WHICH PROGRAMMES HAVE YOU ENJOYED MOST IN 1928? (See page 855.)

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 21. No. 274. [Registered at the G.P.O. as a Newspaper.] DECEMBER 28, 1928. Every Friday. Two Pence.

Improved European Listening.

New Wavelengths for British Stations on January 13.

THE RADIO TIMES attempts to keep listeners in touch with the broad outlines of what has been called the international situation. A series of six articles, entitled 'Taking Stock,' published in our columns last summer, drew attention to the fact that the most serious obstacle to the progress of wireless broadcasting was the lack of wavelengths available for broadcasting. Nothing that has happened since belies the statements made in those articles; the situation today is even worse than was anticipated last summer, and hardly a day passes without a B.B.C. station suffering interference. There is, of course, a definite policy of action to combat the growing seriousness of the problem. The three main points of the policy are as follows:—

(1) To seek, by every available means, to arrive at an agreement as to the allocation of wavelengths between all authorities responsible for the working of broadcasting stations in Europe.

(2) To frame the British system so that it gives satisfactory service to the maximum number of listeners.

(3) Out of fairness to other nations, to attempt to make the maximum use possible of the limited facilities available.

The most important of these points is probably that concerned with arriving at an agreed plan for the allocation of the 113 available wavelengths among European stations. Month by month and year by year certain of the members of the technical Committee of the *Union Internationale de Radiophonie* have attempted to show their colleagues that the work of the Committee should be directed towards giving the best European service. The Committee room does not, according to enlightened opinion, exist as a market place where wavelengths are sold to the highest or most persuasive bidder. Under the inspired, tireless, and suave chairmanship of M. Braillard much has been done, and, had the Committee not been formed, unimaginable chaos would now reign. Unfortunately, a few recalcitrant, misinformed or ignorant authorities, by refusing positively or casually to adhere to a plan, produce an apparent chaos, albeit their number is small. Discouragements are many, but persistance alone can win, and gradually the worst equipped, most casually run stations will come into line; the fact of their backsliding must not deter the enlightened from pursuing a sane and definite policy of struggling to secure agreement both in Committee and in action.

In March, 1926, the Committee submitted to the Council of the Union a plan for the allocation of wavelengths, called the *Plan de Geneve*, which was agreed to by 80 per cent. of the stations of Europe. That plan exists today, but many new stations have grown up since March, 1926, and the plan is not working well. It became obvious last year that a new plan based upon the old was necessary. The Governments at the World Wireless Conference at Washington in 1927 cut down the total allocation of wavelengths for broadcasting, new stations grew up and new authorities clamoured for a better place than had been given to them in the original *Plan de Genève*; particularly the long waves were cut down at Washington, and so a new plan became imperative. It is important to realize that the original *Plan de Genève* took account of the situation in 1925, and although it left place for all nations, it gave the better places to those who were then working and did not, for example, force British stations to take inferior waves because Ruritania might one day want to broadcast. A place for Ruritania was left free, but it was not a good place. The new Plan, then, had to be negotiated in terms of sacrifice on the part of the pioneers who held, *force priorité*, a place in the sun while giving a better place than originally proposed to the newcomers. The higher the wave the better, of that there is no doubt, and it is indefensible to maintain the attitude that the powerful nations first in the field should for ever guard the lion's share. Had such a policy been adopted no agreement would be achieved and in place of agreement there would be interference. It is better to have

(Continued overleaf.)

NEW WAVELENGTHS FOR OLD.

PRESENT.			NEW.		
Kilohertz.	*Metres.*	*Station.*	*Kilohertz.*	*Metres.*	*Station.*
192	1,562.5	Daventry 5XX	192	1,562.5	Daventry 5XX
610	491.8	„ 5GB	622	482.3	„ 5GB
740	405.4	Glasgow.	748	401.1	Glasgow.
780	384.6	Manchester.	793	378.3	Manchester.
830	361.4	London.	838	358	London.
850	353	Cardiff.	—	—	—
920	326.1	Bournemouth.	928	323.2	Cardiff.
960	312.5	Newcastle.	964	311.2	Aberdeen.
980	306.1	Belfast.	991	302.7	Belfast.
1,040	288.5	Edinburgh.	1,040	288.5	Relays and Bournemouth.
			1,230	243.9	Newcastle.

N.B.—These changes come into operation on Sunday, January 13.

CHANGING THE WAVELENGTHS OF BRITISH STATIONS

(*Continued from previous page.*)

an agreed plan and no interference than all the best places for a few countries but wholesale interference.

After protracted negotiation there has emerged a majority agreement between the nations of Europe for a new plan called the *Plan de Bruxelles*. It is agreed upon not as a fixed and right plan for ever, but rather as an amicable adjustment of station wavelengths for the benefit of all. As has been indicated above, it implied sacrifices from all those unduly favoured by priority in the *Plan de Genève*. Britain among the rest had to give up waves.

On the previous page is tabulated the new allocation of wavelengths for Britain.

The B.B.C.'s sacrifice, in order to make this new Plan possible, has been to exchange 850 kilohertz (353 metres) for 1,230 kilohertz (243.9 metres). The change in kilohertz per station will be as under :—

Daventry 5XX	nil
Daventry 5GB	plus 12
Glasgow	" 8
Manchester	" 18
London	" 8
Cardiff	" 78
Aberdeen	" 364
(But gets exclusive wave.)	
Belfast	" 11
Bournemouth	" 120
(And goes on to a national common.)	
Newcastle	plus 270

The B.B.C. average frequency at present is 790.2 kilohertz: the new average will be 834.6 kilohertz. The mean of the European allocation is 920.

The new plan will be put into execution on January 13, 1929. The situation is so serious that immediate action is imperative, hence the absence of longer notice.

Under point (2) above is meant simply that the national systems must be based on fewer stations of higher power rather than on the present system of many stations of low power. The B.B.C., realizing the implications and possibilities of the international situation, framed proposals three years ago to meet the impending difficulties. These proposals finally became known as the Regional Scheme. Permission to go ahead with the Regional Scheme has been delayed so long that interference everywhere is now much aggravated. Had a start been made much earlier, as and when first proposed by the B.B.C., the situation need not have become as acute as it is at present. In this respect Germany has gained the reward of foresight, that country now being in a vastly superior position because of ability to act very much quicker. Today the Regional Scheme in Britain is in hand two years late.

Meanwhile under point (3) all that is possible is being done to bridge the gap between the present and the future. To this end all B.B.C. relay stations and Bournemouth will be put on a common or same national exclusive wave. It had been hoped to start this arrangement in November, but unexpected difficulty delayed the scheme. The B.B.C. will be ready, however, to start on single wavelength working early in the New Year. The delay is due solely to manufacturing difficulties. It should be remembered that the apparatus is unique and the scheme ambitious. It is impossible to foresee every difficulty; one can only generalize from experiment and say that, humanly speaking, the scheme seems bound to work.

Finally, as in the case of almost every past improvement of the service as a whole, a partial dislocation for a few listeners will be unavoidable. Previous experience encourages the hope that this will be intelligently accepted in the interests of the majority.

P. P. E.

INFORMATION FOR MARINERS AND OTHERS.

For the benefit of those who find them useful, a table giving exact details of the Shipping Forecasts, Gale Warnings, Weather Bulletins and Time Signals broadcast daily as from 1st January, is given below, with notes appended, referring to these services.

Forecasts for Shipping.	*Gale Warnings.*	*General Weather Bulletins.*	*Time Signals.*
Weekdays.	Weekdays.	Weekdays.	Weekdays.
10.30 a.m. 9.30 p.m.	1.0 p.m. 4.45 p.m. 6.15 p.m. (immediately before the Weather Bulletin)	6.15 p.m. 9.0 p.m.	10.30 a.m. 1.0 p.m. 4.45 p.m. 6.15 p.m. 10.0 p.m.
Sundays.	Sundays.	Sundays.	Sundays.
10.30 a.m. 9.0 p.m.	3.30 p.m.	8.50 p.m.	10.30 a.m. 3.30 p.m. 9.0 p.m. 10.0 p.m.

NOTES.

1. The above services are all broadcast from Daventry 5XX, which has a present wavelength of 1,562.5 Metres, or 192 Kilocycles, and a power of 25 Kilowatts.
2. Gale Warnings are always repeated at the next regular time of broadcast, *e.g.*, a gale warning broadcast at 1 p.m. is repeated at 4.45 and 6.15 p.m., and any fresh information, if received, is given at these times.
3. Time Signals consist of the automatic transmission by the Standard Clock at Greenwich Observatory, of six dots, representing successive seconds. The final dot is the Time Signal. The amount of lag is less than 0.01 second. The Time Signals will, when necessary, be superimposed on programmes, but the Signals will be loud enough to be easily discernible.
4. Variation of some of the above services is bound to occur from time to time, in accordance with the exigencies of our programmes. The 9.30 p.m. Shipping Forecast particularly is liable to be varied, but such alteration is advertised in the RADIO TIMES and in the newspapers, and we also give microphone announcements on the previous day. Also, every morning, after the morning Shipping Forecast, we announce the time of the evening Forecast, whether it is regular or not.
5. The punctuality of Gale Warnings cannot be guaranteed, but it is very rarely that they vary by more than three or four minutes.

'GOOD NIGHT, EVERYBODY—GOOD NIGHT!'

