily Ross). Orchestra: The 586 Eightsome Reel (Kerr). 9.0:—London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 3.45:—Afternoon Concert. James Robertson (Tenor). Dorothy Chalmers (Violin). The Station Octet. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 7.45:—Violin Recital by Florence MacBeide: 8.0:—Impertinent Waves. Second Edition. Presented by the Radio Concert Party, including Cornack Robertson, Dorothy Forrest, G. H. Harvey, Juliette McLean, Douglas Baitt, Addie Ross, with Man Main and Jimmy Ross (Specialty Pianists). 9.0:—London. 9.30:—Glasgow. 9.35-11.0:—London.

2BE BELFAST. 506.1 M. 990 KC.
 12.0-1.0:—Concert. The Radio Quartet. Mabel Stewart (Soprano). 2.30-3.15:—London Programme relayed from Daventry. 4.0:—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. 4.45:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Orchestral Concert. Relayed from the Grosvenor Hall. Symphony Orchestra. Conducted by E. Godfrey Brown. Constance Wilks (Contralto). Margaret Huxley (Violin). 9.0:—S.B. from London. 9.35:—An Ulster Cellidh. Written and Arranged by Charles K. Ayre. 10.15:—A Pinte Band. The Ulster Amateur Flute Band. 10.30-11.0:—Dance Music: Larry Brennan and his Piccadilly Revellers, relayed from the Piano.

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

On Christmas Eve.

GOOD-NATURED grumbles are sometimes heard from tired workers that the best programmes come late in the evening, and that early rising means early to bed. This will not hold good on Christmas Eve, when the programme between 9.35 and 11 p.m. is to be devoted to a light entertainment, 'Christmas Crackers, let off by Santa Claus.' All the Christmas trimmings are used in the scenes—The Waits, Snapdragon, The Christmas Box, Pantomime, and Harlequinade. The author, who goes by the pen name of Pickford Giradot, can turn his hand as easily to a musical comedy as to a limerick or a cross-word puzzle, but to tell of his other attainments would be to reveal his identity. It might be thought that harassed householders were too busy with last-minute preparations to take much interest in a programme on Christmas Eve, but the correspondence of former years has gone to show that this period is welcomed as a lull in the storm.

Bath Night.

BATH 'takes the air' on Thursday, December 27, and to do this is but to exercise her immemorial privilege. Bath was founded—so they say—by a certain Bladud, who set out to make conquest of the air. He had much to give him self-confidence, for he was a great-grandson of Venus and, in his own right, King of Britain. Yet the Gods were jealous, for perhaps the times were unripe, for he was dashed to pieces on his first attempt. 'All the Fun of the Fair' is the title of the programme, which will have side-shows, a prologue to a thrilling drama, a xylophonist, a showman who beats his big drum, and the Rivoli Dance Band.

The Noise About Noise.

THE latest group of young idealists is rounding up followers for a new campaign against noise. Their remedy is to make all travelling stop. Then the groans of trains, the roars of exhausts and the honking of horns will automatically cease, say they, and sleep will be possible in the academic centres as in the heart of the country. They are somewhat hazy about the means of carrying out their proposals, but their intentions are excellent. Mr. Watkin-Jones will view the problem from a more practical, if more prosaic, angle when he deals with some of the evils to which our civilization is heir on Friday, December 28, at 6.30 p.m.

As In a Welsh Village.

A PROGRAMME of a distinctly national character has been arranged for Christmas night. A group of carollers meets in the Precentor's house in a Welsh village, and we hear their plans. A few characters emerge very clearly, the precentor's family and the minister's family, for the carollers end their journey in the manse. On the way between the houses carols are sung. Following this will be items by the Gwencegurwen Silver Prize Band and Ben Davies, the veteran tenor.

Christmas Customs.

CHRISTMAS in Pembrokeshire is probably poles asunder from Christmas in Greenwich Village. Mr. C. J. Evans, who specializes in talks about old customs, will deal with the first on Christmas Eve, and Mr. A. K. Little with the second on December 27.

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7.25
A Playwright
on
Stamp Collecting

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT IN THE STUDIO
WARD JACKSON (Baritone)
THE VECEPINO TRIO

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

3.0 A Concert of School Tunes and Songs
Arranged and described by SIR WALFORD DAVIES

4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

5.15 THE CHILDREN'S HOUR:

'Them Were Days!'

Scene: 'The Golden Sun,'
an old Coaching Inn
somewhere on the Old
Bath Road.

Time: Something over a
century ago

Characters: The Bustling
Landlord, the Pretty
Serving-Maid, and the
Corpulent Coachman,
who—together with the
Passengers—certain
Local Worthies, and such
other Personages as we
think fit to introduce—
will present a glimpse of
the picturesque bygone
times.

**6.0 Sir WILLIAM BEACH
THOMAS: 'The Best of
Autumn'—VI**

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUBERT'S PIANOFORTE SONATAS
Played by JAMES CHING
Grosse (Great) Sonata in B Flat, No. 3
2nd and 3rd Movements

THE second movement, although in a strongly contrasted key, C Sharp Minor, is in the same quiet meditative mood as the first, which was played yesterday evening. It falls into three sections, of which the third is a repetition of the first with a slightly more elaborate bass; the same rhythmic figure persists through both. The middle section has an uninterrupted melody in the Major.

The third movement is a very vivacious and delicate Scherzo, in strong contrast with the quiet mood of the first two. It is almost mischievous in the merry way in which the theme jumps about from treble to bass; only in the short Trio is there a hint of the mysticism of the earlier movements.

7.0 Miss MARY PAGET: 'On going blind'

ANYBODY who has had to do with blind people will agree that the most impressive thing about them is their wonderful cheerfulness. They seem to bear an affliction that seems to most of us as dreadful as any that can befall a

TUESDAY, DECEMBER 18

2LO LONDON & 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

human being with a resignation or even a gaiety that passes comprehension. In this evening's talk Miss Paget, who is herself blind, will do something to explain this mystery.

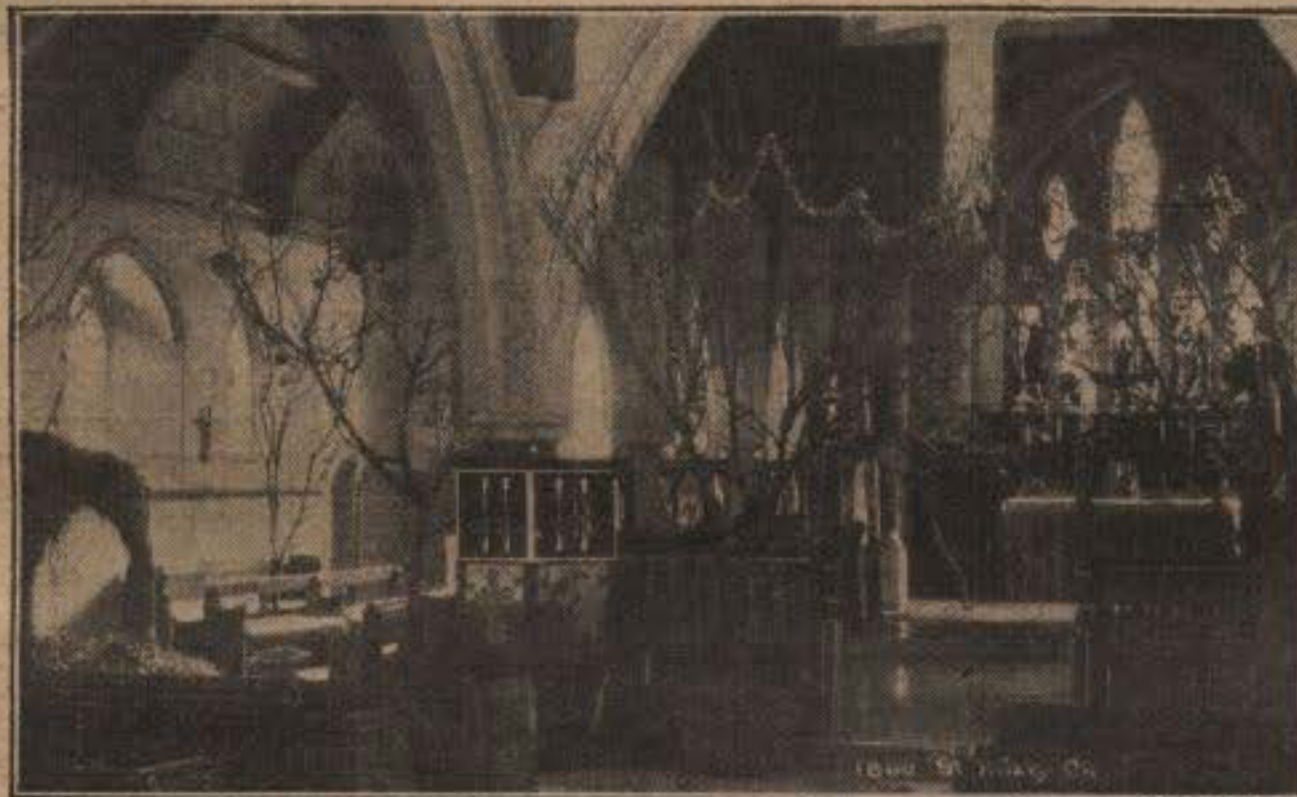
7.15 Musical Interlude

7.25 Mr. JOHN DRINKWATER: 'Stamp Collecting'

AS the one hobby that is shared by schoolboys, scholars, millionaires, and kings, stamp-collecting has abundant witness to its appeal to the human mind. Mr. John Drinkwater, the author of *Abraham Lincoln* and one of the most celebrated of English dramatists, is also an ardent philatelist, and the owner of a famous collection of American stamps.

7.45 Nativity Play

In Three Scenes by BERNARD WALKE
Relayed from St. Hilary's Church, Cornwall.
S.B. from Plymouth



Moore, Retford

THE CHURCH OF ST. HILARY,

from which the Nativity Play, amazingly impressive by its very simplicity, will be relayed again this year. The broadcast will start this evening at 7.45.

'Bethlehem'

Scene 1. The Angel and the Shepherds
Scene 2. The Children and the Lamb
Scene 3. The Three Kings and the Crib

Cast in order of appearance:—

The Angel	Mother
Boy	Benjamin
Second Shepherd	Asaph
Third Shepherd	Rachel
First Shepherd	First King
Elizabeth	Second King
	Third King

(See special article on page 722)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mrs. ESDAILE: 'English Sculpture'

IF one wants to study English sculpture of past ages, the parish church is often a better place to go to than the local museum. Not merely a great deal of social history, but much of the story of English art is revealed by the sculpture and monuments in which country churches are often so rich. Mrs. Esdaile, who has

7.45
The Nativity
Play
from Marazion

written several books on the subject, will describe the sort of thing one can look for in English churches in her talk tonight.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A MILITARY BAND CONCERT

ANDREW CLAYTON (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'La Fiancée' Auber

9.45 ANDREW CLAYTON
Songs

9.52 BAND
Spanish Dance Suite for Alto Saxophone Solo
with Military Band Norman Demuth
Introduction and Fandango; Seguidilla Gitana; Cachucha
(Soloist, WALTER LEAR)

Dance of the Hours
..... Ponchielli

NORMAN DEMUTH, composer of the *Spanish Dance Suite*, was a successful student of the Royal College of Music in London, studying violin, viola and composition. He has had a wide experience as viola player in such organizations as the Scottish Orchestra.

The *Dance Suite* to be played this evening has several specially interesting features, one of which is that there is a brilliant solo part for saxophone. That the instrument can make very ugly noises is known to all who have heard modern dance bands, but it is a really musical instrument with a fine tone, and has for long had a place of its own in serious music.

There is a short introduction to the Suite, in a dramatic mood, beginning with a little run on the Xylophone and a cadenza on the solo instrument. The first dance, a Fandango, follows without a break.

In a slower and more languorous mood, the second movement is a Seguidilla-Gitana. The strongly characteristic melody is played first by the soloist, entering at the third bar, and throughout the movement it is almost entirely in his hands.

The last movement is a Cachucha, another dance of Spanish origin.

10.12 ANDREW CLAYTON
Songs

10.20 BAND
Fantasy Pictures from a Pantomime
Kenneth A. Wright
Morris Dance, 'Shepherd's Hey' Percy Grainger

10.35-11.0 DANCE MUSIC: HERMAN DAREWSKI
and his BAND from the Royal Opera House
Dances, Covent Garden

11.0-12 JACK HYLTON'S AMBASSADOR CLUB BAND;
directed by RAY STARITA from the Ambassador
Club

(Tuesday's Programmes continued on page 743.)



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TUESDAY, DECEMBER 18
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
 TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.35
'Alice'
 on
the Air

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
 from the Rivoli Theatre

4.0 An Orchestral Programme
 (From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by FRANK CANTELL

Overture, 'Comedy of Errors'.... *Noville Flux*
 BOOTH UNWIN (Bass)
 Oh, could I but express in song..... *Malashkin*
 Old Clothes and Fine Clothes..... *Martin Shaw*
 I am Fate..... *Bernard Hamblen*

ORCHESTRA
 Symphonic Poem, 'Le Rouet d'Omphale'
 (Omphale's Spinning Wheel).... *Saint-Saëns*

4.25 MARIE WILSON (Violin)
 The Leprechaun's Dance..... *Stanford*

The Foggy Dew..... *(Irish Airs, I'm the boy for bewitching them) Farr. Alexander*

ORCHESTRA
 Interlude, 'Before Dawn'
Norman O'Neill

Puck's Minuet.... *Howell*
 BOOTH UNWIN

The Convoy.... *Bleichmann*
 O Mistress Mine.... *Quiller*
 A Banjo Song *Sidney Homer*
 Love is a Bable.... *Parry*

4.55 ORCHESTRA
 Allegretto Scherzando and
 Minuet (Symphony No. 8
 in F)..... *Beethoven*

MARIE WILSON
 Arva (Valse Mignonne)
Paul Juon

Bercouso (on the name
 Faure)..... *Ravel*
 La Gitana..... *Kreislér*

5.12 ORCHESTRA
 Suite of Ballet Music, 'Le
 Cid'..... *Maessenet*

5.30 THE CHILDREN'S HOUR:
 (From Birmingham)

'The Rag Doll Pierrots'—a Comedy Sketch
 Lyrics by Vernon Bartlett
 Music by Meryl Barnett, assisted by MARY
 POLLOCK (Soprano) and ETHEL WILLIAMS
 (Contralto)

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
 JEAN PAULE and LEONIE LASCELLES (Duets)

7.30 Gramophone Recital 'The Planets'
Gustav Holst

8.0 Further Fireside Singing
 (From Birmingham)

Once again listeners are asked to join with
 THE BIRMINGHAM STUDIO CHORUS
 led by JOSEPH LEWIS
 in singing further Popular Songs and Choruses

8.35 'THROUGH THE LOOKING-GLASS'

An Adaptation of Lewis Carroll's Book
 made for the microphone
 by CECIL LEWIS

Incidental Music by VICTOR HELY-HUTCHINSON
 (See also page 736)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A Concert for Chamber Orchestra

Conducted by STANFORD ROBINSON

Overture in B Minor (for Flute and Strings) *Bach*
 Grave—Allegro—Lentement; Rondeau; Sarabande; Bourrée (1) and (2); Polonaise; Menuet; Badinerie
 (Solo Flute, FRANK ALMGILL)

AMONG Bach's purely orchestral music are four Suites which he called, after the fashion of his age, Overtures, the name of the first and most important movement. The other movements in all the Suites are mainly dance forms. The first movement is in the form familiar in many of Handel's works—an introductory slow section, majestic and solemn, followed by a bright, quick-moving section in which the principal theme is treated imitatively in fugal fashion. In this one the fugal section is broken in upon ever and anon by little solo passages for the flute.

The second movement is a dainty Rondo in the happiest spirits, with the chief tune given to the flute; and the third is a Sarabande in which flute and 'cello carry on a little dialogue, repeating similar phrases after each other. There are then two Bourrées, the first being for strings alone, and the second with a solo part for the flute.

After that comes a Polonaise. At first the flute plays along with the violins an octave higher, but in the middle section, which is called 'Double,' it plays a counter-melody to the Polonaise tune, which is now given to violas and 'cellos. The Polonaise is then repeated.

The second last movement is a short Minuet without any Trio, in which the flute is silent, and the Suite comes to an end with a very

jolly, lively movement, called 'Badinerie.' The flute is the solo voice throughout, and here and there the 'cellos in the accompaniment imitate his melody.

10.32 Symphony No. 37 in G (for Flute, Oboes, Horns, and Strings)..... Mozart
 Adagio maestoso; Allegro con spirito; Andante sostenuto; Allegro molto

10.53 Danse Sacrée et Danse Profane (for Harp and Strings)..... Debussy
 (Solo Harp, JEANNE CHEVREAU)

11.4 My Robin is to the Greenwood gone (for Flute, English Horn, and Strings) Percy Grainger

11.10-11.15 Overture on Hebraic Themes (for Clarinet, Strings, and Pianoforte).... Prokofief
 (Solo Clarinet, FREDERICK THURSTON)
 (Solo Pianoforte, VICTOR HELY-HUTCHINSON)



JEANNE CHEVREAU
 is the harp soloist in the Chamber Orchestra Concert tonight at 10.15.

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

Programmes for Tuesday.

5WA **CARDIFF.** 353 M. 850 k.C.