By a Lonely Listener.

THERE is something very intimate about this nightly courtesy, something that is missing from the impersonal opening announcements. 'This is London calling the British Isles' means anybody and nobody. It is abstract, incomplete. We are not expected to respond, but only to listen for what follows, while the farewell, on the other hand, demands a response and invariably gets it. Though the announcer doesn't hear it, we find ourselves involuntarily saying 'Good night'; but not after the first one; we wait for the repeat with its friendly, heart-warming inflexion.

It is delightfully personal. 'Good night, everybody'; that means me, one of the thousands of solitary listeners whose world has been made infinitely larger by the B.B.C. Were it not for this homely touch the size and range might have made it more lonely than ever. It would be so easy to fade away as we do from a concert hall or a theatre, and be lost and forgotten in the crowd. But this human way of closing makes the larger world very friendly. No other ending would do as well. Somehow the National Anthem isn't at home in the home; even the Benediction would be a dismissal; but 'good night' isn't good-bye, at least not in the way the announcer says it. He has taught us how it should be said with that subtle, sorry-to-go-but-shan't-be-gone-long sort of inflexion.

If radio has done nothing else it has, by this little friendliness, brought us into a very big brotherhood. Special items are selective. Music, science, social topics and the rest find an audience that is limited by the interest of the listeners. The topics divide us into groups and viewpoints, but the cheery 'good-night' brings us together in a final agreement. It goes not to he head but to the heart; we close on the common ground of humanity.

Thank you, Mr. Announcer, on behalf of thousands of lonesome people who have nobody to bid them good-night, whom you have made to feel that in a not too friendly world there is at least one who vocally tucks them up and hopes they will sleep well.

Good night, Mr. Announcer—good night.

FAVOURITE PROGRAMMES OF 1928.

Which Programmes have you enjoyed most this year? Do you agree with the accompanying articles on the year's programmes, which were submitted at the Editor's request by four regular listeners?

By Eric Arnold.

THE B.B.C. has arrived. The year 1928 has seen a definite establishment of standards and programmes have been on the whole more assured, more solid, and more satisfactory. Radio artists have become familiar with the microphone and listeners no longer merely 'listen-in' to the 'wireless'; they listen to programmes.

Not the least interesting of wireless events have been several articles in *The Radio Times*, notably 'Savoy Hill with the Lid Off' and the technicalities without tears of Captain Eckersley. We have been led to see the difficulties and complexities which bother the producers, not that we might excuse their shortcomings, but that we might appreciate their triumphs.

But the greatest advance has been made in the production of Radio drama. From *Pursuit*, in January, to *X*, at the end of October, there has been steadily growing a real Radio drama, distinct from adaptations of stage plays and illustrated readings of novels; a drama with its own technique, its own limitations, and its own freedoms.

Pursuit, cutting clean away from all tradition foreign to its element, rushed us hither and thither, made us feel the motion of high-speed motor-cars, of aeroplanes, of the Channel, and left us wondering at its success. Except that it lacked 'soul,' a compelling reason for its production, it might have ranked with the *Tamerlane* of Marlowe, that burst upon the Elizabethan audience and preluded Shakespeare.

Followed *Speed*, where the mechanical and ages-old device of using celestial characters to comment upon the follies of mankind redeemed what was else mere sensationalism.

Of the real Radio plays that have been broadcast since *Speed*, *The Crossing* and *X* stand out as significant. *The Crossing* took us gently from the humdrum bustle of ordinary railway travel to the mysterious realm of spirits, and gave us to think of the passage of death and the possibility of communion with the dead.

X was even more ambitious. There was more than a touch of piquancy in the theme—a radio play expressing the dangers and futilities of the mechanical progress which alone had made

radio drama possible. As a play—technically—it had few faults, though some of the action inside the 'chamber of horrors' was difficult to follow. The comment—our old friend, the chorus—was well supplied in the vignettes from the lives of those who risk all for the increase of mechanical knowledge—in commerce, in motoring, and in flying.

Yet the radio drama has still to make good its promise. Technical difficulties overcome, and actors adapted, await the dramatist. *X* left us startled and unsatisfied. It ended abruptly, inartistically. All accidental limitations imposed by the microphone are as nothing before the genius of a real dramatist. *Rampa*, adapted and produced in the Spring, stands out before all the new plays, despite the awkwardness of the necessary interruptions. The cry of the 'bear-man' was probably even more effective from the loud-speaker than it would be on the stage.

Perhaps the radio dramatist may be influenced by the debates. When the topic is important and the debaters speak clearly, as in the Benn v. Maxton debate, nothing more is necessary to rouse the emotions of the audience—to anger, contempt, excitement, and pity. But unfortunately the end is exasperation. The dramatist who can stage a debate that will lead to a soothing or a purging of the emotions thus roused will have done his work.

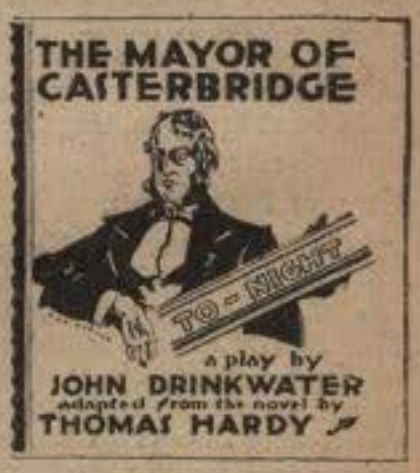
In comedy and light relief the most assured success was probably *Charlot's Hour*. Uncle André developed such a personal manner that, almost

unconsciously, one began to mark off Thursday evening as engaged. Of Tommy Handley the only thing to be wished is that the amusement of his companions in the studio might be restrained so that the audience might catch all the jokes.

By Gordon Oakes.

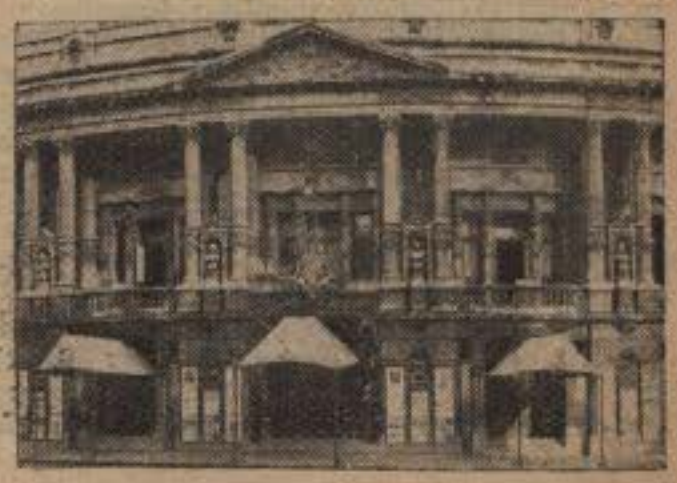
WHEN one calls to mind the programmes given by the B.B.C. during the last eleven months, when one thinks of all the silly little people who have grumbled at them so heartily, when one realizes that the broadcasting machine has become an enormous power for good or evil, one cannot but recall Nietzsche's Superman and wonder whether the species has not arrived in the shape of the Programme Department Staff. The year has shown that the individuals who control broadcasting are very alive to the importance of their job and that, despite the minor terrors of a Tory Press who imagine that broadcast may become greater than news-sheet, they will tolerate none of the baseless nonsense in the cry of 'entertainment only.'

Of all the items, the talk has had the most criticism fired at it, probably because the critics have not done full justice to the talks by listening to them properly, and more probably because the average Englishman so loathes the word 'education' that he is liable to knock one down if one mentions it—a state of things brought about by the national assumption that we know everything and are vastly superior to everybody else, a survival of pre-war thought which unfortunately is still prominent. But it is in the talk and educational policy that the sober and intelligent citizen realizes that broadcasting was not created entirely for the benefit of Mr. Art Damnoise and his Ten Jacks, and the Saucy Sisters in Syncopation, excellent as those entertainers may be in their right place.



It has been said that education plays a great part in the B.B.C.'s general policy, a fact which fortunately is true, but, dear fellow listener, do not blame the B.B.C. for it because you cannot listen to Wagner or Shakespeare, or Euripides or Goethe, without being educated while listening. All great art is essentially didactic; and during 1928 we have been treated to a number of great works of art by the Promenade Concerts, Opera, and the commencement of the Great Play series. But the balance has been maintained admirably, the variety broadcasts for the most part having been good and the dance music, when provided by Mr. Jack Payne's band, excellent.

(*Continued on page* 858.)



'The Announcer's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE

Personal Reference.

'YOU are a clever man,' writes a lady in Lincolnshire, 'and I expect there are very few of your readers who can understand the symbolism of the Dogsbody fable. Dogsbody, of course, represents the Devil and the Powers of Evil. A "bird-seed factor" you call him; the seeds he

'Dogsbody represents the Devil.'

scatters are seeds of Revolution and Discontent. You, yourself, as his bitter opponent, stand for Good. A few of us here in Lincolnshire are grateful for this twentieth century "Pilgrim's Progress." When we are alone we refer to you as "The Bunyan of Broadcasting."' This is the way aspiring authors are ruined. I had no idea that I was 'The Bunyan of Broadcasting.' I am afraid that I shall never be able to forget my devoted public in Lincolnshire; my style will become self-conscious; I shall end up by writing like Gertrude Stein.

Strange Instruments.

IF you listen to the Indian programme, sponsored by the India Society, which is being broadcast from London on Friday, January 11, you will hear several strange instruments of music. Part of the programme is to consist of Indian music played on the instruments for which it was composed—the sarangi (a sort of viola with three strings played with a bow), the sitar (the instrument of Bengal, seven strings and plucked with the fingers), and the tabla (a small drum, held, when sitting, in the crook of the knee). The sarangi is played for dancing and is, therefore, of low caste among instruments. The rest of the programme will include a recital of Indian folk songs, a reading of poems by Rabindranath Tagore, and a talk on 'Life in India' by Edward Thompson, author of 'An Indian Day,' etc. Several distinguished Indians, resident in London, will take part. Lord Ronaldshay, who is introducing the programme, will be remembered by listeners for his admirable talk on the late Lord Curzon.

Vaudeville.

FORTHCOMING Vaudeville programmes will include Hilda Glyder (January 7), Wish Wynne, John Henry, The Three Irresponsibles, and Yvette Darnac (January 8), Jack Morrison and Clarice Mayne (January 12). Wish Wynne has just published a book of verses and short stories with the characteristic title of ''Ere!' (Skeffington, 3s. 6d.).

'Brother Wolf.'

ON Sunday afternoon, January 6, the University, College Dramatic Society will broadcast from our London Studio *Brother Wolf* one of Laurence Housman's 'Little Plays of St. Francis.'

Compton Mackenzie in 'Carnival.'

A FEW weeks ago I mentioned in these notes that it was hoped soon to be able to broadcast a play by Compton Mackenzie. This hope has, I am happy to say, been realized. On January 8 (5GB) and 9 (other Stations) we are to hear a radio version of Mr. Mackenzie's famous novel 'Carnival.' The book has been adapted by the author himself, in collaboration with Holt Marvell. The method used is, I understand, similar to that of Cecil Lewis's *Lord Jim*; that is, of narrative fading into dramatic dialogue, though in the case of *Carnival* there will be much less spoken story. Compton Mackenzie himself is to take part in the production. He will be heard as Michael Fane, who tells the story. The participation of so famous a novelist in a dramatic version of his most popular book is no small landmark in the history of broadcasting. As to Mr. Mackenzie's prowess as an actor, we need have no doubts as to that. He comes of a famous theatrical family (which has in our own time given us Fay and Ellen Compton), and before the war played, in New York, the part of Maurice Avery in *Columbine*, the stage version of 'Carnival.' The play which we are to hear on January 8 and 9 bears no resemblance in construction to *Columbine*. It will tell the story of Jenny Raeburn in the same sequence as the novel, taking the form of some sixty scenes from her life. A young actress has been specially chosen to play the leading part; in Jenny she has the chance of a lifetime (as far, at least, as broadcasting is concerned).

The Story of Jenny.

I CAN think of no story more suited to broadcasting than 'Carnival.' I read the book on its publication in 1912, and have re-read it many times since then. In Jenny Raeburn its author created one of the most living and delightful characters in all fiction. I understand that 'Carnival' is still a 'best-seller.' There is little to wonder at in this, for among the wan and blasé heroines of today Jenny, with her gay slang, her unquenchable love of life, her so-thin protective armour of cynicism, her fugitive happiness and her final tragedy, stands out as vivid and impalpable as a daffodil among orchids. Her history, crowded with characters, belongs to before the war, though it is none the less enchanting when we read it today. In their work of creating a radio play, the authors have had the assistance of an intensely 'atmospheric' story. The dancing-school, the pantomime, the ballet, the studio in Grosvenor Road, the sea-shore in Cornwall make a background for the tale, full of music and dancing, laughter, and the sound of the sea. A tragi-comedy of youth as youth was before the war. After the appearance of 'Carnival' and 'Sinister Street,' Henry James wrote to their author: 'You have emancipated the English novel.' There is all the surprised happiness of a new freedom in those early Mackenzie novels, the development of which into a saga which would have outstripped Mr. Galsworthy's in size and scope was interrupted by the war and has not since been renewed.

Contemporary Music.

THE next recital of 'The Contemporary Chamber Music' season will be relayed from the Arts Theatre Club, Great Newport Street, on Monday evening, January 7. This will be given by Steuermann, the pianist, and Claire Croiza, soprano. Details of their programme have not yet reached me.

The Sunday League.

THE London Palladium, which has during the last few weeks given us Jackie Coogan, Van and Schenk, Naughton and Gold, and other variety acts, is to give us on Sunday afternoon, January 6, the first National Sunday League Concert ever broadcast. The work and history of the League is familiar to most Londoners, but for the benefit of those who are not acquainted with them, let me append a very brief account. The National Sunday League was founded in 1855 by the late Mr. R. M. Morrell, its original object being to agitate for the Sunday opening of museums, art galleries, and libraries. Having achieved this, the League devoted its energies to the promotion of Sunday recreation—including concerts and excursions to the seaside. Its principal concerts today are held at the Palladium, though on Sunday evenings it also gives concerts in twenty-one London halls. The large proportion of the League's income goes to charity. Membership is open to everybody, the minimum subscription being 2s. 6d. per annum. Londoners owe a great deal to the National Sunday League. The programme on January 6 will consist of an orchestral concert by the New Symphony Orchestra, conducted by Dr. Malcolm Sargent, with Prince George Chavchavadze, solo pianist.

'The Food of Love.'

COMPOSERS of almost every nationality have written incidental music to, and settings of the songs in, Shakespeare's plays. Thus Shakespearean music will form the subject of a programme entitled, 'The Food of Love,' which will be broadcast from London on Monday, January 7. The composers represented are Sullivan, Humperdinck, Balakirev, German, Mendelssohn, Vaughan Williams, and Quilter. The 'incidental music' will be played by the Wireless Orchestra, and the songs sung by David Hutchinson.

Of Syncopation—and Bowler Hats.

I AM not one of those who dislike, or disapprove of, modern dance music. It seems to me full of rhythm and, as orchestrated by Jack Payne, humour. There are one or two mysteries of the profession which still puzzle me. Why, for instance, to achieve a particular wailing note, was it necessary to dress your saxophone in a gilt

'Correct wear!'

bowler hat? Was there any special musical virtue in a bowler, or was it merely 'correct wear'? Did French saxophonists use top hats, Egyptians fezes, Hawaians crowns of hibiscus blossom? Was it done to raise your saxophone's bowler hat when you met a lady also carrying a saxophone? Did saxophones go to bed in their hats? Pen, halt! About turn! At 8.30 on Tuesday, January 8, Billy Mayerl, with the B.B.C. Dance Orchestra, will give an illustrated talk on 'How to Play Syncopated Music.'

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

Strange Saturdays.

ON Saturday evening, January 12, Holt Marvell is to tell the first of a series of light-hearted stories entitled 'Six Strange Saturdays.' Mr. Marvell, author of 'Husks in May' and 'The Passionate Clowns,' and part-author of the radio play *The Crossing*, is also partly

'Manufacturing rocking horses.'

responsible for next month's dramatization of Compton Mackenzie's novel 'Carnival' (see opposite page). Saturday *is* a strange day. Statistics show that on Saturdays the consumption of winkles rises 25 per cent. and the vitality of men engaged in manufacturing rocking-horses is at its lowest.

For the Miners.

WHATEVER our views on politics and economics, we cannot but be moved by the distressed condition of the miners in certain areas where the pits are closed. Some of these men have not been able to find work for two years or more. Many families are starving. The winter promises to be a hard one. Last April the then Lord Mayor of London, Sir Charles Batho, opened a fund for providing the wives and children of these men with warm clothing, etc., and to facilitate the transfer of lads to other parts of the country where work could be found for them. A subscription list of £100,000 was headed by their Majesties the King and Queen. This money had all been spent by the time the present Lord Mayor took office. Sir Kynaston Studd has opened a new fund to which their Majesties have again subscribed. On Sunday evening, January 6, he will make an appeal for contributions to this. Donations should be sent, addressed to him, to the Mansion House, London. Here is a cause which needs no recommendation.

Rameau and Gluck.

AN orchestral concert of music by Rameau and Gluck (5GB, Thursday, January 10) should be specially interesting, for Gluck was Rameau's successor as a composer of popular operas. Both adorned the eighteenth century, and were educated by the Jesuits. Gluck was trained from earliest years as a musician; Rameau had first to fight his parents' intention of making him a magistrate. Rameau subscribed to the purely artificial convention of opera; in which the story was a mere excuse for fireworks from the *prima donna*; Gluck revolutionized opera by making 'music drama' of it (earlier in the year we heard his *Armida* broadcast).

Songs by Strauss.

NEXT week's 'Foundations of Music' recitals will consist of songs by Richard Strauss, sung by Keith Faulkner. These songs match those of Schubert, Schumann and Wolf in beauty.

'What is a Good Novel?'