3.0 London Programme relayed from Daventry

4.0 **A Symphony Concert**

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)

Overture, 'The Mastersingers'..... Wagner
'Peer Gynt' Suite, No. 2..... Grieg
Symphony No. 3 in A Minor, Op. 56 (The
Scottish)..... Mendelssohn

THE incidental music which Grieg wrote for Ibsen's play, *Peer Gynt*, has achieved so wide a popularity as to be played far oftener than the drama to which it originally belonged, and Grieg cast it in the form of two Suites, furnishing a short summary of the story, indicating the parts of it to which the different movements relate.

The first piece in the Second Suite is 'Ingrid's Lament.' Of this Grieg tells us that among *Peer Gynt's* wild adventures, he came on one occasion to a peasant's wedding where he carried off the bride to the mountains, only to leave her there. The opening of the lament alternates between angry outbursts and a solemn plaint, after which the lament begins very simply and sadly on the strings alone, the other voices of the orchestra joining later. At the end again we hear the angry mood of the opening twice.

The second movement is an Arabian Dance. In the play this is part of the incident to which we owe also 'Anitra's Dance' from the first Suite. *Peer*, outlawed and wandering in foreign countries, is greeted in Morocco by Arabs who dance for him. The dance begins on flutes, with accompaniment only of percussion instruments, and the woodwinds have throughout a large share in it, though there is a short middle section for strings alone.

The third movement depicts *Peer Gynt's* home-coming. He is now an old man, and after many wonderful guidings of fate and after suffering shipwreck, reaches home as poor as when he left it. The movement sets before us a stormy evening on the coast, with *Peer Gynt's* melancholy thoughts woven into the fabric amid the sound of angry elements. Solveig, 'sweetheart of his youth, has remained true to him all these years; she meets him and his weary head at last finds rest in her lap.' She sings what is possibly the best-known number of the incidental music which Grieg wrote for the play—'Solveig's Song.' In this arrangement the voice part is given to the first violins.

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 **A Welsh Interlude**

By J. C. GRIFFITH-JONES

'Diwydiannau Coll Cymru'

(Wales' Lost Industries)

I. Hen Felin Ger Afon Dulais

(An Old Mill by the Dulais Stream)

And Music

7.25 S.B. from London

7.45 S.B. from Plymouth

9.0 S.B. from London (9.30 Local Announcements)

9.35 **Roads Through Songland**

And Songs heard by the Way

A Monologue by FRED E. WEATHERLY, K.C.
With vocal illustrations by ETHEL DAKIN (Con-
tralto), DENNIS NOBLE (Baritone), THE STATION
MALE VOICE CHOIR

10.35-12.0 S.B. from London

(Tuesday's Programmes continued on page 745.)



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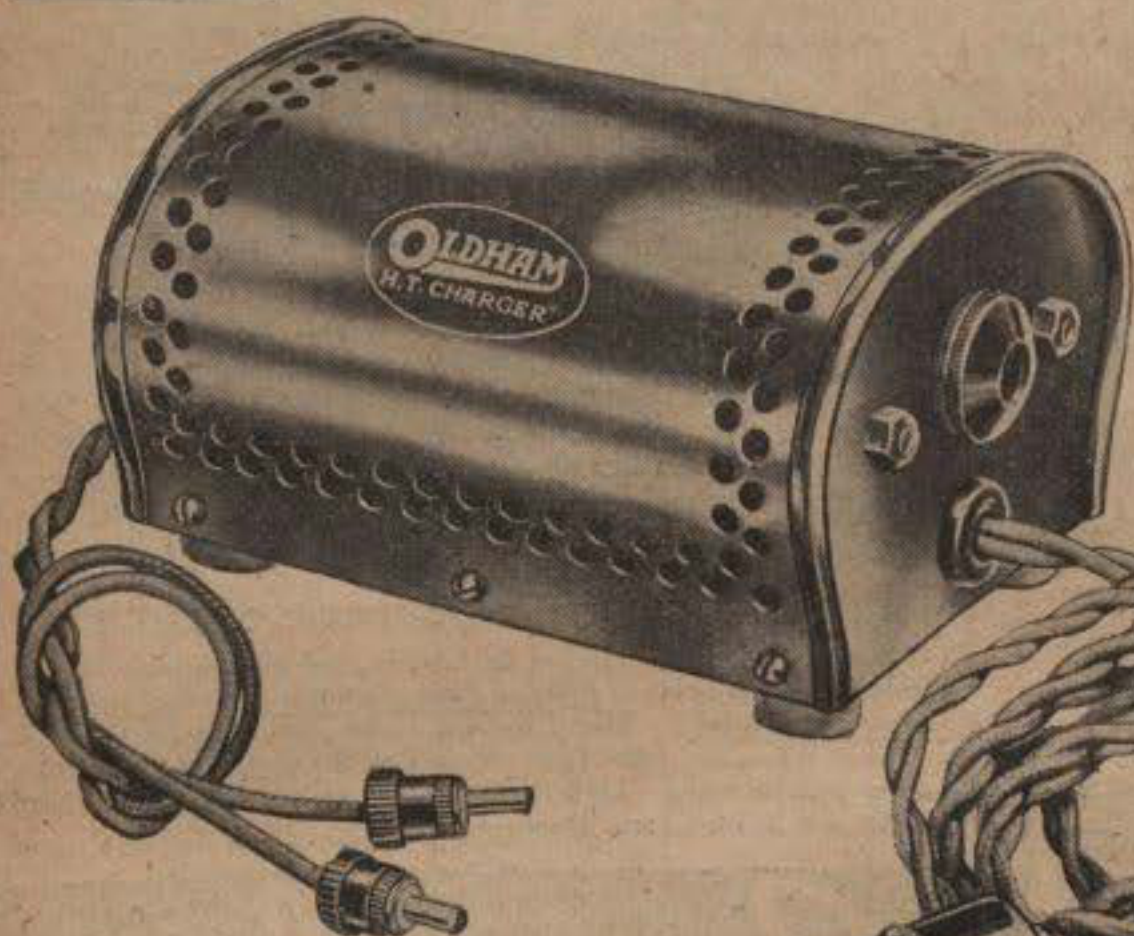
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Tuesday's Programmes continued (December 18)

(Continued from page 743.)

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

3.0 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 S.B. from Cardiff
 7.25 S.B. from London
 7.45 S.B. from Plymouth
 9.0 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
 3.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Mr. RISON BENNETT: 'In the Days of the Smugglers'
 7.15 S.B. from London
 7.45 S.B. from Plymouth
 9.0-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

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

2ZY MANCHESTER. 384.6 M. 1,190 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 PIANOFORTE RECITAL by KATHLEEN COOPER
 3.0 London Programme relayed from Daventry
 4.0 THE NORTHERN WIRELESS ORCHESTRA
 March, 'Kuelier Hall', Burns
 Overture, 'Marco Spada', Auber

HAROLD DERBYSHIRE (Baritone)
 At Tankerton Inn Howard Fisher
 A Frivolous Ballad David Slater
 Beware of the Maidens..... M. Craske Day
 ORCHESTRA
 Entr'acte, 'The Monk's Dream' Lumley Holme
 Suite, 'Callirhoe' Chaminade
 HAROLD DERBYSHIRE
 From Oberon in Fairyland David Slater
 I am Fate! Bernard Hamblin
 The Curtain Falls Guy d'Hardelot
 ORCHESTRA
 Selection, 'Dinorah'.... Meyerbeer, arr. Godfrey

5.15 THE CHILDREN'S HOUR:
 A SEASONABLE PROGRAMME
 Sketches: Spring-cleaning; At The Seaside;
 A Foggy Conversation; The Waits. Songs by
 DOROTHY KITCHEN
 Monologue by JACK SAYES
 S.B. from Leeds



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

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

9.35-10.0 A Light Orchestral Concert
 THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'Zampa' Herold
 Selection, 'The Arcadians' Monckton
 10.0 NORA DELANY
 Syncopated Numbers at the Piano
 10.15 Light Orchestral Concert (continued)
 ORCHESTRA
 Selection, 'Carmen' Bizet
 10.35-12.0 DANCE MUSIC: BERTINI'S DANCE BAND, relayed from the Empress Ballroom, the Winter Gardens, Blackpool

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—London Programme relayed from Daventry.
 3.0:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. G. E. Moore, A.M.I.E.E., 'The Hard Lot of Santa Claus.' 7.15:—S.B. from London. 7.45:—S.B. from Plymouth (See London). 9.0:—S.B. from London (9.30 Local Announcements). 10.35:—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. 3.30:—Dance Music from the Locarno Dance Salon. 4.0:—An Orchestral Concert. The Station Orchestra: Overture, 'Mirella' (Gounod). Harry Chilvers (Baritone): Bois Epais (Sombre Woods) (Lully); The Two Grenadiers (Schumann); When the King went forth to War (Koenemann); Tomorrow (F. Keel); Onaway, awake, beloved (F. H. Cowen). Orchestra: Four Norwegian Dances (Grieg); Symphony in B Minor (The Unfinished) (Schubert); Harry Chilvers: Ethiopia saluting the Colours (Wood); The Sands o' Dee (Clay); The Golden Vault (Ballfour Gardiner); Old Clothes and Fine Clothes (Martin Shaw); In summertime on Bredon (Graham Peel). Orchestra: Selection, 'Pagliacci' (Leoncavallo). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Betty Bartholomew: 'Across the Desert to Baghdad.' 6.15:—S.B. from London. 7.0:—Rev. Kenneth McLeod and Hugh Mackay: Lecture Recital—Songs of the Hebrides. 7.15:—S.B. from London. 7.45:—S.B. from Aberdeen. 8.0:—The Choral and Orchestral Union of Glasgow. Orchestral Concert relayed from the St. Andrew's Hall. Conductor, Albert van Basse. Overture, 'Coriolan' (Beethoven); Symphony No. 1 in C Minor (Brahms). 8.55:—Scottish News Bulletin. 9.5:—Choral and Orchestral Union of Glasgow: Suite, 'Hary Janos' (Zoltan Kodaly); Ballet Music from the Opera, 'The Perfect Fool' (Holst); In a Summer Garden (Delius); Overture, 'In der Natur' (Dvorak). 10.15:—Second General News Bulletin. 10.30:—Musical Interlude. 10.35-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Programme relayed from Daventry. 3.45:—Dance Music by Len Russell and his Orchestra relayed from the New Palais de Danse. 4.15:—Scottish Programme. Nan Campbell (Contralto). The Station Octet: Octet: March, 'The Kilries' (Derevski); A Burns Suite (W. B. Moonie) 4.30:—Nan Campbell (Contralto): The Rowan Tree (arr. Smith); Down the Burn (arr. Moffat); The Auld Puber (Hamilton). 4.40:—Octet: Three Scottish Symphonic Dances (Wagh-Wright); Patrol, 'The Wee Macgregor' (Amers). 4.50:—Nan Campbell: Ca' the Yowes, Tam Glen, and Ay Waukin' O' (arr. Lees). 5.0:—Octet: Fantasia, 'From the Highlands' (Langey). 5.15:—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:—Recital of Dichterliebe (Schumann), by Hugh Campbell (Baritone). 8.0:—S.B. from Glasgow. 8.55:—Pianoforte Interlude. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin, relayed from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

2.25 app.:—Prize Distribution at Ballymena Academy
 Introductory Address by The Rt. Hon. The Viscount Charlmont, Vice-Lieutenant for County Tyrone, Minister of Education for Northern Ireland; and Educational Address by E. J. Gwynn, M.A., Provost of Trinity College, Dublin, on the occasion of the Prize Distribution of Ballymena Academy, relayed from the New Town Hall, Ballymena. 3.0:—London Programme relayed from Daventry. 4.0:—Dance Music. Larry Brennan and his Piccadilly Revellers. Relayed from the Plaza. 5.0:—A Violin Recital by Harold Harper. Fugue in A (Bach), arr. Kreisler; Adagio from Concerto in G Minor, Op. 26 (M. Bruch); La Capricieuse (Elgar). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Violin Recital by Philip Whiteway: Meditation and Scherzo (Tchikovsky). 8.0:—International Syncopation. Jean Harley and George Barker (Piano Entertainers). Tom Farrell (Pianoforte-Composer). Orchestra conducted by Harold Lowe. The Cause of all the Trouble. Orchestra: 'Alexander's Ragtime Band' (Feldman). Britain. Jean Harley and George Barker: There won't be nobody home (Lee); She's gotta have me (Long); You can feel it doing you good (Lee). Tom Farrell and Orchestra: Playful Puss and Goodies on the Griddle (T. Farrell), Germany. Orchestra: One-step, 'Wenn die Liebe nicht so teuer war' (Hugo Hirsch); Selection, 'Wie einst im Mai' (Robrecht); Jazz Intermesse, 'Bourso's Stelldichein' (Herman Kromer), France. Orchestra: One-step, 'Ca c'est Paris' (Padilla); Song, 'Parlette' (Wolter); Fox-trot, 'Fais ca pour moi' (M. Yvain), America. Jean Harley and George Barker: Ten little miles from Town (Schoebel); Chloe (Song of the Swamp) (Moret); My Ohio Home (Donaldson); Beautiful (Shay). Tom Farrell: Piano Solo, 'Manhattan Serenade' (L. Alter); With Orchestra, 'Flapperette' (Jesse Greer). The Last Word. Orchestra: Ragtime (Stravinsky). 9.0:—S.B. from London. 9.35:—A Musical Comedy Programme. Elsie Jackson (Soprano). David Wilson (Baritone). Orchestra. Orchestra: Selection, 'The Show Boat' (Kern). 9.45:—Elsie Jackson: The Temple Bell (from 'The Mousetrap') (Monckton and Talbot); Waltz Song (from 'Tom Jones') (Germann). 9.53:—Orchestra: The Calinda (from 'Clowns in Clover') (Hupfeld). 10.0:—David Wilson: If love's content (from 'Tom Jones') (German); The Fishermen of England (from 'The Rebel Maid') (M. Phillips). 10.8:—Orchestra: Sometimes I'm happy (from 'Hit the Deck') (Youmans). 10.12:—Elsie Jackson and David Wilson. Duets: Little Flower of Japan (from 'The Mousetrap') (Monckton and Talbot); Swing Song (from 'Véronique') (Messager). 10.20:—Orchestra: Selection, 'The Bells of New York' (Berker). 10.35-12.0:—S.B. from London.

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

'THE BLUE FOREST'

An Introduction to the Opera by Herman Klein.

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



Red Riding Hood.

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

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

Out of the dream grew the play, and out of the poem there blossomed lovely music. As it happens, both have been known for



The Fairy Queen.

nearly twenty years to the present writer. First published in 1907, the score was sent to me in 1910 by M. Durand, of Paris, who requested me to write an English version of the text. I gladly complied. Still, *La Forêt Bleue*, to give *The Blue Forest* its native title, had not yet been staged in France, and was not heard there until June, 1924, when,

IMAGINE an opera book compounded, not of one, but of four of the best-known nursery tales bequeathed to us by the gifted French story-teller, Charles Perrault! Not so much the tales, perhaps, as the characters;

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

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



The Ogre.

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

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

Now the village wakes into life, for the Princess honours it with a visit, and, concealed among the crowd that welcomes her is none other than Prince Charming. He approached the

fair one, but the time has not yet come, for Destiny has still to fulfil itself as in the old story, which she herself takes care to relate. Ah! she perceives a peasant girl with her spinning-wheel. Of course, she must touch and handle it and prick her finger, all to the sound of sweet voices in graceful chorus. Of course, she falls asleep, though not until she has warned the Prince that none can deliver her save he who discovers her hiding-place. Then she is borne off by her attendants.

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

(Continued on page 700.)



Prince Charming.



Hop-o'-my-Thumb.

8.25
Aubert's Opera
'The Blue Forest'

WEDNESDAY, DEC. 19
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

10.40
Poems read by
John
Drinkwater

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH ; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**
- 12.0 **A Ballad Concert**
JO TUCKER (Contralto)
PHILLIP RITTE (Tenor)
- 12.30 **A Recital of Gramophone Records**
- 1.0-2.0 **FRASCATI'S ORCHESTRA**
Directed by **GEORGES HANCK**
From the Restaurant **Frascati**
- 2.30 **35th Annual Banquet**
to
Little Londoners
and
DISTRIBUTION OF HAMPERS TO CRIPPLED CHILDREN
Relayed from the Guildhall
- 3.0 **A Ballad Concert**
MARQUERITE PITCHER (Soprano)
STANLEY POPE (Bass-Baritone)
DAISY SCOTT (Flute)
- 3.45 **A Light Classical Concert**
CAROLA PAJONK (Pianoforte)
THE PETERSFIELD STRING QUARTET
- 4.45 **ORGAN RECITAL** by **EDWARD O'HENRY**
From **Madame Tussaud's Cinema**
- 5.15 **THE CHILDREN'S HOUR:**
*'All work and no play
Makes Jack a dull boy'*
—being a First-Day-of-the-Holidays sort of affair in which we are permitted to take part
- 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**

- 7.0 **Mr. ROBERT HOBBS: 'The Breeding of Dairy Cattle'**
- 7.15 **Musical Interlude**
- 7.25 **Mr. C. C. KNIGHTS: 'Salesmanship—V. Salesmanship and the Empire'**
IN the final talk of his series Mr. Knights considers the relationship of Salesmanship to the Empire. He describes the duties and work of the Empire Marketing Board, and discusses the possibility and desirability of a self-supporting Empire. He concludes with a survey of the question of co-operative selling in overseas markets.
- 7.45 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**

8.25 **'The Blue Forest'**
(Aubert)
Act I
(See centre of page)

ALTHOUGH the name of Louis Francois Marie Aubert is as yet hardly known in this country, his work has attracted considerable attention in France, where he is recognized not only as a gifted and original composer, but as a teacher, critic, and writer on musical subjects, of more than ordinary distinction. He began his musical career as a treble with an exceptionally fine voice, and was a pupil of the Paris Conservatoire at a very early age. Already while in his teens, he was composing both sacred and secular music, and he was still a very young man when a fantasia of his for pianoforte and orchestra, played by his own master at the Colonne Concerts, in 1901, made it clear that here was a new composer with a message of his own.

His fairy tale opera, *The Blue Forest*, was finished in 1910. Its rather delicate and elusive charm failed to enlist the interest of the Paris Opera, and it was in Boston, U.S.A., that it was first performed in 1913. The tale is made up of three of the best known fairy tales, 'Hop-o'-my-Thumb,' 'Red Riding Hood,' and 'The Sleeping Beauty.' Less obvious in its appeal than Humperdinck's 'Hänsel and Gretel,' and without its folk-lore element, it caters none the less equally well for the young people who hear only three of their beloved stories presented with a new charm, and for the music lover who can realize something of the grace and delicacy of the score.

An article on the work, by Watson Lyle, the music critic, will be found by listeners in the Christmas number of *Cassell's Magazine*. (See Special Article on page 746.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. H. M. TOMLINSON: 'Good Morning, America'

MOST British authors of any eminence have been to the United States. Some of them have been on lecture-tours, whirling across the continent in fast trains and stopping off for a few hours here and there. Some have been to New York or Hollywood and nowhere else. But they have nearly all written about America as though they had lived there for years. In newspapers, magazines and books they have told us, with every appearance of authority, where America was going, what it was, why it was prosperous, and all the rest. Mr. H. M. Tomlinson has been to the U.S.A. more than once, and he has not always been there as the noted British author arriving, awaited by the reporters, at New York; but he has not written a book about it. This distinction will lend at least the appeal of novelty to his talk tonight, though those who know his writings will need no such added appeal.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 **'The Blue Forest'**
Acts II and III.

10.40 Mr. JOHN DRINKWATER reading from his new book of poems 'All about me'

ALTHOUGH he is best known as a writer of historical drama, Mr. John Drinkwater is also a poet with a special gift for children's verse. The poems that he will read tonight are taken from his new book 'All About Me.'

11.0-12.0 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA



8.25 **'The Blue Forest'**

By **LOUIS AUBERT**
A Fairy Opera in Three Acts
Libretto by **JACQUES CHENEVIERS**
English Translation by **HERMANN KLEIN**

Cast:

- Prince Charming **ANDREW CLAYTON**
- Ogre **STUART**
- Hop-o'-My-Thumb's Father **ROBERTSON**
- Hop-o'-My-Thumb **KATE WINTER**
- Red Riding Hood **BARBARA PETT-FRASER**
- The Princess **INA SOUEZ**
- Fairy Queen **ELSIE GRIFFIN**
- The Fairy **WYNNE AJELLO**
- The Waitress **VIVENNE**
- Hop-o'-My-Thumb's Mother **CHATTERTON**
- Woman **CHATTERTON**
- Baker's Wife **CHATTERTON**
- Child **RISPAH GOODACRE**
- Red Riding Hood's Mother **RISPAH GOODACRE**

THE WIRELESS CHORUS
Chorus-Master, **STANFORD ROBINSON**
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, **S. KNEALE KELLEY**)
Conducted by **PERCY PITT**

THE last movement of this 'great' Sonata, although the minor mode lends it something of wistfulness, begins with a sprightly little tune which returns ever and anon, interrupted by more melodious song-like tunes.

NOT quite on so grand a scale as the B Flat Sonata, the Sonata in E Flat is, nevertheless, an important work, which would be regarded as long, were it not for the much greater length of some of Schubert's other pieces. It begins very happily with a tune made of the common chord, and the second main theme has something whimsical in its character. The movement is built on the orthodox plan and the theme made of the common chord has a large say in the working out and in the final section.

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God Iron on High hath Heard
6050 { Once in Royal David's City
O God, Our Help in Ages Past
6081 { All Hail the Power of Jesus' Name
White Shepherds Watched their Flocks by Night
Recorded in Christ Church, Westminster Bridge Road.

B.B.C. CHOIR

Conducted by STANFORD ROBLISON

10-inch Double-sided, 3/- each.

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Jesus Shall Reign
4480 { Abide With Me (Momb)
Lead, Kindly Light (Dynes)
4400 { Nearer, My God, to Thee
Jesus, Lover of My Soul
4401 { Rock of Ages
Day Thou Gavest
Sung and Recorded in Christ Church, Westminster Bridge Road. W. G. WEBBER at the Church Organ.

B.B.C. WIRELESS SYMPHONY ORCHESTRA

Conducted by PERCY PITT

12-inch Double-sided, 4/6 each.

0076 SEMIRAMIDE—Overture, in Two Parts.
0092 Les Millions D'Arlequin—Serenade
Mignot (Boccherini)
CARMEN—Selection. In Two Parts
Introducing: Part 1—Finale of Overture; Chorus of Boys (Act I); Micaela's Aria; Habanera
Part 2—Dance of Carmen; Toreador Chorus; Opening Chorus (Act I); Over the Hills; Here They Are
0125 TROVATORE—Selection. In Two Parts
Part 1—Introduction, Act I; First flames were raging; 'Twas night; To tell of love.
Part 2—Anvil Chorus; Miserere; Trio, Act I
0200 CASSE-NOISETTE Suite—
Overture Miniature
Marche
0201 { (a) Danse de la Fée Dragée; (b) Danse des Mirlitons
0202 { (a) Danse Chinoise; (b) Danse Russe, Trepak
Danse Arabe
Valse des Fleurs

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Conducted by JACK PAYNE

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ANYTHING YOU SAY, Fox-trot

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WEDNESDAY, DEC. 19

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.30

The Maker of Ballads

THE CATHEDRAL QUARTET

The Hunter's Farewell Mendelssohn
Calm is the Sea Pfitz
Pilgrim's Song Cornelius

7.48 ORCHESTRA

Suite from Egyptian Ballet.....Luigini

8.0 A MILITARY BAND CONCERT

SYBIL MADEN (Contralto)
STANILAS NIEDZIELSKI (Pianoforte)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Sunlight and Shade'.....Parker

8.10 SYBIL MADEN

The Laka Isle of Innistree
M. Herbert
Death of Robin Hood
Eva Pain
The Woodland Tailor
Ernst Austin

8.18 BAND

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

8.35 STANISLAS NIEDZIELSKI

Waltzes:
Frühlingstimmen (Voice of Spring).....J. Strauss
Soirée de Vienne
arr. A. Grundfel
A Thousand and One Nights.....J. Strauss
Polish Dance (Oberok)
E. Goldstein,
arr. Marczowski
(Concert Transcription by NIEDZIELSKI)

8.50 BAND

Selection, 'Utopia Limited'
Sullivan

9.6 SYBIL MADEN

Bethlehem.....Broock
Song of the Bell.....Ollier

9.12 BAND

Poetic Scenes.....Godard
In the Woods; On the Mountains; In the Village

9.30 Here we come a-ballading

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

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: Ciro's Club Band, directed by RAMON NEWTON, from Ciro's Club

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

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture, 'Euryantha'.....Weber
FRANK LESTER (Baritone)
My dwelling place Schubert
Whither? Schubert
Death and the Maiden Schubert

3.15 BAND

Ave Maria.....Bach-Gounod
HELEN ALSTON
Entertainer at the Piano
BAND
First and Second Movements, Symphony No. 5 in C Minor, Op. 67.....Beethoven

3.50 FRANK LESTER

The magic of thy presence
Quilter
Three Poor Mariners
arr. Quilter
Hinton and Dinton and Mere.....John Holliday
Bill the Buccancer
Manville Brooks

BAND

Cornet Solo, 'Roses of Picardy'.....Wood
(Solo Cornet, RICHARD MERRIMAN)

4.13 HELEN ALSTON will again Entertain

BAND
Slav March...Tchaikovsky

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

RENEE RUDARANI and BILLY CARLTON
(Instrumentalists)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)
'Almonds and Raisins,' by Jessie Bayliss Elliott.
Songs by HAROLD CASEY (Baritone). 'Traditional Sayings—It's a Long Lane that has No Turning,' by William Hughes. HELEN ALSTON will entertain

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

6.30 Bermondsey Central School Concert

Bermondsey Central School for Boys, Monnow Road
The Monnow Song, 1st Verse only (Bermondsey Central School Song)
Operetta, 'The Village Maiden'

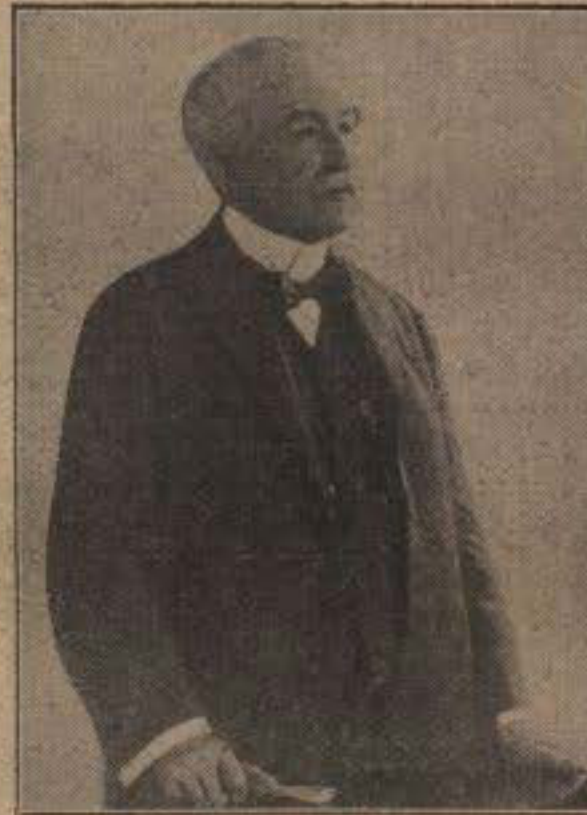
7.0 Light Music

(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Zampa'.....Herold
Selection, 'The Yeomen of the Guard'.....Sullivan
MURIEL SOTHAM (Contralto)
Queen Mary's Song.....Elgar
Just love me.....Phillips
The Second Minuet.....Bosby

ORCHESTRA

Valse, 'Nights of Gladness'.....Ancliffe



Lafayette

BALLADS FROM BIRMINGHAM.

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

Wednesday's Programmes continued (December 19)

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, 'The Flying Dutchman' Wagner
Suite, 'Bergamasque' Debussy
Venusberg Wagner
'Henry VIII' Dances German

3.0 London Programme relayed from Daventry

3.45 A Chamber Concert
Relayed from the Lesser Hall, City Hall
GLADYS PALMER (Contralto)
Silken Shoes }
In the Garden of the Scraggio } Delius
Sweet Vervil }

THE STATION TRIO: FRANK THOMAS (Violin);
RONALD HARDING (Violoncello); HUBERT
PENGELEY (Pianoforte).

Trio, C Major Brahms

A COMPARATIVELY late work of Brahms, this Trio has from the outset a sense of real bigness. The violin and 'cello alone begin the first big subject in octaves, and the second, more smoothly flowing, grows out of it so naturally that when the pianoforte begins it, it seems to be a continuation of the first. It is a long and elaborate movement, coming to an end with a quicker section in which the pianoforte has a strenuous part while the strings have a slower melody.

The theme of the slow movement has that simple folk-song character which Brahms so often contrives to give his tunes. As in the first movement, the two strings begin in octaves while the pianoforte accompanies with chords. Another tune appears first as a pianoforte solo, and the opening returns in a more vigorous form. Then there is a flowing tranquil section, with a tune which the 'cello begins, to be followed by the violin.

The most striking feature of the Scherzo is the figure made up of rapidly repeated notes played by the strings while the pianoforte rushes upwards in scales. The Trio has a fine song-like melody which the violin begins with rippling accompaniment, and the Scherzo is repeated.

Again in the last movement the two strings play the first big theme in octaves at the outset while the pianoforte accompanies, and it is they also who introduce the second principal tune, another broad melody. Like the first the movement is an elaborate one, but with these two tunes in mind it is easy to follow and to enjoy.

GLADYS PALMER
From the Tomb of an Unknown Woman (Songs from the Chinese) Bantock
Dawn Holst
The Time for Making Songs has come .. J. Rogers

TRIO
Trio in B Flat (Finale) Rostropovitch
Trio in A Minor (1st Movement) Ravel
Trio in C Major (Finale) Haydn

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

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

1.15-2.0 S.B. from Cardiff

3.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
A day made useful, when we visit a Match Factory (J. G. Jackson)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)



NORA DELANY,
whose 'syncopated numbers at the piano' will be a feature of the programmes this week. Cardiff listeners heard her on Monday, and Manchester on Tuesday; she will broadcast from London and Daventry on Thursday and from 5GB on Saturday night.

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 London Programme relayed from Daventry

3.45 Excerpts from Opera

THE NORTHERN WIRELESS ORCHESTRA
March, 'Tannhäuser' Wagner
Selection, 'Il Trovatore' Verdi, arr. Godfrey

ERNEST AUTY (Tenor)
O Vision Entrancing ('Emeralda')

Serenade ('The Pearl Fishers') Bizet
Lohengrin's Farewell ('Lohengrin') .. Wagner

ORCHESTRA
Selection, 'The Flying Dutchman' Wagner, arr. Godfrey

ERNEST AUTY
Flower Song ('Carmen') Bizet

(Manchester Programme continued on page 750.)

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Programmes for Wednesday.

(Manchester Programme continued from page 749.)

Your Tiny Hand is Frozen ('La Bohème') Puccini

When a Charmer would win Me ('Rigoletto') Verdi

ORCHESTRA
Selection, 'Romeo and Juliet' Gounod, arr. Tavan

5.15 THE CHILDREN'S HOUR:
Hurrah for Toy Town!
Songs of the Toys by DORIS GAMBELL
and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.40-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 318.5 M. 900 KC.

4.15:—Music relayed from Peacock'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

5SC GLASGOW. 405.4 M. 740 KC.

4.0:—Dance Music relayed from the Locarno Dance Salon. In Lighter Vein. The Station Orchestra: Oh, Oh, Delphine (Caryl). Winifred Walker (Soprano): Waltz Song and Love is meant to make us glad ('Tom Jones') (German). The Second Minuet (Besly): A Birthday (F. H. Cowen). Orchestra: Selection 'Chu Chin Chow' (Norton): Selection: 'The Boy' (Moukton and Talbot). Winifred Walker: The Smile of Spring (P. Fletcher): The Swallows (Cowen): A Summer Night (Goring Thomas): The Lass with the Delicate Air (Arne). Orchestra: Selection, 'The Duchess of Dantzig' (Caryl). 5.15:—The 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:—Mr. Dudley V. Howells: 'Horticulture'. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—S.B. from London. 10.40-10.55:—Sora Delany (Synopated Numbers at the Piano).

2BD ABERDEEN. 500 M. 600 KC.

3.45:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—Aileen Milne (Soprano): The Fairy Lullaby (A. A. Nerddham); Trees (Oscar Baabach); Just because the violets (Kennedy Russell); Dear, dreaming eyes (Holiday); Tip Toes (Molly Carew). 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. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 880 KC.

12.0-1.0:—Gramophone Records. 4.0:—Children's Music. Orchestra: Overture, 'A Midsummer Night's Dream' (Mendelssohn); Suite from Ballet Music, 'Hiawatha' (Coleridge-Taylor). 4.30:—A Vocal Interlude. Evelyn Gibb (Soprano): June is calling (W. Sanderson); As the moon's soft splendour (G. Jenkins); Little Lady of the moon (Eric Coates); Love, the Jester (M. F. Phillips). 4.42:—Orchestra: Christmas Tree Suite (Rebikov); Suite de Ballet, 'In Fairyland' (Cowen). 5.0:—Edith Gregg: 'Women in Public Life—II, Poor Law Guardians'. 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40-11.0:—S.B. from London (9.30 Regional News)

'Out of The Hat.'

THIS is the title given to what is described as 'A Christmas Vaudeville Draw,' for 5GB listeners on Friday, December 28.

It will consist of Vaudeville presented in a new form. Instead of hearing the show from the front row of the stalls, listeners are asked to imagine themselves in the wings and not a great distance from the stage door, where they will hear the comments of the artists on their fellow-performers and also the pearls of wisdom which fall from the lips of that great student of human nature—Fred, the stage door-keeper. Why is it that stage door-keepers are such philosophers? I remember round at the Gaiety—but that's delving far too deep into the shady past. An attractive bill includes Marjorie Palmer and Ethel Williams (in light duets), Harry Saxton (humorist), Jessie and Max Coyne (in synopated songs), Dorothy Ashley (in impressions), Albert Whelan, the well-known Australian entertainer, and last but not least—Fred, the stage door-keeper.

Samuel Pepys, Listener.

By R. M. Freeman.



Nov. 23.—This night was founded our Listening-in Circle, by meeting in my parlour, all bidden being present, saving onlie Widow Fripp, who writes she is sick of a nosey rheum, but her Iris, who brings this note, tells our Doris 'tis a nosey moskeeter-bite that will not let her show herself. So having voated me to the chayr, with my wife as Hon' Sec' and to take the minutes, did proceed to business. Wherein God forgive how the women did forever chatter and cattle away from the poynt, and reminds me of Uncle Athanasias Pepys his always speaking of his she-Church-Councillors as Dorothy Perkinses; being that bluntly to name them for crimson rambles (which is what he means) were perhaps, in a clergyman, something over-sanguinary.