OUR article by Mrs. M. A. Hamilton on 'What is a Good Novel?' aroused great interest. One fiery gentleman, I see, from our Letter Page of this week, objected strongly to the editorial recommendations of 'Jew Süss,' 'Jude the Obscure' and 'Madame Bovary,' which he understands from reference to the newspapers, are 'repulsive and immoral in tendency.' Where great art is concerned, it is just as well 'not to believe all you see in the papers.' Mrs. Hamilton tells me that she has received many inquiries as to the authors and publishers of the half-dozen novels which she recommended in her article. For the information of those interested they are: 'Against the Sun,' by Godfrey Elton (Constable); 'St. Christopher's Day,' by Martin Armstrong (Gollancz); 'The Silver Flame,' by James Hilton (Butterworth); 'General Crack,' by George Preedy (Lane); 'Red Rust,' by Cornelia Cannon (Hodder); and 'Charlotte Löwensköld,' by Selma Lagerlof (Werner Laurie).

—And Some New Novels.

ON December 12, Mrs. Hamilton reviewed the following: 'The Crime and the Confessor,' by Horace G. Hutchinson (Murray); 'Hogmanay,' by Christine Orr (Hodder); 'Show Girl,' by J. P. McEvoy (Brentano); 'The Transgressor,' by Anthony Richardson (Constable); 'Pilgrims of Adversity,' by William McFee (Heinemann); 'The General's Ring,' by Selma Lagerlof (Werner Laurie); 'The New Temple,' by Johan Bojer (Hodder).

The 'Rider Haggard Touch.'

THE history of Nyasaland, our Central African Protectorate, is bound up with the names of Dr. Alexander Hetherwick and Dr. Robert Lord, two Scottish missionaries. Dr. Hetherwick, who is to give a missionary talk, S.B. from Aberdeen, on Sunday January 6, started work in Central Africa in 1883. His first job on arriving in that then savage territory was to act as mediator in a bow-and-arrow battle between two villages. He witnessed fierce warfare between the Yao and Angeni tribes. It was he who distributed to the natives the first seeds of the tea-plant—from which Nyasaland's most prosperous industry has sprung. His has been one of those most devoted and romantic careers connected with the exploration and development of dark Africa.

O'Donnell's Men.

THE Wireless Military Band, under B. Walton O'Donnell, will broadcast three concerts next week: from 5GB on Monday, January 7 (with Wateyn Wateyns, and Antonio Pini, the 'cellist); from London on Wednesday, January 9 (with Eileen Pilcher and Walter Glynne); and Saturday, January 12 (with Suzanne Bertin and Joseph Farrington).

Rugger Commentary from Wales.

IT is always encouraging to find that the ban against broadcasting has fallen in yet another quarter. Hitherto, the Welsh Rugby Union has not permitted the broadcasting of commentaries on their 'home' matches. I now hear that their objection has been withdrawn and that we are to hear, on February, 2, an account of the Wales *v.* Scotland International at Swansea. This news will be welcomed by Rugger enthusiasts all over the country who, for various reasons, may not be able to make the trek to South Wales.

Moonshine and Pretty Language.

ON January 15 and 16 comes the fifth of the Great Plays, Rostand's *The Fantasticks*. This delicate and artificial comedy was its author's first play. Better known to our English public are his *Cyrano de Bergerac*, *L'Aiglon* ('The Eaglet'), and *Chanticler*. Edmond Rostand was the arch-Romantic. To him life and the theatre were worlds apart, without connection; the creation of a character, like the creation of a play, a matter of pure artifice. He was the only Romantic of a generation which produced Ibsen and Strindberg. Wit, good manners, romance and colour counted for all; realism was not in question. This fantastic tale of the neighbours, Bergamin and Pasquin, who simulated a quarrel in order to add fuel to the passion of their son and daughter, and when that passion was declared, became so bored with the young people's air of romance, that they revealed the plot, is pure moonshine and pretty language. But the microphone favours moonshine and pretty language, and *The Fantasticks* is likely, therefore, to be not the least successful of the Great Play productions.

A Hallé Concert.

ON January 10, a Hallé Concert will be relayed from Manchester. Sir Hamilton Harty's programme on this occasion will include Mendelssohn's *Italian Symphony*, Svendsen's *Carnival in Paris*, and the great Brahms' *Violin Concerto in D* (soloist, Arthur Catterall). At the same concert Eric Fogg, a member of the staff at our Manchester Station, will conduct his own work, *June Twilight*.

A Cautionary Poem.

LAST Christmas we published a brief anthology of poems inspired by broadcasting. 1928 however, seems to have produced no addition to that slender, though charming, collection—except the 'Cautionary Poem' by a Dulwich boy which his mother recently sent me. This naive masterpiece begins:—

'Once there was a girl called Kate
Who always used to oscillate.
Discontented oft was she
With 2LO and 5GB.'

'Her oscillation annoyed the neighbours.'

and goes on to relate how, Kate's oscillation annoying the neighbours,

'They seized her in their righteous ire
And hanged her from her aerial wire.
And now the bones of nasty Kate
The neighbours' dogs do masticate.'

The last two lines have the stark brutality of really great art.

"The Announcer"

FAVOURITE PROGRAMMES OF 1928.

(*Continued from page 855.*)

One of the most interesting items during the year was Mr. Cecil Lewis' play, *The Night Fighters*, which indicated quite clearly that an art form may very soon develop under the title of Radio Drama. Apart from the fact that this play was beautifully done, it must have been one of the finest pieces of peace propaganda the nation had received for some time, and it seems that it only remains for some mercenarily disinterested genius to arise to make the radio play an immense medium for good.

The Shaw-Chesterton debate was undoubtedly the most interesting and important debate ever broadcast, even if only for the fact that Mr. Shaw

speaks English not quite like anybody else for its beauty, and G. K. C. is one of the most picturesque men in the land.

That the controversy ban had been lifted was poignantly evident, for the Shavian thunder at the Postmaster-General seemed to send one's 'anti-pong' valve-holders into a fit of violent mechanical oscillation.

Those programmes which have been bad have been monstrously bad, but only in so far as individuals are concerned. There is always the possibility of a bad turn in a variety broadcast as there is in the fact that one of the juvenile 'leads' in a revue may possess sickeningly thick ankles and a too positively hideous face.

But whether one is the owner of a cat's whisker and a piece of graphite or of fifteen L.S. 5a's in parallel, with a moving-coil loud-speaker in every room in the house, one is forced to admit that for ten shillings (you may, of course, gentle reader, be a scoundrel and not have paid your licence fee) a year the B.B.C. has provided the finest symphonies, the finest vocal music, the very best of a bad job in jazz, and the best

procurable authorities on their particular subjects for the talks.

In short, a standard has been set which superficially may seem didactic but which in truth means art and knowledge before entertainment, thereby tending to instill an appreciation of a higher cultural level—to the great benefit of the millions of listeners and the nation as a whole.

By David Edge.

THIS year has not been specially noted for any startling developments in the Broadcasting Service—great improvements in any direction are possible only where the general standard of quality is low, but where it is already on a quite high plane, such improvement as can be made is necessarily of a less perceptible nature.

We take as commonplaces the excellent outside broadcasts and commentaries of sporting events, such as the Cup Final, and the Gene Tunney—Tom Heeney Fight, which were of superlative interest to us who had to stay at home. What need then had we of newspapers, when we could follow the match kick by kick, and the fight blow by blow? Alas for our patriotism! The White Rose wilted, and Tommy's nose soon became, literally, a bloody mess.

Full-length radio plays have won on their merits during this past year an important and welcome place in the programmes. *The Mayor of Casterbridge* was great, and *Kaleidoscope* interesting as an experiment. *X* was a successful thriller, and *The Greater Power* was also supposed to grip us.

In music, we have had almost everything from *My Blue Heaven*, which sounds like a wet day in 'digs' at the seaside, to the Hallé and Promenade Concerts, which even to a musical barbarian, have appeared exceptionally 'popular.'

An outstanding feature has been the failure, in many cases, of the variety hall artists and producers to put across anything of great entertainment value, although Charlot, in his weekly 'Hour,' did have one consistently good feature in his 'Limericks.' The variety stars may twinkle brightly enough where they can be seen, but often their lack of 'microphone personality' has shown that their chief claim to inclusion in the programmes

Three notable talkers of the year: (left to right) S. K. Ratcliffe, G. K. Chesterton, and Vernon Bartlett.

has been in their names and reputations—that is, their stage reputations!

The converse has been true of the radio variety turns, which generally have amused, this being probably due to the fact that they have won to success solely *via* the microphone, and if they had been 'dud' they would have 'flopped' long ago.

The 'Surprise Item' has been a pleasing innovation, and if it has not always appealed—well, it would be a very surprising 'Surprise Item' if it did.

The controversial matter, introduced chiefly in the form of debates, has not proved really exciting, and this is, perhaps, due to the present-day blasé attitude of people who are not very enthusiastic even about themselves.

The talks have been of a high standard throughout, assuming that only those of personal interest have been listened to—and the range has surely been wide enough, extending from 'Stamp Collecting' to 'Finance in the Modern World.' In 'Ourselves as Others See Us,' M. Theodore Komisarjevsky was delightful, and Mr. Ratcliffe in 'America Today' helped us to understand the people and institutions of a land of such cities as Boston and Chicago.

At one time we were even treated to 'Foundations of Poetry,' which was, naturally, a Sunday afternoon item. Why is it that poetry needs, as evidently it does, a 'greenery-yallery' voice to do it justice? Why not try the Hyde Park orator style of declamation for a change? Or is this plea another unfortunate indication that we in the rude and crude North are not quite—well 'not quate'?