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

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

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

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*1828. When Grandpapa asked Grandmama
for the second minuet
1928. When Grandmama asked Grandpapa
for the second cigarette*

*Player's,
of course*



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10 for 6^d 20 for 11¹/₂^d.



NCC 519

4.0
Callender's
Famous
Brass Band

THURSDAY, DECEMBER 20

2LO LONDON & 5XX DAVENTRY

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

7.45
Vaudeville
at
its Best

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

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

11.0 (Daventry only) **Gramophone Records**

12.0 **A CONCERT IN THE STUDIO**
DAPHNE MARTIN (Soprano)
THE GLADYS NOON TRIO

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

5.0 **Evensong**
From Westminster Abbey

SCHUBERT'S PIANOFORTE SONATAS

Played by **JAMES CHING**

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

THE slow movement begins with a very simple
tune which is set forth with variations,
and the Minuet is neat and concise, with the
customary Trio, after which the Minuet is repeated.

The last movement is vivacious and happy in
character; the theme with which it begins, with-
out any prelude, and particularly the little figure
in the second bar, will be heard almost all the
way through, although in the middle there is a
cadenza-like passage of brilliance. It is a move-
ment which calls for real dexterity on the per-

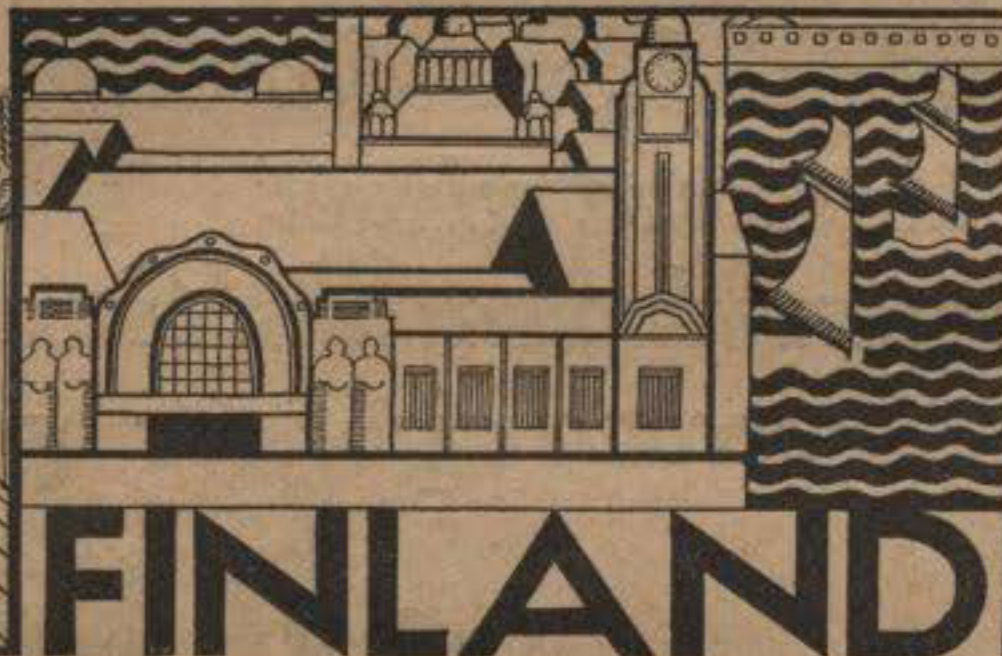
former's part; running about with tireless
energy, it demands very great clearness of
execution.

7.0 **Mr. FRANCIS TOYE: 'Music in the Theatre'**

7.15 **Musical Interlude**

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

HALF the joy of walking—really enjoyable
walking, not the sort where one reckons
up the milestones with a stop-watch—lies in
maps. Maps that show villages and inns and
post offices and all the little lanes and bridle paths
that motorists never see as they tear along their
wide black roads. In his talk this evening Mr.
Simpson will evoke some of the magic that lurks



FINLAND

A NATIONAL PROGRAMME

will be broadcast tonight at 9.35

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

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

They took possession of what is now Finland at the begin-
ning of the eighth century, but only came into contact with
civilized Europe with the introduction of Christianity about
1150. Previous to this, their barbaric inroads upon the
frontiers of Sweden had proved a thorn in the flesh to their
warlike neighbours, and finally the Swedish king, Eric the
Ninth, invaded, conquered and baptized the Finns, and in-
corporated Finland with Sweden. From that time until
early in the nineteenth century Finland, raised to the dignity
of a Grand Duchy shortly after adopting the reformed
religion in 1528, was a continual bone of contention between
Sweden and Russia, with the Muscovites pressing in little
by little, until Gustavus the Fourth of Sweden ceded the whole
of Finland and the Aland Islands to Russia in 1809. Under
Russia she became a semi-independent Grand Duchy with
the Emperor as Grand Duke, but there was a continual
nationalist movement for independence, finally achieved
after the Bolshevik Revolution in Russia, and recognized
by the various European powers in January, 1918. Various
attempts to make the new republic follow the Soviet model
were defeated by the White General Mannerheim, to the
accompaniment of the hideous cruelty and slaughter in-
separable from Red and White Terrors. A peace treaty
was signed with Soviet Russia in October, 1920.

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

(See also special article on page 722.)

3.45 **Miss MARY ELPHINSTONE: 'A**
Church with a Museum'

OLD Chelsea abounds in curious
history, and even its churches
have had strangely chequered car-
eers. St. Luke's, about which
Miss Elphinstone will talk this
afternoon, has changed its title once
and changed it back again; it has
changed from being a Parish
Church to being the Parish Chapel
of the Parish Church; and it has
a Museum (specifically so called)
within its walls—a combination of
circumstances that Miss Elphin-
stone is probably right in con-
sidering unique.

4.0 **A Brass Band Concert**

ELSIE BLACK (Contralto)
CALLENDER'S BAND
Conducted by **TOM MORGAN**

5.15 **THE CHILDREN'S HOUR:**

Here we go a-wassailing

—wherein the Carollers go the
Rounds in the proper Christmasey
spirit

6.0 **Musical Interlude**

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

6.30 **Market Prices for Farmers**

6.35 **Musical Interlude**

6.45 **THE FOUNDATIONS OF**
MUSIC

in every Ordnance map and even
show how they can be used in
fireside games.

7.45 **Vaudeville**

TOMMY HANDLEY
(Comedian)

GEORGE E. MORRIS
(Banjoist)

DORIS and ELSIE WATERS
(Syncopated Duets)

NORA DELANY
(Syncopated Numbers at the Piano)

JACK PADBURY'S COSMO CLUB SIX

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

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

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

9.35 **NATIONAL**
PROGRAMME

Finland

(See Centre of Page)

10.5 **A Violin Recital**

by
ARTHUR CATTERALL

10.30-12.0 **DANCE MUSIC:**
FRED ELIZADE and his SAVOY
HOTEL MUSIC, from the Savoy
Hotel

THURSDAY, DEC. 20

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 1.10-1.50 Lunch Hour Carol Service
Relayed from St. Martin's Parish Church, Birmingham
- 3.0 **A Symphony Concert**
THE ELEVENTH CONCERT
of the
THIRTY-FOURTH WINTER SERIES
Relayed from the Winter Gardens, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conducted by SIR DAN GODFREY
SAMUEL KUTCHER (Violin)
- ORCHESTRA
Prelude and Fugue (No. 22 of the 'Forty-Eight')
Bach, arr. Leonard Isaacs
(First Performance at these Concerts)
Symphony No. 3, in E Flat *Schumann*
Vivace; Scherzo; Nicht Schnell; Maestoso
- SAMUEL KUTCHER
Violin Concerto in E *Bach*
Allegro; Adagio; Allegro assai
- ORCHESTRA
Incidental Music to Ibsen's 'Peer Gynt' *Grieg*
Suite No. 1, Pastorale; Death of Ase; Anitra's Dance; In the Hall of the Mountain King.
Suite No. 2, The Robbery of the Bride; The Return of Peer Gynt; Arabian Dance; Solveig's Song
- 4.30 **LOZELLS PICTURE HOUSE ORGAN**
(From Birmingham)
FRANK NEWMAN
ETHEL WILLIAMS (Contralto)
- 5.30 **THE CHILDREN'S HOUR:**
'The Fairy Train, by Winifred Ratchiff
Songs by MARJORIE PALMER
JACKO and TONY will Entertain
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 7.15 **A Light Instrumental Ballad Concert**
BELLE DAVIDSON (Violin)
Chansons Russes (Russian Songs) *William Henley*
- 7.22 MARGARET GOOD (Pianoforte)
Warum (Why)
Traumes Wirren (from 'Phantasiestücke')
(Dream Visions) (Fantasy Pieces)
Aufschwung (Impetuosity) *Schumann*
- 7.30 WALTER LEAR (Saxophone)
Intermezzo *Eric Coates*
Fantasie—Pastorale *J. Demerssman*
- 7.38 BELLE DAVIDSON
Au Mois d'Avril (In the month of April)
William Henley
Corrente *Eller*
- 7.45 MARGARET GOOD
Nocturne ('Miniature Suite')
Scherzo *York Bowen*
- 7.52 WALTER LEAR
Valse Lente *Merikanto*
Novellette *Bob Smith*
Prelude *Liadov*
- 8.0 **The Harold Brooke Choir**
Conducted by HAROLD BROOKE
Motet, 'O rend the Heavens,' Op. 74, No. 2
Brahms
(English Version by LUCIA YOUNG)

8.0

The Harold Brooke Choir

- ELSIE SUDDABY
Elizabethan Songs:
The Peaceful Western Winds
Campion (1610), arr. Frederick Keel
Sweete was the song
Attey (1622), arr. Frederick Keel
- CHOIR
Four Psalms for Baritone Solo and Chorus,
Op. 74 *Grieg*
(English Version by PERCY GRAINGER)
How Fair is Thy Face (Soloist, A. H. PERREN)
God's Son hath set me free (Soloist, C. I. RECORD)
Jesus Christ, our Lord, is risen (Soloist, J. E. TALBOT)
In Heaven above (Soloist, H. CAPELL)
- ELSIE SUDDABY, with String accompaniment
Two Arias ('Semele') *Handel*
O Sleep, why dost thou leave me?
Endless Pleasure
- CHOIR
Six Part Songs for Women's Voices and Strings,
Op. 44 *Holst*
(Words by ROBERT BRIDGES)
(Soloist, ELSIE SUDDABY)
Say, who is this?; O Love, I complain;
Angel Spirits of Sleep; When first we met;
Sorrow and Joy; Love on my heart from Heaven fell
- Old Song, 'The Three Jovial Huntsmen,' Op. 11
(Set as a Cantata for Small Chorus, Violin, and Pianoforte) *Walford Davies*
(Soloist, ELSIE SUDDABY)
Solo Violin: S. KNEALE KELLEY
(Pianoforte, MAUD ALLWRIGHT)
- 9.0 **A MILITARY BAND CONCERT**
(From Birmingham)
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASELL
Second 'Pomp and Circumstance' March *Elgar*
Overture, 'The Four Ages of Man'
Lachner, arr. Rofford
- GWENDOLEN MASON (Harp)
Fantasie on Airs by Schubert *arr. Trncech*
Spring Fancies, No. 1 *Hamilton Harty*
- 9.23 BAND
Pilgrims' March and Saltarello (the 'Italian' Symphony) *Mendelssohn*
- GWENDOLEN MASON
Legend *Zabel*
Impromptu-Caprice *Pierne*
- 9.40 BAND
Cornet Solo, 'L'Adieu' *Schubert, arr. Godfrey*
(Soloist, P.C. COOK)
Selection, 'Reminiscences of Scotland'
arr. Godfrey
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 **Some Orchestral Music of a New Type**
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTILL
Conducted by JOSEPH LEWIS
Suite of Incidental Music, 'Macbeth' *Bantock*
- 10.30 MICHAEL MULLINAR (Pianoforte) and Orchestra
Concerto, 'Variations on a Nursery Rhyme'
Dohnanyi
- 10.57-11.15 MARGARET ABLETHORPE (Pianoforte), MICHAEL MULLINAR, and Orchestra
The Carnival of Animals (A Zoological Fantasy)
Saint-Saëns
(Thursday's Programmes continued on page 754.)

HOW'S THIS FOR A GOOD INVESTMENT?

Money makes money. Build up a Private Income this way. Immediate Protection for family as well.

£1,011 PROFIT on Small Annual Deposits.

Do not wait to accumulate a few hundred pounds before joining those men of larger income who are building up fortunes through shrewd investment—start now with an annual deposit of a sum you can afford out of your income, which will put you on the same royal road to independence for life. As an example, 12s. 6d. weekly (deposited quarterly, half-yearly, or yearly) secures for a man of 30 no less a sum than £1,980 at age 60. Thus does money make money.

The plan places the man of comparatively small income on an equality with the man who can invest large sums. It is an absolutely safe investment, and it carries great advantages not associated with any other form of investment.

These benefits are based on the Company's present bonus distribution, and assuming, for purpose of this example, a present age of 30 and a net deposit of £32 5s. 11d. (about 12s. 6d. weekly).

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£1,000 FOR FAMILY.

If you do not live to age 60, £1,000 plus generous profits accrued will be paid to your family. This financial protection is secured directly you make your first deposit.

ANY AGE, ANY AMOUNT.

The figures and age quoted here may not be suitable to you. But whether you are older or younger, able to deposit more or not so much, the plan is still your best means for providing for the future.

£82,000,000 ASSETS.

The Company which offers you this help to Independence for Life is the Sun Life of Canada, the great Annuity Company with assets (Government Supervised) of £82,000,000. This Company is one of the most prosperous in the World. By taking up this plan you share in its prosperity.

Write, giving exact age and amount you can save yearly, to J. F. Junkin (General Manager), Sun Life Assurance Co. of Canada, 12, Sun of Canada House, Cockspur Street, Trafalgar Square, London, S.W.1.

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ON DEMONSTRATION!

Thursday's Programmes continued (December 20)

SWA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
- 3.45 HILDA ISAACS: 'Howlers'
- 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 Choral Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)

Leader,
ALBERT VOORSANGER
Conducted by
WARWICK BRAITHWAITE
Sea Symphony
Vaughan Williams
Soprano, MAY BLYTH
Baritone, ARTHUR FEAR
Chorus, THE CHOIR OF
THE CARDIFF MUSICAL
SOCIETY.

DR. VAUGHAN WILLIAMS tells us himself of this Symphony that 'the words as well as the music are treated symphonically; the orchestra has an equal share with the chorus and soloists in carrying out the musical ideas.' It is thus unlike other works in which solo voices, chorus, and orchestra join forces; the nearest parallel in classical music is the ninth Symphony of Beethoven. In this work, however, more than in Beethoven's, the voices are used almost as though they were parts of the orchestra, taking their share in elaborating and developing the themes; in a sense in which it is hardly true even of Beethoven's ninth, voices and orchestra are combined in one, and given as nearly as may be equal shares. The three movements are all based on passages chosen from Walt Whitman's poems. Listeners will remember that it is a poem of Walt Whitman's which furnishes the text for another work of Vaughan Williams, 'Toward the Unknown Region.'

Here each movement sets forth, in something of a pictorial way, the images which the poet calls up, and the symphony, although what is called 'programme' music, does not set out to tell any coherent story, but rather to present moods. The poems which inspire the three movements are all taken from 'Leaves of Grass'; they are, first, 'Seadrift'; second, 'Song of Exposition'; and, third, 'Passage to India.' Besides full modern concert orchestra and a big choir, the work calls on Soprano and Baritone solo singers.

ORCHESTRA
Danse-Polovtsienne Borodin

- 10.0 Local Announcements
- 10.5 The Lord's Poor Brother
A Play in One Act by W. RILEY
An Old Shepherd J. D. JONES
Martha, his daughter-in-law NAN PORTER

Gracie, a child of eight.... ELIZABETH SHOVE
The Stranger, a townsman... DANIEL ROBERTS
A Police-Inspector G. LYNCH-CLARKE
A Police Constable

Christmas Eve does not necessarily mean an abundance of good things, and in the cottage of the poor shepherd there are few delicacies. His daughter-in-law, Martha, complains, but her little girl, Gracie, is more in sympathy with the old man, and lights a candle to attract one of the Lord's Poor Brothers. Guided by the candle, but he is no Saint, only a fugitive from justice, a stranger arrives.

10.35-12.0 S.B. from London

SSX SWANSEA. 294.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 Musical Interlude, relayed from London
- 9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 970 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 Dr. G. MAHOMED: 'An Old Dorset Manor'
- 4.0 London Programme relayed from Daventry



ALBERT VOORSANGER,

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

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

SPY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 Mr. J. W. F. CARDELL: 'Under the Southern Sky—Noman's Town'
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Harken all of you—even to a story entitled 'Hack' (H. Mortimer Batten)
Pianoforte Duets by GWEN GOODANEW and WINIFRED GRANT
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

Thursday's Programmes continued (December 20)

2ZY MANCHESTER. 384.6 M. 780 KC.

1.0-2.0 A Light Concert S.B. from Leeds

WILLIAM HIRD (Baritone)
At Santa Barbara Kennedy Russell
A Chip of the Old Block W. H. Squire
Vale Kennedy Russell
CISSE LOCKE (Flautist)
Hungarian Pastoral Fantasy Doppler
Serenade Woodall
Gipsy Dance German
A SKETCH—"The Complaints of the Season,"
from 'Mrs. Bucktrout,' by M. K. DODGSON

WILLIAM HIRD
Why shouldn't I? Kennedy Russell
The Rebel William Wallace
You Mentor Grosse
CISSE LOCKE
Concertino, Op. 107 Chaminade
Swallows' Flight Hohler

4.30 THE NORTHERN WIRELESS ORCHESTRA

Marche Blanche Fucik
Overture, 'Raymond' Thomas
Suite, 'Poetic' Bloc
Selection of Squire's Popular Songs arr. Baynes
Humoresque, 'The Goblins' Frolic' Short

5.15 THE CHILDREN'S HOUR S.B. from Leeds

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45 S.B. from London

7.45 An Orchestral Concert

Relayed from the Hotel Majestic
St. Anna's-on-the-Sea

THE MAJESTIC CELEBRITY ORCHESTRA
Musical Director, GERALD W. BRIGHT

Overture, 'Peter Schmolli' Weber
Waltz, 'Tales of the Vienna Woods'... Strauss

ELSIE BOARDMAN (Contralto)
O lovely night Landon Ronald
Seguidilla Bizet

ORCHESTRA
Grand Fantasia, 'Il Trovatore'

Verdi, arr. Tavan
Song Waltz, 'Ramona' Wayne
Pot-pourri, 'Classical Memories' Ewing

ELSIE BOARDMAN
Fair Spring is Returning Saint-Saëns
Love Triumphant A. Bedford Wright

ORCHESTRA
Entr'acte, 'Andantino' Lemuzo
Selection, 'That's a Good Girl' Charig and Meyer

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

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0 London Programme relayed from Daventry.
2.30—Prof. J. L. Morison, M.A.: 'Some Stories and Characters from the History of the U.S.A.—XII. Thomas Jonathan ("Stonewall") Jackson and the Army of Virginia.' 3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Radio Bulletin. 6.15—S.B. from London. 7.45—A Band Concert. The Band of the Type Electrical Engineers, H.E., conducted by Bandmaster C. J. Robinson. Overture, 'Egmont' (Beethoven). 7.55—Robert Burnett (Baritone): All in the April evening (Diack); The Dowie Dens of Yarrow (arr. Drummond); The Old Bard's Song ('Immortal Hour') (Rutland Boughton). 8.5—Band: Excerpts from 'The Student Prince' (Bomberg). 8.15—Paule and Lascelles. 8.22—Band: Suite, 'Ballet Egyptian' (Lulcin). 8.32—Robert Burnett: The Sands o' Dee (Clay); Ethiopia saluting the Colours (Wood). 8.42—Paule and Lascelles. 8.50—Band: Selection, 'Lilac Time' (Schubert-Clustam). 9.0-12.0—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. G. J. Kinnell, B.D., Rector of All Saints, Bearsden. 3.0—Musical Interlude. 3.15—Dance Music, relayed from the Locarno Dance Salon. 3.45—S.B. from Edinburgh. 4.0—A Light Orchestral Concert. The Station Orchestra: Overture, 'Vanity Fair' (Fletcher). Charles Stirling: Reading from 'The Christmas Carol' (Charles Dickens). Orchestra: Capriccio Italien (Tchaikovsky). Charles Stirling: Reading from 'The Chimes' (Charles Dickens). Orchestra: Suite, 'Casse-Noisette' (Tchaikovsky). 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—Market Prices for Farmers. 6.45—S.B. from London. 7.45—The Glasgow 'Rouge et Noir' Concert Party: Elliot C. Mason (Comedienne); Jean Stuart (Soubrette); Mary Stewart (Soprano); John Barclay (Baritone); S. O. Mebody (Baritone); Ernest Smith (Pianist); Hal Stewart (Comedian); and The Station Orchestra. 9.0—S.B. from London. 9.30—Scottish News Bulletin. 9.35-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 800 KC.

11.0-12.0—Programme relayed from Daventry. 3.45—London Programme relayed from Dundee. 4.0—Oefel Concert, relayed from the Sculpture Court, the Art Gallery. Tchaikovsky. Suite from the Ballet 'Casse-Noisette'—Overture Miniature; Danse Arabe; Danse de la Feu Dragee; Danse Russe—Tropak. Two Pieces: Chanson Triste; Humoresque. Second Movement—Andante Cantabile (from Fifth Symphony). Chant sans Paroles. Waltz, 'The Sleeping Beauty.' 5.0—Dorothy Wallace and Catherine Barclay in Duets for Two Pianos. First Movement from Sonata and Fugue (Mozart); Tourbillon (Mela-Guerault). 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—Vaudeville. Lettice Newman and Eric Richmond (Entertainers at the Piano); Jack Edwards (Banjo); Kathleen Hamilton in Impersonations; Gable and Kemp (Cross-Talk Comedians); The Rialto Dance Band. 9.0—S.B. from London. 9.30—S.B. from Glasgow. 9.35-12.0—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

3.0—London Programme relayed from Daventry. 4.0—Great Masters. Orchestra: Suite in D (Bach, arr. David)—Overture: Air; Gavotte; Bourree; Gigue. 4.15—A Vocal Interlude. Albert Taylor (Baritone): Prelude (Landon Ronald); Melisande in the Wood (Goetz); Were I a mighty monarch (Noel Johnson); Wind in the Trees (G. Thomas). 4.27—Great Masters. Orchestra: Symphony No. 8, in F, Op. 93 (Beethoven); Overture, 'The Mastersingers' (Wagner). 5.0—H. Richard Hayward: 'What do you know of your own County Town?—Antrim' 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 9.35—Programme of Russian Music. Eleanor Toye (Soprano); Claude de Ville (Pianoforte); Orchestra. Orchestra: Overture, 'Prince Igor' (Borodin). 9.45—Eleanor Toye: None but the weary heart, Ichabod, April, and At the Ball (Tchaikovsky). 9.53—Claude de Ville: Prelude Pastorale (Lidov); Reverie (Arensky); Preludes Nos. 3, 4 and 5 (Op. 16) (Scriabin). 10.7—Orchestra: Gigue and Menuet from Suite 'Mozartiana,' Op. 61 (Tchaikovsky). 10.15—Eleanor Toye: The Harvest of Sorrow (Rachmaninov); Everybody says 'You Fool' (Balakirev); Queen of the Sea (Borodin); Cradle Song (Rimsky-Korsakov). 10.25—Orchestra: Prelude in G Sharp Minor, Op. 8, No. 2 (Bachmaninov, arr. Wood). 10.30-12.0—S.B. from London.

WHAT IS A GOOD FILM?

(Continued from page 710.)

sea-coasted Bohemia or Ruritania, where the conventions of theatrical romance are built up to a satisfactorily happy ending? That such a film can successfully defy carping critics Rex Ingram's production of *The Prisoner of Zenda* proved up to the hilt.

Again, is the film's true *métier* the dramatic, as with Jannings in *The Last Command*? The slickly farcical efforts of Harold Lloyd? Or the comic pathos of Mr. Chaplin?

These points, among others, must be left to the individual taste. But I think it is a fair answer to the question at the head of this article to state roundly that a good film must contain at least three things under present conditions: a good story, which implies an author of distinction, or, at least, of ingenuity; two or more personalities among its actors, and this includes not only dramatic ability but such indefinite things as film-presence and sex-appeal; and finally pictorial quality, which implies a producer with an eye, not only for drama, but also for composition.

I would like to see Dr. Robison at the head of a table with Veidt, Bancroft, Evelyn Brent, Camilla Horne—or any quartet of the reader's favourite stars—and on that table a script by a film Rudyard Kipling or Conrad. The result would answer the question at the head of this article much better than I can.

V. G.

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THE CHILDREN'S CLASSIC.



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



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

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

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

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

Like all classics, 'Alice' has not escaped the meddlesome interference of commen-



Alice Meets the Red Queen.

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

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

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

Lewis Carroll's nonsense is the sort of nonsense that makes one wish occasionally there were fewer sane people in the world. I believe it to be true that he sensibly preferred children to grown-ups; for though some children can be detestable, they seldom reach that degree of loathsomeness which is too often associated with adolescence! One cannot help wishing that he could have been alive to hear the broadcasting of 'Through the Looking-Glass.' No doubt there are 'Alice' fanatics who consider such treatment of their fetish a profanation and an outrage. Somehow, I do not think that Lewis Carroll would have agreed with them. There must be a good many children throughout England whose homes possess some form of wireless set, but lack a copy of 'Through the Looking Glass.' The language of the book is essentially language to hear spoken or read aloud, and I feel that the author's heart, which was entirely given to friends of under twelve years old, would be gladdened by the knowledge that at any rate one of his famous fairy tales was to be carried to more than a million English children by a method no less wonderful and surprising than even the most astonishing inventions of his own White Knight.



'The Jabberwock, with eyes of flame . . .'



The White Knight in trouble again.

The pictures on this page are reproduced from Tenniel's original illustrations to 'Through the Looking-Glass,' by courtesy of Messrs. Macmillan & Co.

4.0
A Carillon
from
Bond Street

FRIDAY, DECEMBER 21
2LO LONDON & 5XX DAVENTRY
(361.4 M. 830 KC.) (1,562.5 M. 192 KC.)

11.0
You'll
be
Surprised

- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) Gramophone Records**
- 12.0 A SONATA RECITAL**
KEEM McENDOO (Violin)
ARNOLD PERRY (Pianoforte)
- 12.30 ORGAN RECITAL**
by
LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Choral Song and Fugue S. S. Westley
Romance in E Flat R. Goss-Custard
Andante in A Smart
Thanksgiving and Processional A. H. Brewer
Carillon—Sortie in D H. Mulet
- 1.0-2.0 LUNCH TIME MUSIC**
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 3.0 A Light Orchestral Concert**
Relayed from Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Russlan and Ludmilla' ... Glinka
Selection, 'The Pirates of Penzance' Sullivan
- 3.23 FOSTER RICHARDSON (Baritone) and Orchestra**
Aria, 'Hear me, ye winds and waves' ('Scipio') Handel
ORCHESTRA
Suite, 'Children's Games' Bizet
- 3.40 WILLIBALD RICHTER (Pianoforte)**
Benediction de Dieu dans la Solitude .. Liszt
ORCHESTRA
Three Bavarian Dances Elgar
- 4.0 Carillon Recital**
by
M. LE CHEVALIER JEF DENYN
relayed from
Messrs. J. and E. ATKINSON, Ltd.,
Old Bond Street
Marche des Carabiniers Belges .. Mahy
O Canada C. Lavalle
Juanita Spanish Melody
Marching thro' Georgia H. C. Worth
Stille Nacht (Still Night)
Flemish Christmas Song
La Parisienne French Popular Song
- 4.30 FRANK WESTFIELD'S ORCHESTRA**
From the Prince of Wales Playhouse,
Lewisham
- 5.15 THE CHILDREN'S HOUR;**
'THE FAMILY'
Gathers round to wish you a Very Happy
Christmas
- 6.0 Mrs. ROBERT NOBLE: 'How to run a Christmas Party'**
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Musical Interlude**
- 6.45 THE FOUNDATIONS OF MUSIC**
SCHUBERT'S PIANOFORTE SONATAS
played by JAMES CHING
No. 2 Grosse (Great) Sonata in A (1st and 2nd
Movements)

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

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

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



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

- 7.0 Mr. EDWIN EVANS: Musical Criticism**
- 7.15 Musical Interlude**
- 7.25 HISTORICAL READING**
Froissart's Chronicles, Chapter 146—The Surrender of Calais. Chapter 384—Wat Tyler's Death at Smithfield

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

life, and not merely the background of novels; and war followed an etiquette as strict as that of the modern hunting field. The surrender of Calais to Edward III, with the rescue of the six condemned burghers from execution by the intervention of Queen Philippa, is one of the most dramatic scenes in English history. The description of Wat Tyler's death at the hands of Walworth, the Lord Mayor of London, which ended the Peasants' Revolt in the reign of Richard II, is another admirable piece of historical writing. An interesting incident of the rising was the burning of Savoy Palace, then the property of the Duke of Lancaster, by the rebels.

- 7.45 A Light Orchestral Concert**
A British Composer's Programme
THE WIRELESS CHORUS
Chorus Master, STANFORD ROBINSON
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
March, 'Henry VIII' Sullivan
Overture, 'Richard III' German
- 8.0 CHORUS**
Songs
- 8.7 ORCHESTRA**
Suite, 'Minnehaha' Coleridge-Taylor
Laughing Water; The Pursuit; Love Song; The Home-coming.
- 8.20 CHORUS**
Songs
- 8.27 ORCHESTRA**
Selection, 'Reminiscences of the Savoy' Sullivan, arr. Moore
English Dances Quilter
- 8.44 CHORUS**
Songs
- 8.50 ORCHESTRA**
Suite, 'Summer Days' Eric Coates
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.15 Capt. A. H. d'Egville: 'All the Fun of the Railway Fare'**

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

- 9.30 Local Announcements; (Daventry only) Shipping Forecast**
- 9.35 'Through the Looking-Glass'**
An Adaptation of LEWIS CARROLL'S Book made for the Microphone by CECIL LEWIS
With incidental music by VICTOR HELY-HUTCHINSON
(See special article on page 756.)
- 11.0 SURPRISE ITEM**
- 11.15-12.0 (Daventry only) DANCE MUSIC;**
ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA from the New Princes Restaurant

FRIDAY, DEC. 21

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0
Excerpts
from
'Faust'



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3.0 ORGAN RECITAL

By ERNEST F. MATHER, L.R.A.M.
Organist and Director of the Choir, St. Mary Magdalene, Munster Square. Relayed from St. Mary-le-Bow

Pièce Héroïque César Franck
PATRICIA GUEST (Soprano)
Morning Hymn Henschel
Love Triumphant Brahms
Zueignung (Dedication) Strauss

ERNEST F. MATHER
Chorale Preludes Bach
(a) Kyrie, God the Holy Ghost; (b) Come, Thou Saviour of the Gentiles; Old 104th, Oh Clouds are they born to do thy great will' .. Parry

PATRICIA GUEST
In quelle trine morbide (In those soft silken curtains) (Manon Lescaut) Puccini
Voi che sapete (Ye who know) ('Figaro') Mozart
My true love hath my heart Parry
The Lass with the Delicate Air Arne, arr. A. L.

ERNEST F. MATHER
Prelude in A Flat }
Prelude and Fugue } Alcock
from Sonata in E }
Flat Minor..... }

4.0 JACK FAYNE and THE B.B.C. DANCE ORCHESTRA
JEAN PAUL and LEONIE LASCELLES (Duets)

5.30 THE CHILDREN'S HOUR: (From Birmingham)
'The Flame Fairies,' by Azelino Lewis
Songs by ALFRED BUTLER (Baritone)
Story told by GLADYS COLBOURNE
OLLY OAKLEY (Banjo)

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

6.30 Light Music
GWLADYS HAY-DILLON (Soprano)
STEWART GARDNER (Baritone)
THE HENRY SENSIBLE QUINTET

Overture, 'The Arcadians' Monckton
Valse d'Amour Max Regor

6.42 GWLADYS HAY-DILLON
St. Nicholas Day in the Morning
The Little Damsel Easthope Martin
Ivor Novello

6.50 QUINTET
In a Persian Garden Lisa Lehmann

7.2 STEWART GARDNER
The Devout Lover M. V. White
Onaway, awake, Beloved Cowen

7.10 QUINTET
Selection, 'Manon Lescaut' Puccini

7.22 GWLADYS HAY-DILLON
There are Fairies at the Bottom of our Garden
Love is meant to make us glad Lisa Lehmann
German

7.30 QUINTET
Tango Albeniz
Melodie, 'Ideale' Tosti

7.42 STEWART GARDNER
In Summertime on Breton Graham Peel
To Daisies Quilter
O Mistress Mine Quilter

7.50 QUINTET
To the Spring Grieg
Serenade Schubert

8.0

Vaudeville

(From Birmingham)

MIHAM FERRIS (Light Songs)
BOBBY BLYTHE and DOROTHY MONEMAN (Comedy Duo)
DOROTHY McBLAIN (The Girl who Whistles in her Throat)
OLLY OAKLEY (Banjo)
FRED GIBSON, in Mirth and Misery
PHILIP BROWN'S ASTORIANS DANCE BAND

9.0 Excerpts from Gounod's 'Faust'

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS
FRANCIS MORRIS (Soprano)
CONSTANCE WILLIS (Contralto)
NORMAN KING (Tenor)
HOWARD FRY (Baritone)
'Tenor Aria and Chorus, 'In vain do I call'
Tenor and Baritone Duet, 'Be mine the delight'
Baritone Aria, 'The Calf of Gold'
Waltz and Chorus, 'Light as Air'
Contralto Aria, 'The Flower Song'
Soprano Aria, 'The Jewel Song'
Contralto Aria, 'When all was young'
Chorus, 'The Soldiers' Chorus'
Baritone Aria, 'Mephistopheles' Serenade'
Finale, Act V
Selection from the Ballet Music



CONSTANCE WILLIS, contralto, will sing in the concert of music from Gounod's 'Faust' tonight, at 9.0.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: GEORGE FISHER'S KIT CAT BAND from the Kit Cat Restaurant

11.0-11.15 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant

A Gift that will be used every day in the year!

"RADIO TIMES" READING CASE

A handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is conveniently included in a slot at the side.