The best aspect of all of the programmes, however, is that it is we listeners who determine what they shall be. We can 'barge' into the studio with no more trouble than is entailed in clicking on the control switch of our set, and when we are 'fed-up' we can go home as easily.

By Alfred Dunning.

NOT long ago *The Radio Times* published a suggestion which I have half a mind to carry out next year. This was that listeners should keep diaries of the year's broadcasts, noting 'all wireless thrills, memorable events and plays,' and recording the talks, sayings and jokes with their authors' or perpetrators' names.

Now if I had kept such a log this year, my business of reminiscing would have been easy. A few pages torn out and printed would have served. For the truth is, the B.B.C. has allowed no week to pass without broadcasting at least one item into memory.

But I am no keeper of logs. To take one of the Yuletide variety, to put it on the fire, turn off the light and turn on the studio, is my only concern with them. That, with modifications, is the way I have done my listening this year. In the year's radio stream, I have, if I may be allowed the pun,

(*Continued on page 889.*)

WHAT THE OTHER LISTENER THINKS.

The Editor welcomes expression of opinion from listeners. He is always prepared to print on this page forceful extracts from any letters received. Reasoned appreciation or criticism is assured of a place here.

I FAIL to see how the advent of a Radio Bishop would help. Much could be said *for*, of course, and much *against*. The wireless audience is too large and varied for the one-man preacher to be a success. The eloquent sermon would be welcome and appreciated by some; to others it might not be understood, and therefore uninteresting.—E. E., St. Neots.

* * * *

I WISH to utter a strong protest against any such project as a Bishop of Broadcasting—or a one-man preacher. There are thousands among your listeners who belong to every possible phase of religious thought. Why should they all be tied to hear only one aspect of truth?—E. J. S., Colchester.

* * * *

YOUR article, 'Should there be a Bishop of Broadcasting'—an excellent idea, and an excellent man to be the one in charge—'Dick Sheppard.'—E. R. C., London, S.W.17.

* * * *

A BISHOP (whether in name or fact) implies, as the Rev. John Mayo admits, '*The* Church.' Would you willingly cut off all the other sects, denominations and undenominational Christians?—K. S., Fakenham, Norfolk.

* * * *

I HAVE had rheumatoid arthritis for thirty years, and you may imagine what broadcasting means to me, as I am in bed. I am not discontented though things are sometimes very difficult, and I cultivate happiness. It is better, surely, to be broadminded and to listen to different views than to have a Bishop of Broadcasting.—G. A. W., Tilford.

* * * *

R. T. H. is surely wrongly thinking about Armistice Day. The horrors of war should *not be forgotten, but remembered.* A lesson forgotten has to be re-taught. Can we afford, mentally or morally, to forget? The B.B.C. will never, I hope, help us to forget, but rather the reverse.—R. J. R., Trowbridge.

* * * *

HAVING read the items in *The Radio Times*, 'What the Other Listener Thinks,' we wish to pass our opinion. My father, sister, and myself all think the programmes are perfect. With regards the broadcast from the Cenotaph on Armistice Day, although we lost a near and dear relative, we listened to it from beginning to end, and thought it just splendid.—C., Ulverston.

* * * *

I NOTICE in your issue of November 16, page 435, that Mr. Scholes says, 'If things were as they should be our this year's commemoration would be carried out in our country under the direction of an enthusiastic special committee of the National Union of Teachers.' I think it only right to inform you that a Schubert Commemoration Festival was carried out by the London Schoolmasters' Association at the Memorial Hall on November 10, 1928.—S. TAYLOR, Hon. Sec., Treasurer and Conductor of Festival, 56, Casewick Road, West Norwood.

* * * *

I READ your article, 'What the Other Listener Thinks,' every week with interest, but I have not yet seen a request letter for Wurlitzer Organ music from one of the broadcasting cinemas, to be given in the evening.—W. C. P., Meltham, near Huddersfield.

WITH reference to recent correspondence regarding speakers on the wireless, a large number of people here, about twenty-two, decided to take a vote and see the result. Each person was asked to write the names of the four persons he or she considered possessed the most agreeable and interesting manner in speaking on the wireless. I here give you the result in order of votes: Two of the Announcers, Mr. C. E. Hodges and Mr. Vernon Bartlett. When asked to vote for a lady speaker eight voted for Dame Rachel Crowdy. I hope this little experiment will prove interesting to you. We live in a remote country place in Ireland and feel thankful for wireless. No one in a city can realize what wireless means to us, and I think they should be very slow to criticize the B.B.C. when they consider what a blessing it is rendering to humanity.

* * * *

I KNOW that heaps of listeners like the classical music, but when we have the good old choruses and marching songs it cheers many a working-class home, and listeners in our bar quite enjoy it.—L. W., Bagshot.

I BEG to protest against the recommendation as a 'good book' on page 587 of *The Radio Times* of 'Jude the Obscure,' 'Madame Bovary,' and 'Jew Süss,' without any indication of the kind of book each is, apart from artistic or literary merits. I read 'Jew Süss,' and was disgusted. The other two I have not touched, having understood from references to them in newspapers, etc., that they were repulsive and immoral in tendency. Yet you allow them to be recommended to your immense number of readers, simple and ignorant, young and old, of all classes and degrees of susceptibilities!—F. E., London, N.W.6.

* * * *

I PLEAD for 'gramophoned' opera at least once a week, *not* to fill in an odd half-hour but as the *principal part of the evening programme.* (If we cannot bring the mountain to Mahomet, etc.) The present gramophone broadcasts from 2LO do not enter into the question, of course. These are reviews—just as a newspaper gives book or theatre reviews. And what applies to Grand Opera applies equally to some of the world's best orchestras (Philadelphia, Berlin, etc.).

Of Dance Music—In General and on Sundays.

A Selection from Listeners' Replies to Recently Published Letters.

I DON'T expect the B.B.C. to broadcast dance music from 12 a.m. until 12 p.m. as some listeners would like them to. I think it would be a wise thing if some of the listeners did not study themselves quite so much, as there are thousands of others to be pleased. I have now taken out my fourth licence and have always derived the greatest of pleasure.—E. A. F., Farnham.

* * * *

IN reply to C. R. T., Petersfield, may I remind him that thousands of listeners turn on their sets when dance music commences. Also how does C. R. T. know that the majority objects to dance music? I cannot see why broadcasting dance music on Sunday should be any worse than playing tennis or golf on that day. What about the thousands of motorists who go out for pleasure on Sundays? Is that out of place? Let C. R. T. and E. N. J.—the latter was merely amusing in his remarks—and others be more tolerant. I am sure the weekly programmes could not be arranged better to suit the majority than they are today.—J. A. B., Oxford.

* * * *

WITH reference to a recent letter appearing in *The Radio Times* signed R.W., and appealing for brighter music on Sundays, he quoted the Continental stations. I wonder if he tuned in Berlin last Sunday, November 25?

Berlin, Konigswusterhausen.
5.0 Talk, 'Forgotten German Graves.'
5.30 Talk, 'Death and Dying as Comprehended by the People.'
6.0 Memorial Service.
Berlin, Voxhaus.
3.0 p.m. 'Wreaths and Flowers in Cemeteries.'
4.0 Recitations: 'When Great Men Die.'
6.0 Talk: 'Death in German Folk Superstitions.'

Carry on with the good work. If anyone doesn't like the English Sunday programmes, then he must buy a valve set and tour Europe.—E. D. H., Leeds.

* * * *

PRAY pander a little to the thousands of young people of England and have less boring Scot 'comedians' and more syncopation.—R. S., London, W.1.

READING the different opinions of listeners in *The Radio Times* on the subject of the B.B.C. programmes, I thought it might be interesting to readers to know what we think in Switzerland about this matter. I am not intending to fight with R. W. of Chelsea whether dance music should be played on Sundays; I just want to give you an idea of what Swiss people are talking about English broadcasting, sitting round a loudspeaker on a cold winter evening. My loudspeaker could tell you that about eighty per cent. of all the music he is playing is coming from England. There is no doubt that the programmes of the B.B.C. are not to beat by any of the Continental stations. Apart from the programmes, the purity of the sounds, the modulation is perfect. I like your concerts, your talks, as well as your vaudeville; and whatever I hear from England, it is always worth the great power you put in your station aerials. We appreciate especially your good classical music; we appreciate it perhaps more than your English listeners. Regarding the B.B.C. programmes, I would call England the most musical country; but as I know England personally, and I have read all the protests against the good music, I know it is not quite so.—R. WEISBROD, Affoltern, a/A., Switzerland.

* * * *

IN a great many cases, all that one hears in a classical orchestral concert (with due respect to certain compositions and their composers) is a rasping ferment of trumpets, strings and, if I may say it, hacksaws, at certain intervals blaring out into a horrible crescendo, which gives a most remarkable imitation of a moonlight sonata by the neighbours' cats. *Give me a Dance Band first!*—F. H. S., Market Harborough.

* * * *

I HEARTILY dislike the empty brazen nonsense which, in 1928, passes for dance music. 'Dancing' and 'dance-music' should be synonymous with 'grace and charm.' Jazz possesses neither. Weekdays or Sundays, it is an intrusion on the programmes.—G. R. N., Purley.