:: 2/6 ::

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Friday's Programmes continued (December 21)

5WA CARDIFF. 353 M 850 KC

12.0-1.0 London Programme relayed from Daventry
 3.0 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 SIR THOMAS HUGHES: 'A Civil Servant's Reminiscences'
 6.15 S.B. from London

7.45 **A Welsh Programme**
 THE STATION TRIO:
 FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
 Clychau Aberdyfi (The Bells of Aberdovey) Traditional, arr. R. Redman
 Dafydd y Garreg Wen (David of the White Rock)
 URIEL REES (Tenor) and BEN JONES (Baritone)
 Lle Treigla'r Caveri R. S. Hughes
 Botty Wyn fy Nghariad R. Mills
 Cymru (Baritone Solo) R. S. Hughes
 HYWEL HUGHES (Pianoforte)
 Le Coucou (The Cuckoo) Daquin
 Two Bourrées
 Fantaisie in C Minor } Bach
 KATE GRIFFITHS (Soprano)
 Y Golomen Wen (The Spotless Dove)
 Ffrwd Y Mynydd (Mountain Streamlet) } R. S. Hughes

Dilatory Diversions
 By C. W. MILES

Being fragments of haphazard conversation, picked up by an onlooker, somewhere in the waiting crowd, before a Rugby Football Match at Cardiff Arms Park.

Presented by THE AUTHOR

HYWEL HUGHES
 Waltz in A Flat, Op. 42 Chopin
 Danse Finnoise (Finnish Dance) Palmgren
 Morceau Elegant E. T. Davies
 Rush-Hour in Hong-Kong Chasins

KATE GRIFFITHS
 Welsh Folk Songs:
 Ffarwel I Langyfelach Ion (Farewell to Llangyfelach) arr. Hubert Davies
 Cwyn Mam-y-nghyfraith... (The Mother-in-Law's Complaint) arr. Grace Gwynnodd Davies
 Bugail yr Hafod (When I was a Shepherd) (arr. Arthur Somervell)

URIEL REES and BEN JONES
 Y Ddau Arwr (The Two Heroes) .. Wm. Davies
 O Serch Dim Oud Dydd (Ah! Love but a Day) (Tenor Solo) Dr. Dan Protheroe

TRIO
 The Departure of the King } Traditional Folk
 The Rising of the Sun } Tunes, arr. R. Redman

9.0-11.15 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC

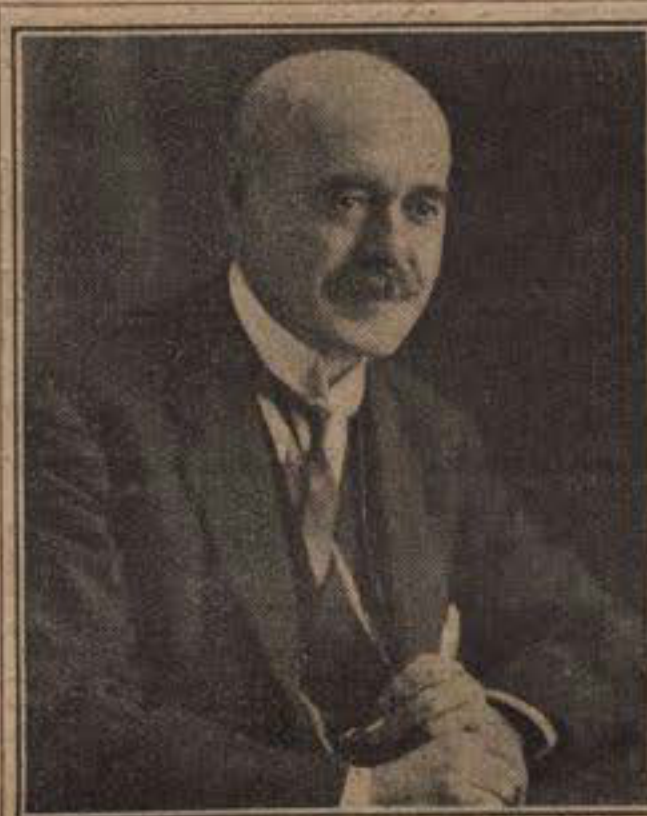
3.0 London Programme relayed from Daventry
 5.15 S.B. from Cardiff
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.45 S.B. from Cardiff
 9.0 S.B. from London
 9.30 Musical Interlude relayed from London
 9.35-11.15 S.B. from London

6BM BOURNEMOUTH. 326.1 M 820 KC

3.0 London Programme relayed from Daventry
 6.15-11.15 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M 750 KC

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 WHEN I WAS A CHILD
 A special programme written and spoken by FRED E. WEATHERLY, K.C.
 With songs by
 HILDA BLAKE (Soprano)
 The Green Hills of Somerset } Eric Coates
 Our Little Home }
 Fairy Pipers } Brewer
 Rockaby, Lalla } Lady Arthur Hill
 A Mother's Song }
 Little Lady of the Moon } Eric Coates



Sir THOMAS HUGHES,

who will broadcast 'A Civil Servant's Reminiscences' from Cardiff this evening at 6.0.

Recitations by FRED E. WEATHERLY, K.C., from his book, 'Songs for Michael'

The Little Blue Room
 The Door at the end of our Garden
 When Mary Marries Me
 No chin! No chance!

6.0 London Programme relayed from Daventry
 6.15-11.15 S.B. from London (9.30 Forthcoming Events, Local Announcements)

2ZY MANCHESTER. 354.6 M 780 KC

3.0 London Programme relayed from Daventry
 4.30 THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'Chevalier Jean' Jancières
 Suite, 'The Crown of India' Elgar
 Selection, 'Recollections of Gounod' arr. Godfrey
 5.15 THE CHILDREN'S HOUR:
 FROM SIX TO SIXTEEN
 Music, songs, poems, suitable for all ages and given by THE NORTHERN WIRELESS ORCHESTRA, BEATRICE COLEMAN and MURIEL LEVY
 Talks for the Teens—I
 'Games,' by F. A. STOCKS (County Secretary, Boy Scouts' Association, South-East Lancashire)
 6.0 MANNIN CRANE: 'Sea Memories of Christmas'
 6.15 S.B. from London
 (Manchester Programme continued on page 760.)



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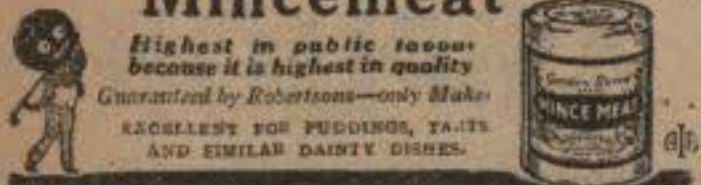
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Programmes for Friday.

(Manchester Programme continued from page 750.)

7.45 Bands and Choirs of the North—IV

From Leeds

THE SOWERBY BRIDGE BAND (Bandmaster, G. T. BANCRIPT) Overture, 'The Barber of Seville' *Bossini, arr. Hawkins*
- Cornet Solo, 'Hailstoria' *Rimmer* (Soloist, J. HICKMAN)

From Hull

THE HULL AEOLIAN LADIES CHOIR
The Song of the Shadows *Armstrong Gibbs*
Come away, Death *Julius Harrison*
Annie Laurie *arr. Macpherson*

From Leeds

BAND
Moorside Suite *Holst*

From Hull

CHOIR
As torrents in Summer *Elgar*
Slumber Songs of the Madonna, No. 2 *Colin Taylor*
The Keel Row *arr. W. G. Whittaker*

From Leeds

BAND
Selection, 'The Marksman' *arr. Rimmer*

From Hull

CHOIR
Nocturne *Elsie Horne*
Meg Merrilies *Eric Fogg*

From Leeds

BAND
Sweet and Low *Barnaby*

9.0-11.15 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 K0.

3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.15:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 K0.

3.30:—The Arts League of Service will Entertain. 4.30:—Organ Recital by S. W. Leitch, relayed from the New Savoy Picture House. 5.0:—Recital. Helen Campbell (Contralto); Fairings (Kesthope Martin); The Pixie Piper Man (Leslie Elliot); The Lazy Dance (M. Ewing); Mifanwy (D. Forster); Sing, Joyous Bird (M. Phillips). 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. William Robb: More Scots Stories. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—Scottish Community Singing Concert. Organized by The Scottish 'Daily Express', in conjunction with the R.B.C. Conducted by Hugh S. Robertson. Artists: Jean Houston, Margaret Ferguson, Robert Burnett, Accompanist, Gilbert Esplin. The Glasgow Station Augmented Orchestra, conducted by Herbert A. Carruthers, relayed from the St. Andrew's Hall. Orchestra: Overture, 'The Little Minister' (MacKenzie). Community Singing. Orchestra: Eightsome Reel. 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35:—S.B. from London. 11.15-12.0:—S.B. from Edinburgh.

2BD ABERDEEN. 500 M. 600 K0.

3.45:—Vocal Recital by Alice Fettes (Soprano): Come and trip it (Handel); Ye Hauns and ye Dryads (Arne); Miretta's Song (La Boheme) (Puccini); Villanelle (Dell' Aquas); Do you believe in Fairies? (Charles). 4.0:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—Mrs. Lindsay Shepherd: 'This Festive Season.' 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. 7.45:—Nora Delany: Syncopeped Numbers at the Piano. 8.0:—S.B. from Glasgow. 9.0:—S.B. from London. 9.35:—Scottish Variety: Robert S. Colquhoun (Tenor), Robert Watson (Bassitone), The Shepherd's Choir, conducted by W. S. Bolce, G. C. Masson (Entertainer), The Station Octet. Octet: Overture, 'Killiecrankie' (Voffl). Robert S. Colquhoun: My wife's a winsome wee thing (Baillour White); Roy's Wife o' Auldvalloch (J. M. Dick); Nancy's Hair (Kennedy-Fraser); Mary (Traditional); The March of the Cameron Men (Campbell). 9.57:—O. C. Masson: A Fyffe's Crack (Masson). 10.2:—Choir: The Barrin' o' the Door (John Cullen); Where hath Scotland found her fame? (J. Bell); The Wee Cooper o' Fife (H. S. Robertson); Aye she kaimed her yellow hair (F. G. Scott); A Hundred Pipers (W. S. Roddie). 10.15:—Octet: Selection, 'The Thistle' (arr. Middleton). 10.31:—G. C. Masson: Annidier Crack (Masson). 10.38:—Robert Watson: Up in the mornin's no for me and Maggie Tamson (Traditional); Whistle o'er the lave o't, and Johnnie Cope (arr. Dick); My love she's but a lassie yet (arr. Short). 10.59:—Octet: Suite, 'Highland Memories' (McCann). 11.0-11.15:—London.

(Continued at foot of column 3.)

'THE BLUE FOREST'

(Continued from page 746.)

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

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

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

(Continued from column 2.)

2BE BELFAST. 306.1 M. 980 K0.

12.0:—Organ Recital by Herbert Westoby, relayed from the Grosvenor Hall. 12.30-1.0:—Musical Comedy. Radio Quartet; Katja, the Dancer (Gilbert). 4.0:—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 Johnson: Polonaise, Op. 17, No. 1 (Moszkowski); Fantaisie-Improvise, Op. 66, and Valse, Op. 34, No. 3 (Chopin). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Gramophone Records. 8.0:—Christmas Concert of the Belfast Philharmonic Society, relayed from the Ulster Hall. 'The Messiah' (Handel) Part I. Kate Winter (Soprano), Catherine Stewart (Contralto), Walter Widdop (Tenor), Keith Falkner (Bass), J. H. MacPratney conducted by E. Godfrey Brown. 9.0:—Weather Forecast, Second General News Bulletin. 9.15:—'The Messiah' Parts II and III. 10.25 app.:—Dance Music: Larry Brunson and his Piccadilly Revellers, relayed from the Plaza. 11.0-11.15:—S.B. from London.

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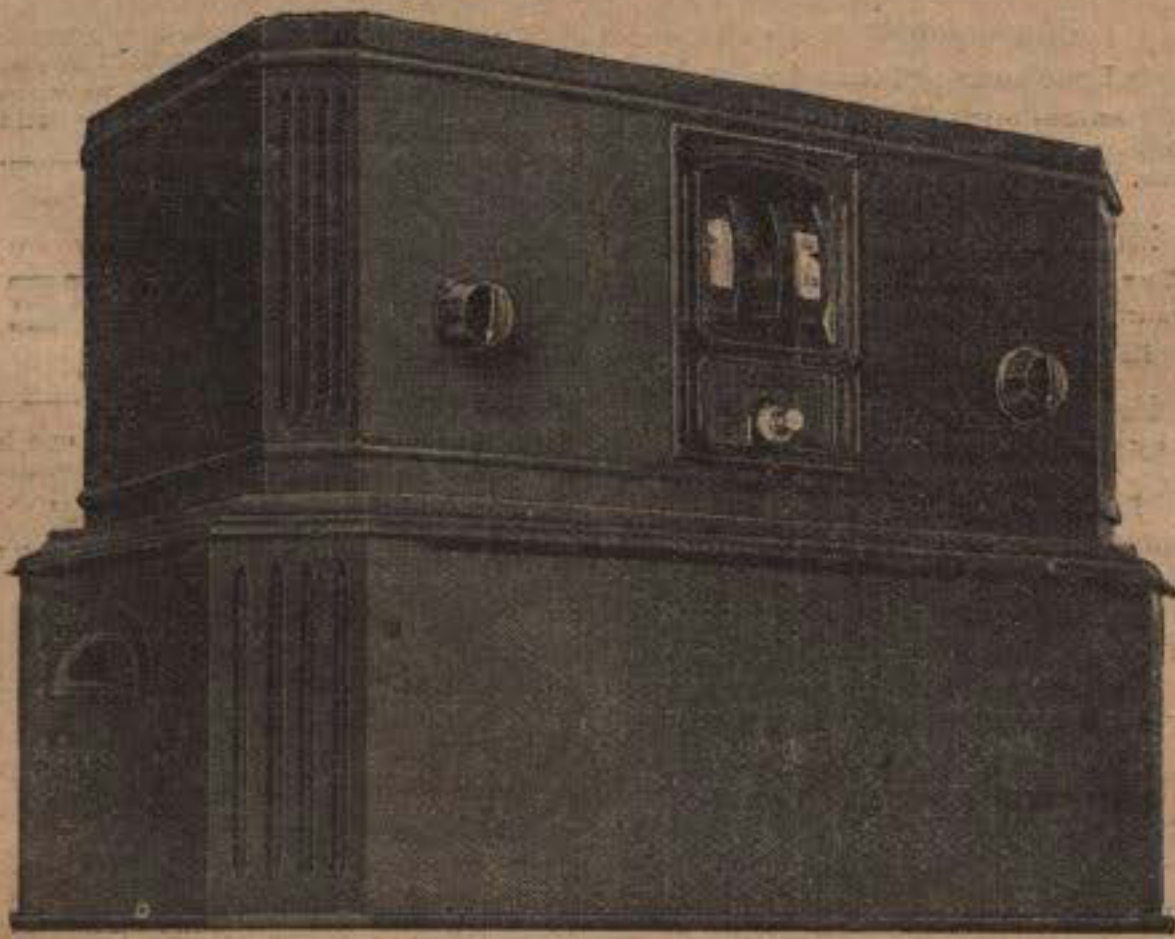
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7.45 Marches of the Regiments

10.15 a.m. The Daily Service

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

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONIER
From the Carlton Hotel

3.15 Christmas Music

To be sung by
THE CIVIL SERVICE CHOIR
Conducted by STANFORD ROBINSON
Organist, ARNOLD GOLDSBROUGH
Relayed from St. Martin-in-the-Fields

ARNOLD GOLDSBROUGH

Choral Prelude, 'In dulci jubilo'Bach

LEO DESLYS

Tonight at 9.35

CHOIR

In Dulci jubilo
Hodie! Christus natus est
Good King Wenceslas arr. Geoffrey Shaw
The Holly and the Ivy arr. Rulland Boughton
The Coventry Carol
The First Noel
Rejoice and Sing ('Christmas Oratorio'
All darkness flies before thy face Bach

ORGAN RECITAL

CHOIR

Welcome Yule } Parry
I sing the Birth }
Before Dawn Armstrong Gibbs
The Joyful Birth Leslie Woodgate
Christmas Day Holst

4.30 THE ERNEST LEGGETT LONDON
OCTET

Fantasia on Operatic Themesarr. Tobani
Valse Lente (A Minor).....arr. Chopin
Two Movements from Japanese Suite H. Gibbon
Bells of Spring; Autumn Wind
Christmas Suite Adlington
Prelude; Grace Bridge Hall; Squire's Song;
Minnel; To Julia; Country Dance.
The Dorset Daisy Ernest Melvin

KENO CLARK

Tonight at 9.35

5.15 THE CHILDREN'S HOUR:

THE WICKED UNCLE prepares for Christmas at
Folly Manor—and finds that the path of THE
SCIENTIST-AT-PLAY is not exactly strewn with
primroses

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'S PIANOFORTE SONATAS

Played by JAMES CHING

Grosse (Great) Sonata in A (3rd and 4th Move-
ments)

SATURDAY, DECEMBER 22

2LO LONDON & 5XX DARENTY

(361.4 M. 830 KC.)

(1,562.5 M. 192 KC.)

10.35-12.0 Dance Music from the Savoy

THE third movement is a full-sized Scherzo, not unlike the Scherzos of Beethoven. The first theme is divided between the right and left hands, and the second section of the movement begins with both hands in the bass. The Trio is shorter, and its effect is made largely by unexpected intrusions on the third beat of the bar, sometimes at the top of the keyboard, and sometimes in the bass.

The last movement is a dainty Rondo, in which the principal theme is heard at the outset, returning ever and anon after episodes of the most varied interest have interrupted its reappearances. The movement comes to an end with a brilliant Presto in which the melody begins in the bass.

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



Claude Harris

Mr. MONTAGUE PHILLIPS,

who will himself accompany Clara Butterworth and Leonard Gowings in the recital of his songs which they will broadcast from London tonight.