* * * *

GIVE us peace on Sundays. If you must make an innovation, let it take the form of light music at lunch time.—E. M., Battersea.

Round and About the Programmes.

ENGLAND'S LAST TRIAL.

On Saturday afternoon, January 5, Captain H. B. T. Wakelam is to give, from Twickenham, a commentary on the trial match, England v. the Rest. This is the last trial before the Rugby Internationals begin.

ENGLAND'S Rugby Union goes team-building again on Saturday at Twickenham. Captain H. B. T. Wakelam will be there with his enthusiasm and a B.B.C. microphone.

It is the last trial—England *versus* the Rest—before the International matches begin, as we say, in earnest. But these Trials are just as much 'in earnest.' You can follow them year in, year out with as great a zest as ever you bring to the tournament of the five nations itself. A player's life in first-class Rugby has in these fast-moving days become so short. The University Blue of today is the International of tomorrow, and in his turn the International of today is the touch-judge of tomorrow. So the wheel swings round, and thus each year all lovers of the game regard the 'young entry' at the National Trials with a special eye. It is in these games that the Selectors seek for that type of football genius which, for want of a better word, we call 'class.'

And in these years there is plenty of 'class' in England's Rugby—and, indeed, in the sides of all the five countries. The new speed of movement and the new emphasis on tactics makes this the Rugby era of youth and enterprise. Some still say that you cannot put an old 'Rugger' head on young shoulders — but then who wants to? The Selectors search at the Trials for dash and verve, and that strong, unselfish individualism which blends a National side, into a great attacking force.

Thus it will happen at Twickenham, on Saturday, that some of the old guard who have fought England's battles so well during recent years, will be every bit as much on their mettle as many of the newcomers — England's side does not pick itself nowadays when there is such plenitude of Rugby talent. Here and there, of course, the obvious may be made yet more plain. C. D. Aarvold, of Cambridge, for example, is the greatest centre three-quarter in the game today. Whatever else may happen, we shall see him again this year as the main inspiration (by precept and example) in England's attack. One special point of interest on Saturday will be to see how his thrustful partner on the right wing—R. W. Smeddle—performs in this more exalted company.

The other half of the three-quarter line is a more tentative affair. In the end it may be G. M. Sladen and H. P. Jacob. Perhaps the pace of W. Wallace may bring him back into the National side. Perhaps some other may arise to gain distinction and a 'Cap' on this day. Captain Wakelam's account of the three-quarter play will be vastly illuminating.

Then there are the 'halves.' Arthur Young retains his exuberance at the base of the scrum. He has the figure of the true inside-half. You must picture for yourself, as you listen to the match, his stocky figure weaving in and out of the game. He has the art of always being where least expected. He has the knack of exploiting 'the blind side,' and of making the illusive cut through. Indeed, it is Young's very capacity for surprise which creates one difficulty. In the old days (for, as I have said, six years since are 'old days' in modern Rugby) of the great Kershaw and Davies partnership the method was different and the problem did not arise. Here was a perfect partnership whereby Kershaw dominated the scene through sheer strength, and always Davies was there waiting exactly where he was wanted. The more tempestuous Young has found no such partner. Thus the fly-half position remains open.

Forward, perhaps, there is not much need to worry. There are some grand warriors left from other years who are still full of vigour and fight. Then, let us hope, some members of that splendid Oxford 'pack' who made such a gallant fight of it in the 'Varsity match will be given a chance. By way of leader there is still R. Cove-Smith—as dour and militant a scrummager as Rugby has ever seen. There are others who have formed down with him in a dozen International games of the past—folk like the hard-working H. G. Periton of Lancashire and J. S. Tucker, as good a 'hooker' as the modern school has produced, for he has an aptitude for using both his speed and his weight. For all that, there are vacancies in the pack, and you will be listening specially on this afternoon for the names of any forwards that Captain Wakelam may tell you are playing specially well.

H. G. H.

WHAT IS WHITEFIELD'S?

A Service is to be relayed from Whitefield's Tabernacle, Tottenham Court Road, on Sunday evening next. This is the story of the historic church, told by Mr. H. E. Gaze, Secretary of the Whitefield's Mission.

THE great religious revival of the eighteenth century is forever associated with the names of John and Charles Wesley and George Whitefield. The Wesleys have perpetuated their name in connection with the Wesleyan denomination. John Wesley was a great organizer as well as preacher. Whitefield, probably the greatest pulpit orator this country has produced, was a preacher, the flaming evangelist whose influence was perhaps a predominating factor in the first instance, but he founded no sect. After attracting great crowds to the London churches, Whitefield preached in the open air in Moorfields (then an open space just outside Moorgate) to vast congregations, and as a result, founded the Moorfields Tabernacle, now demolished but still existing as a church in Leonard Street. He then preached in Long Acre, but the continuous and violent opposition experienced compelled him to go afield, and in 1756 he was granted a 70 years' lease, by Earl Fitzroy, of a piece of ground near the 'Crab and Walnut Tree,' in the open country, on what is now known as Tottenham Court Road. The illustration on page 866 shows the adjoining farm buildings. The church was a large square building of the simplest character. It soon proved too small for the great congregations. On one occasion Queen Charlotte, passing to her carriage, noticed the crowds waiting in the rain, and herself joined in the subscriptions for the erection of a large addition, which was made three years later, when the building accommodated 5,000 persons, and was the largest Nonconformist Church in England. It was known as Tottenham Court Chapel, and is perpetuated in the great Institutional Church, familiarly known today as 'Whitefield's Tabernacle.' In this church George Whitefield preached with wonderful eloquence, and gathered not only the multitude of the common people, but many illustrious visitors. Lord Chesterfield, on one occasion, listened spellbound as Whitefield described a blind man nearing the edge of a cliff in imminent danger, and at last exclaimed audibly 'My God! he will fall over!'

GEORGE WHITEFIELD PREACHING IN CORNWALL.
(Reproduced from an old print.)

Whitefield laid the foundation stone of the church in November, 1756. The building collapsed about 40 years ago, and when the present church was erected, the stone relaid by Dr. Parker, then at the City Temple, was replaced where it may now be seen on Tottenham Court Road.

At the beginning of his career Whitefield acted as chaplain in the then new Colony of Georgia, and there founded an Orphanage, which was the centre of his work, and collecting funds for this, he travelled all over England and throughout the United States, making in all thirteen voyages across the Atlantic. He died just after preaching at Newburyport, Mass., where his remains are buried beneath the pulpit of the church.

During his frequent absences in America, the pulpit in Tottenham Court Road was occupied by Toriel Joss, a sea captain, whose preaching gifts had been recognized by Whitefield, and he became a worthy successor. Thereafter, for fifty years, the minister was the Rev. Matthew Wilks, one of the founders of the London Missionary Society. On the expiry of the original lease, the Church was dissolved in 1862, and was then reopened under the aegis of the London Congregational Union, and the association it had hitherto held with the Tabernacle at Moorfields was discontinued.

Among the many notable ministers since that time have been Dr. Ll. Beven, afterwards Principal of Adelaide University, and the Rev. J. Jackson Wray, who for eleven years drew crowded congregations, but the building collapsed in 1889, and temporary erections were used until it was rebuilt in 1898. Three years later, the Rev. C. Silvester Horne, M.A., M.P., undertook the Superintendence of the work, and Mr. W. H. Brown erected a large institutional building in the rear, which has since been the centre of one of the most vigorous and progressive social and religious efforts in London.

Among many relics of interest preserved in the church are the pulpit from which Whitefield preached, and from which John Wesley preached his funeral sermon; a chair, cabinet, and Communion table, used by Whitefield—a chair belonging to Augustus Toplady, and memorial tablets of much interest.

HARRY E. GAZE.

HOME, HEALTH AND GARDEN

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

Cakes, Puddings, and Timely Hints.

Scotch Bun.

Ingredients for Paste: 6ozs. lard or margarine; ¾lb. flour; 1 large tablespoon baking powder; pinch of salt.

Ingredients for Filling: 1lb. currants; 2lbs. seedless raisins; ¾lb. flour; 6ozs. Demerara sugar; ¼lb. mixed peel; 2ozs. almonds; ½ teaspoonful ground cloves; 1 teaspoonful cinnamon; 1 teaspoonful ground ginger; 1 teaspoonful pepper; ½ nutmeg grated; 2 teaspoonfuls baking powder; 1 gill milk.

Method for making Scotch Bun: First make your paste. Rub lard into flour, then add baking powder and salt. Mix to a stiff dough with cold water. Roll out thinly and line a greased baking tin with it, reserving enough of it to make a lid, to cover the cake.

For the Filling: Mix all dry ingredients together then pour in milk and beat all together, until it is thoroughly mixed.

Put this filling into your pastry-lined tin and cover with the piece of paste left over for a lid. Prick the top well with a fork before putting into oven.

Bake for 2½ hours in a moderate oven. This cake will keep for months if stored in an airtight tin.

Mother Eve's Pudding.

1 breakfast cup of suet; 1 breakfast cup of breadcrumbs; 1 breakfast cup of Demerara sugar; 1 breakfast cup of apples cut into dice; 1 breakfast cup of chopped raisins, sultanas and currants (mixed); 3 eggs; a little grated lemon peel and nutmeg.

Mix all ingredients together and steam for four hours in a buttered mould.

No moisture is required for this pudding as the juice of apples supplies it. Service with white or custard sauce.