7.15 Musical Interlude

7.25 Captain ERIC GREEN: 'Forward play today'

HOCKEY enthusiasts will be interested in this exposition of forward tactics by Captain Eric Green, the former International outside left.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
REGIMENTAL MARCHES

8.30 A Recital of Montague Phillips' Songs

Sung by CLARA BUTTERWORTH (Soprano)

and

LEONARD GOWINGS (Tenor)

With THE COMPOSER at the Piano

CLARA BUTTERWORTH

Starry Woods

Butterfly Wings

Sing, sing, blackbird

STAINLESS STEPHEN

Tonight at 9.35

LEONARD GOWINGS

Dolorosa

Phyllis

The Quest

CLARA BUTTERWORTH

Love, the Jester

In April

O ship of my delight

LEONARD GOWINGS

Nightfall at Sea

My Celia

Can I Forget?

CLARA BUTTERWORTH

The Dance on the Lawn

A Young Girl's Song

The Enchanted Forest

MONA GRAY

Tonight at 9.35

SONGS by Montague Phillips figure constantly in programmes, and much of his music is popular in the best sense of the word. The attractive music to *The Rebel Maid* is also his. But his music is not all of the light-hearted order which listeners know best; he has composed in more serious vein, and his larger works include a Symphony, a Symphonic Poem on the subject of Boadicea, an Overture (called 'Heroic Overture') and a pianoforte concerto.

Born in 1885 he was a distinguished pupil of the Royal Academy of Music, of which he is now a Fellow. He has also held the posts of Professor of Composition and Examiner there.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. GERALD HEARD: 'Ghosts'

CHRISTMAS, the season of Marley's ghost and Gabriel Grub and a host of other such stories, is an appropriate time to talk about ghosts. And we can again talk seriously and sincerely about ghosts and about the Thing, for, as Mr. Heard will show, the Victorian rationalism and purblind science that killed Marley and the goblins has been itself killed by a greater knowledge that brings us again to the threshold of the unseen. Mr. Heard will be remembered as a protagonist in some of the most stimulating

WHIT CUNLIFFE

Tonight at 9.35

broadcast discussions and debates, and he is the author of an interesting book of philosophy—'Focus'—which will shortly appear.

9.30 Local Announcements; (Darenty only)
Shipping Forecast

9.35 Vaudeville

with

JACK PAYNE

and

THE B.B.C. DANCE ORCHESTRA

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

(Saturday's Programmes continued on page 764.)

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4848	MY INSPIRATION IS YOU. Sing-Song Girl of Old Shanghai.	Fox-trot.	Harry Hudson's Melody Men
4849	FIREFLY. Just Like Darby and Joan.	Fox-trot.	Plaza Band
4854	BLUEBIRD, SING ME A SONG. There Must be a Silver Lining.	Song.	Billy Elliott
4857	THAT'S MY WEAKNESS NOW. Jogging Along Behind the Old Grey Mare.	Comedy Song.	Randolph Sutton
4843	WATCHING FOR A BLUEBIRD. Just a Little Fond Affection.	Fox-trot Song.	Billy Elliott
4844	STAY OUT OF THE SOUTH. Broken Dreams.	Blues Song.	Billy Elliott
4845	YOU CAN FEEL IT DOING YOU GOOD! Sunshine.	Comedy Fox-trot Song.	Randolph Sutton
4842	SPANISH ROSE. Juanita.	Waltz Song.	Chris. Hall
4833	TOGETHER. After My Laughter Came Tears.	Fox-trot Song.	George Campbell George Newer
4829	TOGETHER. Ramona.	Waltz.	The Plaza Band
4825	OL' MAN RIVER. A Room with a View.	Vocal.	Billy Elliott

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SATURDAY, DECEMBER 22
5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
 TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

7.45 and 9.0
A Concert of Carols

3.30 'Moonshine'
 (From Birmingham)
 A New Radio Show written and arranged by CHARLES BREWER
 Sketches by EDWIN LEWIS
 Music by VARIOUS COMPOSERS
 Presented by
 PHYLLIS LONES
 EDITH JAMES
 BRIAN VICTOR
 HARRY SENNETT
 ALFRED BUTLER
 HARRY SAXTON
 WALTER RANDALL } At the Pianos
 NIGEL DALLAWAY }

4.30 Thé Dansant
 (From Birmingham)
 BILLIE FRANCIS and his BAND
 Relayed from the West End Dance Hall
 RAYMOND GREEN (Entertainer)

5.30 THE CHILDREN'S HOUR:
 (From Birmingham)
 'Snooky's Christmas Party,' by Phyllis Richardson
 Songs by JAMES HOWELL (Bass)
 AUNTIE RUBY, UNCLE LAURIE and HORACE of Nottingham will Entertain

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
 (From Birmingham)
 PATTISON'S SALON ORCHESTRA
 Directed by NORRIS STANLEY
 Relayed from the Corporation Street Café Restaurant
 Overture, 'Oberon' Weber
 She is far from the Land
 Lambert, specially arr. by Penlase
 DAISY NEAL (Contralto)
 The Rose Noel Johnson
 The River and the Sea
 The Joy Bird Lewis Barnes

7.5 ORCHESTRA
 Fantasia, 'Merric England' German
 Largo Handel
 DAISY NEAL
 Homing Del Riego

7.25 NORRIS STANLEY (Violin)
 Caprice Viennoise Kreisler
 ORCHESTRA
 Suite, 'Three Dream Dances' ... Coleridge-Taylor

7.45 Christmas Carol Concert
 Relayed from the Assembly Room, City Hall
 S.B. from Cardiff
 NATIONAL ORCHESTRA OF WALES
 (Cerdorfa Genedlaethol Cymru)
 Conducted by WABWICK BRAITHWAITE
 Overture, 'Hänsel and Gretel' Humperdinck

TOPLISS GREEN (Baritone)
 Songs
 THE STATION REPERTORY CHOIR and ORCHESTRA
 Fantasia on Christmas Carols . Vaughan Williams
 (Chorus Master, REGINALD REDMAN)
 ORCHESTRA
 Christmas Symphony Hely-Hutchinson
 TOPLISS GREEN and Orchestra
 Songs
 ORCHESTRA
 Suite, 'Cinderella' Percy Pitt

9.0 Popular Carols
 by the BIRMINGHAM STUDIO CHORUS and ORCHESTRA
 Conducted by JOSEPH LEWIS

9.45 NORA DELANY
 Syncopated Numbers at the Piano

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 A Ballad Concert
 (From Birmingham)
 NIGEL DALLAWAY (Pianoforte)
 BARRS PARTRIDGE (Violin)
 Allegretto tranquillo and Allegro animato from Sonata in G, Op. 13
 Grieg



10.30 'The Daisy Chain'
 A Song Cycle for Solo Voices
 (Liza Lehmann)
 EMILIE WALDRON (Soprano)
 ALICE VAUGHAN (Contralto)
 GEOFFREY DAMS (Tenor)
 JAMES HOWELL (Bass)

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

11.5-11.15 BARRS PARTRIDGE
 Andantino Martini arr. Kreisler
 Humoresque ('Fyra Aquareller') ('Four Water-colours') Tor Aulin
 Præludium and Allegro .. Pugnani, arr. Kreisler

(Saturday's Programmes continued on page 767.)



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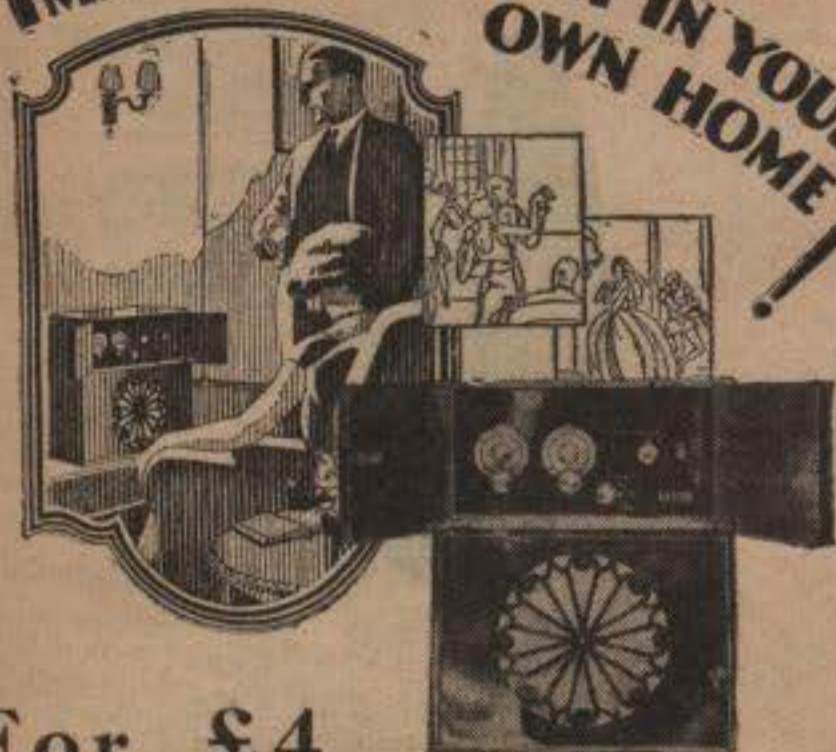
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Saturday's Programmes continued (December 22)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Symphonic Poem, 'Phaëton'..... Saint-Saëns
Tone Picture, 'In the Steppes of Central Asia'..... Borodin
Dreams..... Wagner
Siegfried's Journey to the Rhine..... Coates
Three Bears.....

3.15 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 NEWBERRY: More Ghost Stories**

7.15 S.B. from London

7.25 **MR. L. E. WILLIAMS: 'Holiday Football'**

7.35 S.B. from Swansea

7.45 **Christmas Carol Concert**
Relayed from the Assembly Room, City Hall
Relayed to Daventry Experimental.
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRATHWAITE
Overture, 'Hänsel and Gretel'..... Humperdinck

TOPLISS GREEN (Baritone)
THE STATION REPERTORY CHOIR and ORCHESTRA
Fantasia on Christmas Carols
Vaughan-Williams
(Chorus-Master, REGINALD REDMAN)

ORCHESTRA
Christmas Symphony Hely-Hutchinson
TOPLISS GREEN and Orchestra
Mighty Lord and King All Glorious
(Christmas Oratorio)..... Bach

ORCHESTRA
Suite, 'Cinderella'..... Percy Pitt

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

Appearing originally as 'A Musical Fairy Tale' for Pianoforte Duet, it was afterwards transcribed by the composer for orchestra.

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

The second movement is mysterious in its import. While the brasses have chords, swelling and dying away, the strings and afterwards harp and woodwinds jump about in little figures of elfin fantasy; and like the first movement this one dies away very softly.

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

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

its first appearance. The music grows in fervour to a big climax, but the end is again in the tender mood of the opening.

Number five is a brisk march with the first tune in the woodwinds. The whole orchestra afterwards takes it up and presents it very vigorously, and there is a middle section with a slower, broader melody. At the end we hear the first march tune on the whole strength of the orchestra.

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

3.15 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry



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

6.15 S.B. from London

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

7.35 **MR. W. ROWE HARDING: 'Rugby Football'**

7.45 S.B. from London

9.30 Sports Bulletin. S.B. from Cardiff

9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Recital

3.15 London Programms relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

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

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 **A GRAMOPHONE RECITAL**
Popular Ballads
The Knight of Bothlehem..... Thomson
Sweet Christmas Time..... Weckerlin
I heard a thrush at eve..... Cadman
For a Dream's Sake..... Cowen
The Holy Child..... Easthope Martin
A Dream..... Bartlett
And the Latest Dance Numbers

3.15 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
A Dress Rehearsal of the Christmas Pantomime, 'Aladdin' (Clarkson Rose)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

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

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**
Overture, 'Opera Bouffe'..... Finch
MURIEL TAYLOR (Pianoforte)
Fantasia..... Mozart
ORCHESTRA
Spanish Suite..... Acoesa
MURIEL TAYLOR
Maiden's Wish..... Chopin, arr. Liszt
Why?..... Schumann
Soaring.....

ORCHESTRA
Selection, 'Kissing Time'..... Coryll

3.30 **An Irish Programme**
THE NORTHERN WIRELESS ORCHESTRA
Patrol, 'The Boys of Tipperary' Amers
Overture to an Irish Comedy .. Ansell
ELIZABETH CARRAN (Irish Entertainer)

McBeen's Heifer..... French
Paddy's Excelsior..... Anon.
Mr. Dooley on Christmas Presents .. F. P. Dunnd
ORCHESTRA
Two Irish Dances..... Finucane
Molly on the Shore..... Grainger
STRING ORCHESTRA
Irish Tune, 'County Derry'..... Grainger
MICHAEL HANRAHAN (Bass-Baritone)
Father O'Flynn..... Stanford
The Little Irish Girl..... Lohr
The Pride of Tipperary..... Lockhead
ORCHESTRA
Selection, 'The Emerald Isle'..... Sullivan and German

ELIZABETH CARRAN
Murphy shall not sing tonight .. Wilfrid Shins
Paddy O'Rather..... Lover
Marty me, darling, tonight..... W. W. Finch
ORCHESTRA
Three Irish Dances..... Ansell
MICHAEL HANRAHAN
Trottin' to the Fair..... Stanford
Mavourneen..... Aylward
The Fiddler of Dooney..... Dunhill
ORCHESTRA
Echoes of Ireland..... Langs
5.15 **THE CHILDREN'S HOUR**
'PARCELS'
Songs by GUNNELL HAMLYN and DORIS NICHOLS
Mavourneen..... Aylward
S.B. from Leeds

Saturday's Programmes continued (December 22)

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 Lieutenant-Colonel S. G. GOLDSCHMIDT:
 'Children in the Hunting Field'

7.15 *S.B. from London*

7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45 'The Third Degree'

A Drama in Four Acts by CHARLES KLEIN
 (A Special Request Performance)

Cast:

Robert Underwood	W. E. DICKMAN
Mr. Bennington	CHARLES NESBITT
Howard Jeffries, Junior	BERENICE MELFORD
Mrs. Howard Jeffries	LEO CHANNING
Captain Clinton	THEO MACK
Detective-Sergeant Muloney	GEORGE BERNARD SMITH
Dr. Bernstein	HYLDA METCALF
Annie Jeffries	J. GRANTLEY
Elevator Boy	D. E. ORMEROD
Howard Jeffries, Senior	TOM WILSON
Richard Brewster	PETER VAUGHAN
Jones (his Clerk)	

Supported by THE NORTHERN WIRELESS ORCHESTRA

Act I

Scene 1: Robert Underwood's Apartment in New York City
 Scene 2: The same (a few hours later)

Act II

Richard Brewster's Law Library

Act III

The same

Act IV
 The Dining-room in the Harlem Flat of Howard Jeffries, Junr.

9.0-12.0 *S.B. from London* (9.30 Regional Sports Bulletin and Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 950 KC.

12.0-1.0:—Music relayed from the Oxford Galleries. 3.15:—London Programme relayed from Daventry. 4.15:—Music relayed from 'Tilly's Blackett Street Restaurant. 5.15:—Children's Radio Revel. 6.15:—*S.B. from London.* 6.40:—Local Sports Bulletin. 6.45:—*S.B. from London.* 10.35:—Tilly's Dance Band relayed from the Grand Assembly Rooms, Barras Bridge. 11.15-12.0:—*S.B. from London.*

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 2.5 app.:—Running Commentary on the Association Football Match. Queen's Park v. Aberdeen by J. Gordon Baker. Relayed from Hampden Park. 4.0 app.:—Ladies' Day. The Edinburgh Ladies' Trio: Scherzo and Finale from Trio in D minor (Op. 49) (Mendelssohn). Gladys Warner (Soprano): Advice (Carew); The Fairy Shoon and Ring, Bells, ring (L. C. Day); Wishin' (Gordon). Trio: Three Nocturnes (Chopin). Gladys Warner: Spring the Fiddler (Daumer); Love the Jester (M. F. Phillips); Rosebuds (Newton); When we went a-sailing (Down). Trio: Country Magic (Armstrong Gibbs); Drink to me and We be three poor Mariners (arr. Quilter). 5.15:—The 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.* 6.40:—Scottish Sports Bulletin. 6.45:—*S.B. from London.* 7.0:—Rosslyn Mitchell, M.P.: 'Tributaries to Scottish Character'. IV. 7.15:—*S.B. from London.* 7.25:—Musical Interlude. 7.30:—Choral and Orchestral Union of Glasgow. Concert. Relayed from the St. Andrew's Hall. Conductor—Albert van Raalte. Solo Vocalist—Liesbeth Poolman-Meisner. Overture, from 'Fingal's Cave', Op. 20 (Mendelssohn); Scene from 'Oberon' (Weber). Liesbeth Poolman-Meisner: Symphony No. 6 in B Minor: Pathétique, Op. 74 (Tchikovsky). 8.50 app.:—Andrew Bryson. A short Pianoforte Recital: The Musical Box and The Hurdy Gurdy Man (Goossens); Spanish Dance (Granados); Gavotte (Balfour Gardiner); The Cuckoo (Daquin). 9.0:—*S.B. from London.* 9.30:—Scottish News and Sports Bulletin. 9.35-12.0:—*S.B. from London.*

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 2.5:—*S.B. from Glasgow.* 4.0 app.:—Dance Music by Len Russell and his Orchestra, relayed from the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London.* 6.40:—*S.B. from Glasgow.* 6.45:—*S.B. from London.* 7.0:—*S.B. from Glasgow.* 7.15:—*S.B. from London.* 7.25:—*S.B. from Dundee.* 7.45:—*S.B. from London.* 9.30:—*S.B. from Glasgow.* 9.35-12.0:—*S.B. from London.*

2BE BELFAST. 506.1 M. 950 KC.

3.30:—Favourite Orchestra: Overture, 'Mignon' (Thomas); Selection, 'La Bohème' (Puccini); A Dream Fantasy, 'Christmas Memories' (Finck); Fantasia on Melodies by Franz Schubert, 'Schubertiana' (arr. Finck). 4.5:—R. M. Kent (Tenor): 'Thou art risen, my beloved' (Coleridge-Taylor); 'When I awake' (Elton Wright); 'Passing by' (E. C. Purcell); 'Charming Chloe' (Ed. German). 4.17:—Orchestra: 'Peer Gynt Suite, No. 2' (Grieg); 'A Somerset Rhapsody' (G. Holst); 'Malaguena' (from the Opera 'Bohème') (Mozzkowski). 4.45:—Organ Recital by Charles Howlett, relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London.* 6.40:—Irish League Football Results. 6.45:—*S.B. from London.* 7.45:—A Military Band Concert. The Queen's Island Military Band. Conducted by George Dean. T. C. Sterndale Bennett (Entertainer at the Piano). Band: March of the Peers (from 'Iolanthe') (Sullivan, arr. Kappay); Czardas, Op. 305 (J. Gung'l, arr. Bilton); Selection, 'On with the Show' (H. Nicholls). T. C. Sterndale Bennett at the Piano: In Songs and Nonsense. Band: Overture, 'Egmont' (Beethoven, arr. Winterbottom). W. J. McFadden and Band: Piccolo Solo, 'Cassiopeia' (Barnstall). Band: Introduction and Bridal Chorus (from 'Lohengrin') (Wagner, arr. Winterbottom). T. C. Sterndale Bennett: In more Songs and Nonsense. Band: Intermezzo (Fox-trot), 'My Inspiration is You' (H. Nicholls); Song Waltz, 'Ramona' (M. Wayne); Grand Military Tattoo (J. Mackenzie Rogan). 9.0-12.0:—*S.B. from London.*

Surprise Item, November 30.

The Outside Broadcast in the Surprise Item on Friday, November 30, which may have puzzled many listeners, consisted of a relay from the London Hippodrome of the last part of Jack Buchanan's musical play, *That's a Good Girl*, and of sounds incidental to the departure of the audience after the show.

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'COQ D'OR.'

On January 28 and 30 there will be broadcast the fifth of the series of twelve well-known operas, this time *Coq D'or* by Rimsky-Korsakov. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Coq D'or* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining eight of the series for 1s. 4d.

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'THE FANTASTICKS.'

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

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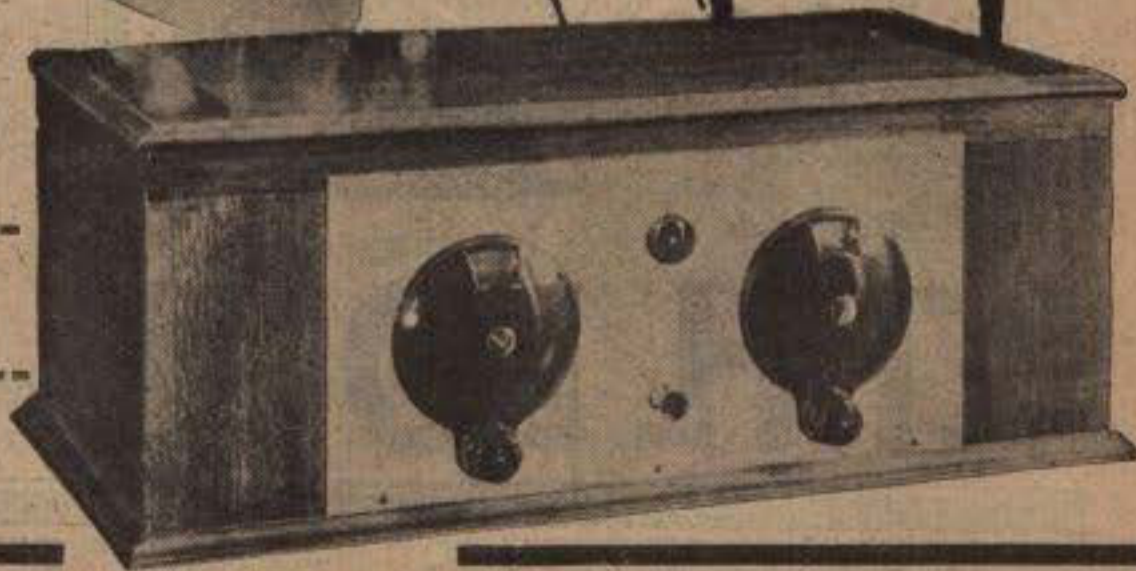
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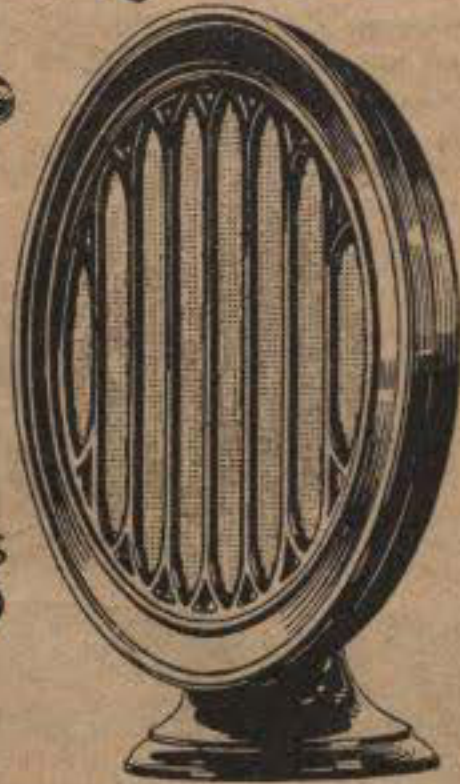
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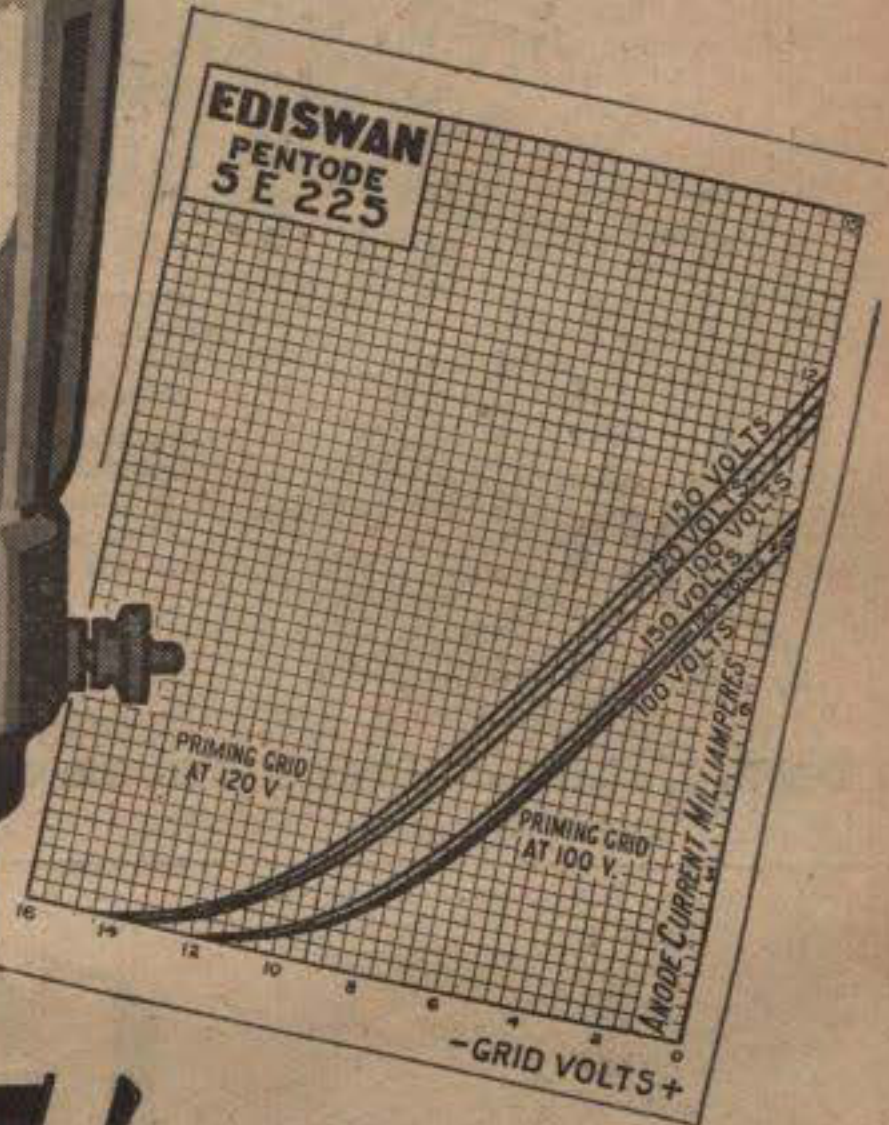
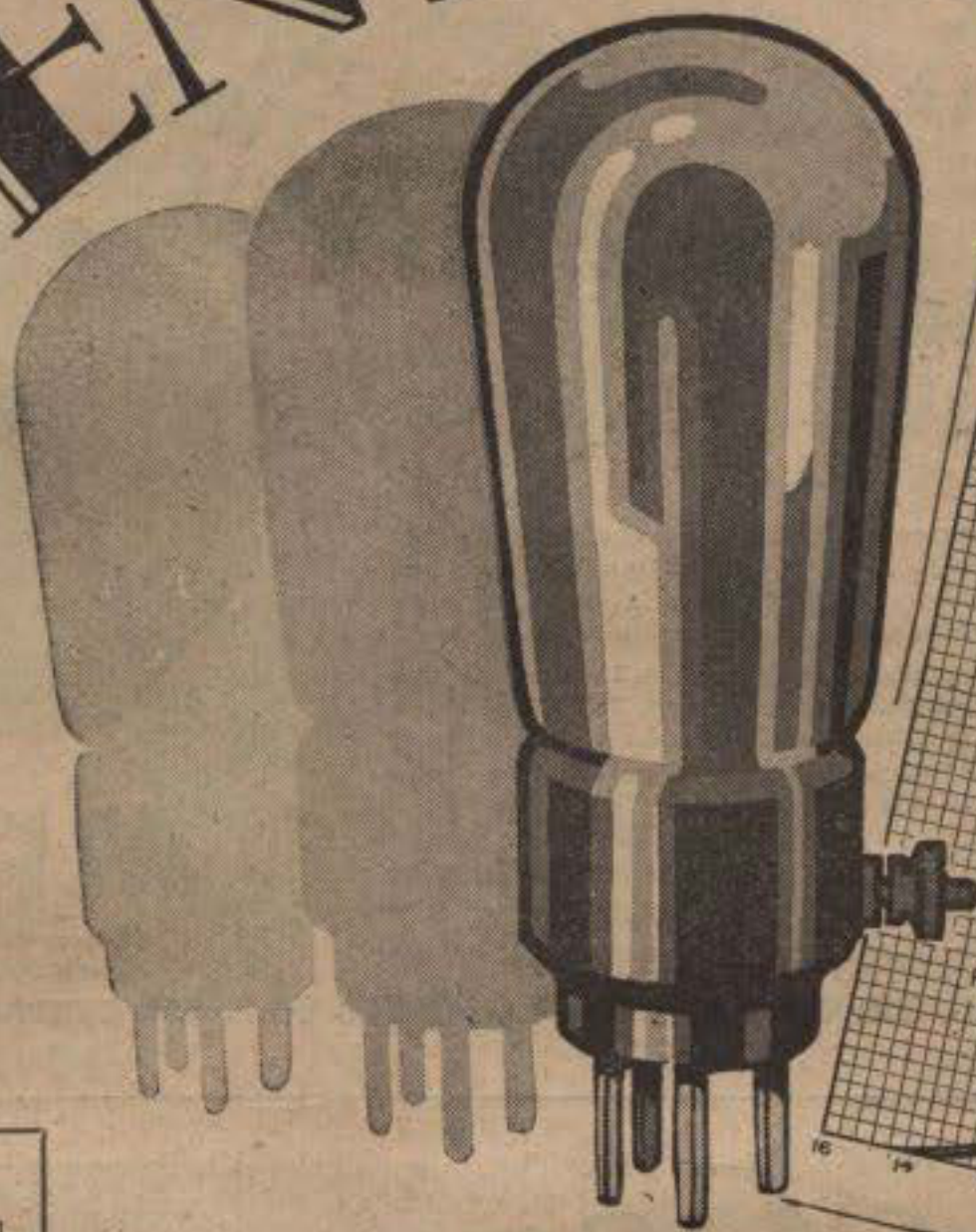
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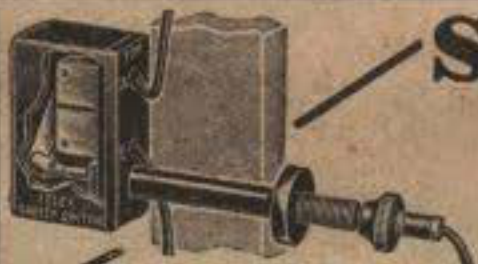
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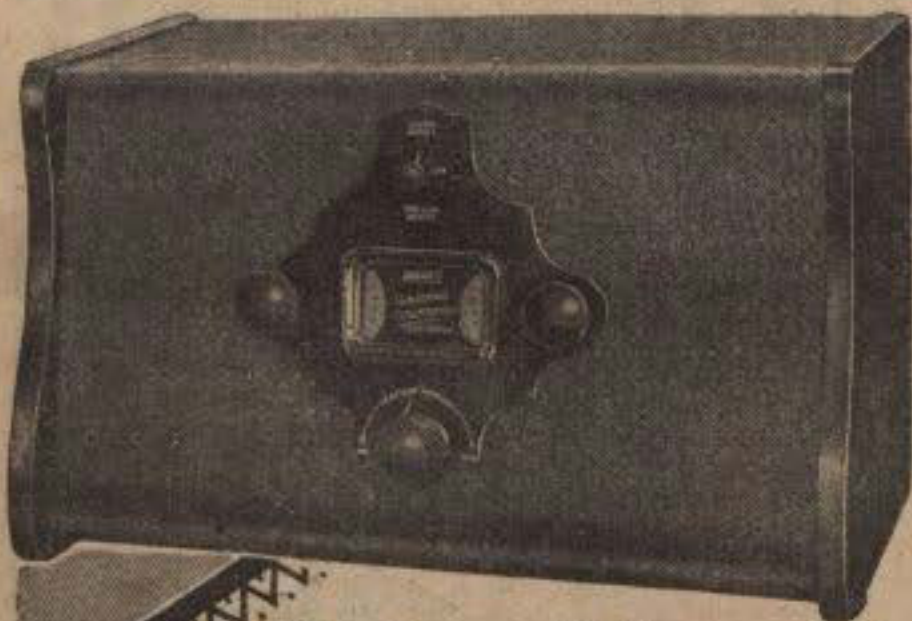
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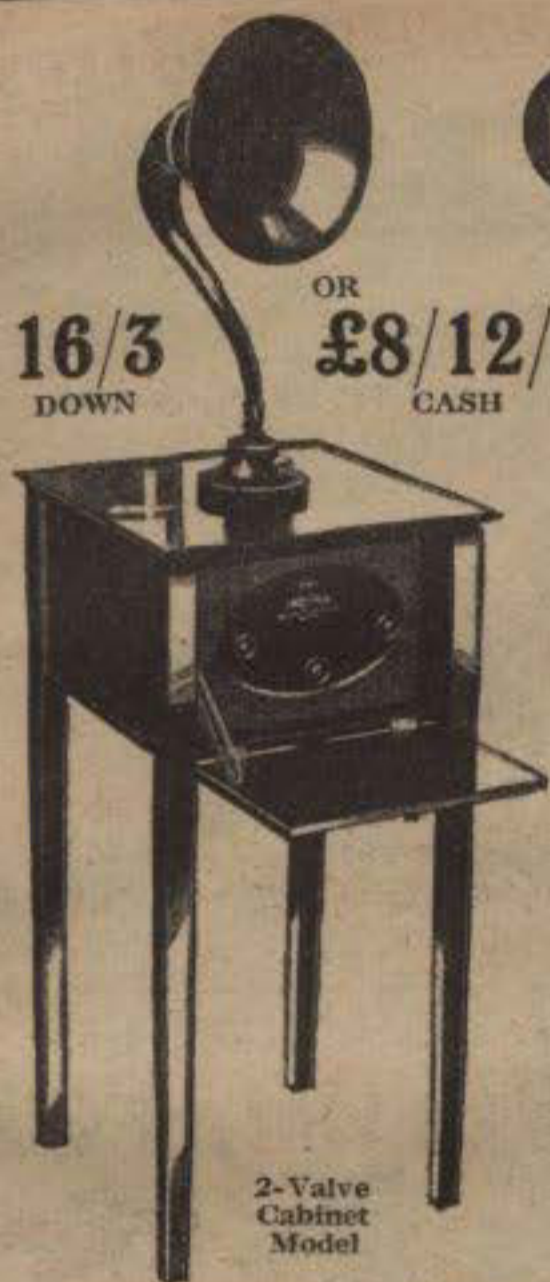
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