Baked Cabbage.

Cut a medium-sized cabbage into quarters, cook rapidly for 15 minutes in boiling salted water—without covering. Drain and chop finely, season with salt and pepper.

Make a white sauce, using 1½ cupfuls of milk and 2 tablespoonfuls each of flour and margarine. Just before removing from the fire add 2 well-beaten eggs.

Mix sauce with the cabbage, and put into a greased baking dish. Sprinkle with fine breadcrumbs, dot pieces of margarine on top, sprinkle with salt and pepper, and cover top finally with ½ cup of grated cheese. Bake for 20 minutes. This dish makes a very excellent and satisfying meal.

Orange Cookies.

Mix the grated rind of two oranges with 2ozs. of caster sugar, add 2ozs. butter and beat to a soft cream. Beat 2 eggs till frothy, then stir them into the butter and sugar and beat the mixture well. Add 4ozs. of cornflour very lightly, next the juice of ½ orange. Grease some patty or fancy tins and half fill them. Bake carefully in a moderate oven 15 minutes. Allow them to cool a little before lifting them out as they break easily.

To 'Cure' a Ham.

(Season, November to March.)

1lb. bay salt (powdered); 1lb. black treacle; 1oz. saltpetre (powdered); ½pt. vinegar.

Mix the ingredients in a large earthen pan. Rub the first 3 days, afterwards turning and basting every day. Leave in pickle for 5 weeks.

Next, hang up to let moisture drip off, and when moderately dry, place in muslin bag and cover with paper (it can be sewn on).

The ham does not require "smoking," but a covering is necessary to prevent the attack of flies whilst hanging to mature in a dry place.

Icing Hint.

If the icing is too thin, and you have used all your icing sugar, stir in a tablespoonful of flour to thicken it. Two tablespoonfuls may be added if necessary without spoiling the flavour of the icing.

Tightening a Candle in its Socket.

When a candle is too small for socket of candlestick, roll round the bottom pieces of silver paper saved from wrappings of chocolate or tobacco, and it will be found this will not ignite when the candle burns down to level of silver paper, as is the case with ordinary paper, which is frequently used.

To Light the Christmas Pudding.

Cut a small tangerine orange in half, scoop out the pulp, and put a lump of sugar in the little orange cup, fill it up with brandy, place this on the top of the pudding and set the brandy on fire just before sending the pudding to table. This takes much less brandy and burns longer, than when it is poured round the pudding on a shallow dish.—*From Listeners' Talk, December 17.*

Quilt Wives and their Work.

EVER since the days of Queen Elizabeth—and perhaps long before—the wives and daughters of farmers and miners in the North of England and the South of Wales have been making beautiful quilted coverlets for their beds. The designs which are worked on these quilts have been handed down from mother to daughter, through many generations, and the skilful workmanship, too, has been handed on.

It is fascinating to watch the Quilt Wife—as she is called in Wales—at her work. The upper and lower covers of the quilt are carefully stretched in the big wooden frame, with the sheep's wool, already washed and carded, spread evenly between. Then she gives her mind to the design, which is to be stitched all over the quilt. This stitching, of course, fulfils the practical purpose of holding the wool firmly in place, so that it will be of even thickness throughout, and not go into lumps when the quilt is washed. But the expert quilter, with the true instinct of the craftsman, loves to elaborate the stitching in the intricate designs which constitute the great charm of the work.

The worker scratches the pattern on the material with the point of the needle, perhaps using a few shapes cut out in paper, a ruler for the straight edge of the border and a plate or saucer for making curves. To draw a big circle, she will thread her needle and, stitching the end of the thread to the centre of the circle, use the needle as a compass to draw the outline.

When the pattern is sketched out, she stitches quickly and surely along its almost invisible lines, holding her left hand underneath the quilt, to make sure that every stitch goes right through. Much of the special skill of the quilter consists in keeping the stitches small, and even, and exactly in line with one another.

The different parts of the pattern—called the 'units,' and known by their names as the 'fan,' 'leaf,' 'tulip,' 'chain,' 'feather,' and so forth—are traditional; but they are preserved only in the quilts themselves, in the memories of the workers, and sometimes in a few outline patterns cut out in stiff paper.

The older generation of dressmakers in Wales learnt quilting as part of their trade, and they still get orders from their neighbours, and from friends who have emigrated to the Dominions and who long for the comfort of a home-made quilt to keep out the chill of a Canadian winter.

But hard times have come to the mining villages, and the woman who wants to make a quilt for her daughter's wedding present finds it difficult to afford the money for the materials. Already the industry shows signs of having fallen upon evil days. The quilt wife has not been able to give as much time to each quilt as she would like to.

The Women's Institutes have taken an interest in the quilting industry—particularly in the northern counties—and through them a great deal is done to encourage the best work.

And now the Rural Industries Bureau has also come to the rescue of the industry. A number of quilts have been made to the order of the Bureau, by some of the best workers in Wales and County Durham.

Every quilt sold brings a few shillings—or, if it is a big one, a few pounds—to some worker in those desperately hard-hit coalfields, and helps her and her family to face the future with new courage. And if you are inclined to think that nothing beautiful could come out of a mining village—just go and look at the quilts!—*From a talk by Miss Hay on October 26.*

Many useful hints on Cookery, Dressmaking, Health and Gardening will be found in 'HOME, HEALTH AND GARDEN,' price 1s., from all Booksellers, etc., or from the B.B.C., Savoy Hill, W.C.2. (Postage 3d.)

More Small Cakes.

Ginger-Bread Fingers.

7ozs. flour.
Pinch of salt.
½ tablespoonful ground ginger.
3ozs. crystallized ginger or peel.
5ozs. treacle or syrup.
3ozs. brown sugar.
2ozs. lard.
1 egg.
¾ gill milk.
½ teaspoonful carbonate of soda.

Grease a square tin. Sieve flour, cinnamon, ground ginger, and salt into a basin. Add chopped ginger or peel. Warm the treacle and lard together until both are melted, but do not allow to become hot. Stir into the dry ingredients; then beat the egg and sugar together and mix into the flour. Dissolve the carbonate of soda in the milk and stir in, mixing all thoroughly. Pour into the prepared tin and bake in a moderate oven of 340° F. for thirty to forty minutes. When cold cut into fingers.—*From Mrs. Cullington Taylor's Talk on Nov. 5.*

This Week in the Garden.

WHEN weather interferes with work in the open ground, the garden-maker must not be idle. It is the time to make plans, to draw up a list of things to be ordered, and to form good resolutions. What can be done, for instance, to make the outdoor garden more interesting in the dull months from November to March? Can we

(*Continued on page 869.*)

The Midlands Calling!

Some Future 5GB Events from Birmingham.

'Art in Industry.'

A PROGRAMME with this attractive title is due at 10.15 p.m. on Tuesday, January 8. It is described as 'a pause in the rush of modern industrial life when Industry will pay tribute to the Arts.' In the old days the two were considered as the poles apart, but the last twenty years have brought them together, and we now find Art definitely ensconced in the Palaces of Industry, particularly in the publicity departments. This programme can therefore also be taken as a gesture of grateful friendliness from Art to Industry. In it listeners will hear the Amington Band, a well-known Midland colliery band. Amington is a small village on the Northern borders of Warwickshire, near Tamworth. The band, consisting of employees of the local collieries, was formed late in 1918 and claims to have a record unequalled by any other village band in the country. In addition to having secured numerous cups and trophies throughout the Midlands, the band won *The Daily Telegraph* cup in 1921 and the Grand Shield in 1923 at the Crystal Palace Championship Contest, while it was fourth in the Belle Vue Championship in 1925. It is now fortunate in having one of the finest bandrooms in the country. The Coombs Wood Works Male Voice Choir, which has won many Senior Trophies and is the present holder of the 'Novello Shield,' will be in the programme, while the Bournville Dramatic Society will give two excerpts from *The Rivals*, by Sheridan. The Bournville Dramatic Society is composed entirely of employees of Cadbury Brothers at Bournville, its members being drawn from all grades—operatives, tradesmen, foremen and forewomen, and members of the technical and administrative staffs. This is the Society's seventeenth season. Each year they produce two or three plays from Greek tragedy to Shakespearean comedy—from Sheridan to Shaw. Their recent productions included an old eighteenth century ballad opera, *No Song, No Supper.*

A Symphony Concert.

THE weekly symphony concert takes place on Saturday evening, January 12. The chief work is Tchaikovsky's *Sixth Symphony* (*The Pathetic*). This was the composer's last symphony, and it was given its title at the suggestion of his brother. Written between bouts of depression and restlessness, and produced in England about the time of his death, the work enjoyed an extraordinary vogue in this country in the years following 1893. Tchaikovsky himself looked upon it as his greatest work, in one letter stating 'I have put my whole soul into it' and wa bitterly disappointed that its first performance in St. Petersburg was almost a failure. However, a few weeks later it was given again, and this time with great success. The singer in this concert is Leonie Zifado (soprano), and William Primrose (violin), will play Elgar's *Violin Concerto*, first played by Kreisler at a Royal Philharmonic Society Concert in 1910.

The Birmingham Military Band.

THIS band, under Mr. W. A. Clarke, broadcasts on Sunday afternoon, January 6, and will include in its programme a selection from *Mignon* and Massenet's *Alsatian Scenes*. The artists are Phyllis Peck (soprano) and J. William Dunn (pianoforte).

Starting Young.

THE City of Birmingham Police Band, under Mr. Richard Wassell, will be heard again on Wednesday afternoon, January 9, when Margaret Wilkinson (soprano), who has broadcast several times from 5XX and 5GB, will be the soloist. Her career as a singer began early. When five years of age she was on a visit to a seaside resort in the North of England, and her parents one day missed her. She was found in the centre of a Salvation Army ring rendering a solo about 'Up Jumps the Ghost of Sarah Porter,' with actions. Her uncle, a frequenter of music-halls, had taught her the song. She was hurriedly removed and so did not reap the reward of being allowed to go round with the hat. I understand that this moving ballad is not included in Miss Wilkinson's songs for January 9. I am sorry—I should have liked to hear it.

NORRIS STANLEY AND HIS ORCHESTRA who are giving a New Year's Party at Pattison's Restaurant, Corporation Street, Birmingham. Excerpts from their programme will be broadcast from 5GB between 9·15 and 10 p.m.

'For the Old Folks.'

A WELL-KNOWN London revue producer told me the other day that he could not understand why listeners were so partial to the old musical comedy and revue melodies, rather than preferring something new in their light programmes. I advanced the opinion that when anybody goes to the theatre to hear a light musical show he is living very much in the present—he has probably had a meal which puts him in the right humour for it—whereas the average listener goes home tired, sits there in the gloaming seeing pictures in the fire, and his mind immediately turns to memories—hence the popularity of the 'reminiscence' programme, whether it be light or classical. A programme of this nature 'for the old folks' is being broadcast from Birmingham on Friday evening, January 11, presented by the Birmingham Studio Chorus and Orchestra.

From the Operas.

THERE is always the glamour of the stage about an operatic programme—a glamour which makes itself felt even over the microphone. The last 'Wagner and Verdi' programme from 5GB was full of atmosphere, and another is due on Thursday evening, January 10. The artists are Eric Greene (tenor), Marjorie Parry (soprano), and Toplis Green (baritone), while the composers whose works will be heard include Meyerbeer, Mascagni, Wagner and Mozart, with excerpts from *The Huguenots, Cavalleria Rusticana, Tannhäuser, The Valkyrie*, and *The Marriage of Figaro.*

A Ballad Concert.

THE programme of Saturday, January 12, concludes with a ballad concert provided by the Midland Quartet. This combination of vocalists is well known to 5GB listeners. Consisting of Emilie Waldron (soprano), Alice Vaughan (contralto), Geoffrey Dams (tenor), and James Howell (bass), the Quartet has not only taken part in similar concerts, but has also appeared in special musical feature programmes, when the brunt of the vocal work has fallen upon its members. Also in the programme is Margaret Ablethorpe (piano), who is one of the accompanists at the Broad Street Studios. She will play Liszt's *Hungarian Rhapsody No.* 12 and a *Tango* by Albeniz and *Gavotte* by Glazounov.

The Birmingham Citizens' Society.

THE Birmingham Citizens' Society, for which Mrs. Agnes Taunton is appealing on Sunday, January 6, is the recognized Charitable and Social Service Organization of the City, and is affiliated to the National Council of Social Service. The Society exists to help Birmingham citizens in illness and distress. In addition to the Head Office organization, there are twelve district committees, and attached to each is a group of voluntary social workers. In 1928 the Society assisted over 6,000 families. Convalescent treatment was provided for 309 men, women and children and over 1,000 grants were obtained and administered for ex-service men. The Lord Mayor of Birmingham has issued an appeal for funds to enable this work to be carried on through the present year.

Spanish Music.

ANOTHER recital of this series with the title of 'Spain in Music of the Twentieth Century,' will be presented by H. G. Sear on Wednesday evening, January 9, when he will have the assistance of Michael Mullinar, accompanist to the City of Birmingham Orchestra, who will illustrate Mr. Sear's remarks with works by Turina, Joaquin Nin, and de Falla.

'Money Makes a Difference.'

F. MORTON HOWARD specializes in West Country life, and *Money Makes a Difference* is a delightful comedy of life in a Cotswold village—a comedy which chiefly concerns Peter Barton, a typical farmer from the Gloucestershire hill country, and his somewhat shrewish sister, Louisa. This one-act play will be broadcast from Birmingham at 8.0 p.m. on Friday, January 11. The cast is largely made up of West Country artists, Charles Wreford, Victor Fawkes, Daniel Roberts, and Daisy Cull being all specialists in Gloucestershire parts.

MERCIAN.'

A Ghost Story
By E. F. BENSON

ATMOSPHERICS

Mr. E. F. Benson will be known to many listeners as the author of many charming novels. He is perhaps not so well known as a writer of ghost stories. His most celebrated collection of these tales is *The Room in the Tower*, from which he broadcast a story on Monday last. In *Atmospheric:* Mr. Benson tells of ghosts of the ether, of a set which was guaranteed to 'get anything' and got—the Past.

THERE is nothing more delightful to the thoroughly unscientific mind than to control some scientific machine which yields entertaining results, and which one does not in the least understand. That, so I concluded, was, at any rate, one of the reasons why I neglected all other duties, and most other pleasures in order to enjoy my new wireless. 'Ad Astra' was the name of it, and a very suitable one, for it put me into communication with places that seemed as remote as the planets, and evoked from them the very music of the spheres. It had eight valves (whatever 'valves' might be) and two switches and two dials, and an index which made it perfectly easy to choose, as in a dinner at a restaurant, whatever one liked. Daventry and London, and Hilversum and Paris, and Berlin and Vienna were waiting with their dishes. A little adjustment of the switches and manipulation of the dials was all that was necessary, and then, after a few loud howls and whistlings, I could get into touch with singers and pianists half-way across Europe.

This was all romantic enough for a prosaic age, but secretly I cherished even wilder romances in connection with my 'Ad Astra.' It was, I am proud to say, the very last word in wireless, and every now and then it seemed, to my ignorant view, to emit noises that came from none of the localities on its sumptuous index. Below the blare of an orchestra from Berlin, I sometimes caught the sound of a human voice; below a lecture delivered in the studio in London, I caught the sound of singing. Scientific friends who also heard these mutterings appeared to me to be a little puzzled about them, but they bravely asserted that they were 'atmospherics.' Yet they did not seem quite casual enough for mere accidents of the ether; voices certainly made coherent remarks, unexplained instruments of music played fragments of tunes, and somehow I had got into my head that this wonderful 'Ad Astra' could, intermittently and fortuitously, catch sounds that were outside the range of its professed radius. After all, as Mr. Einstein has proved to those who are able to understand what he says, time and space are both dimensions of the same huge whole, and I wondered whether it was not possible that 'Ad Astra' was reproducing sounds not only distant in space, but distant in time. But I have no scientific attainments, and the professors, though sometimes a puzzled look furrowed their serene brows when they heard these extraneous noises, continued to say 'Atmospherics.'

Just now 'Ad Astra' was clad in its neat serge travelling-suit, and placed on the seat next me in the train that was taking me to the old Cinque Port town of Tillingham, where I was to spend a week-end with my friend Harry Armytage in his house called 'Mayor's Orchard.' He had just bought this house, I had never been there before, and knew nothing whatever of it and its surroundings, except that I was aware that the sea had retreated, and that Tillingham, which was once a port, was now a couple of miles inland. As I approached my destination, it looked as if I should not for the present get any clearer idea of it, for we slid into a thick sea-fog, and after innumerable hootings and stoppages, I stepped out into the most impenetrable mist I have ever encountered. Harry had sent down a servant to meet and conduct me, who told me that 'Mayor's Orchard' was but five minutes' walk from the station, and I followed him through the dense white dusk up the hill. I carried 'Ad Astra' myself, and presently he threw open a door, and I found myself in a delicious Queen Anne interior. In a little parlour off the hall I found them at tea, Harry and his wife Evie and her sister and brother-in-law, all old friends.

I consented, of course, without any pressing at all, to demonstrate the marvels of my new toy, but never have I experienced a greater fall to my pride. We got a little scrannel jazz music from London, but no other station would come through at all. The fog no doubt was thick in the Channel, and the Channel was populous with fog-bound ships, and we could get nothing whatever except the incessant dot-and-dash of Morse-code, ship calling to ship. Paris and Hilversum and Berlin and Vienna were all as mute as mackerel; there was nothing but this silly, unintelligible gabble.

'Olso, it is most kind of you, Mr. Mayor. . . . That goddam fog, terr-r-ible, and a fool of a captain!'

'Frightfully interesting,' said Harry at length, 'but a shade monotonous. How about bridge?'

'I don't want to play,' said Evie. 'You four play.'

That was amiable, but false: Evie always wants to play bridge. Besides, every now and then, through this silly babble, I knew I had heard something, which was not Morse code, and I only wanted to be left with 'Ad Astra,' and find out what it was. So after a few politenesses on the part of the others, I found myself alone with my machine.

I could cut out these tiresome noises altogether, but I found that when I did that, I also cut out the intervening something, which I so much wanted to catch, and that when the dot and dash of this inter-ship signalling was most audible, so also was this unexplained impression of what sounded sometimes like a voice, and sometimes like faint musical notes. Wholly unscientific as I am, I realized that it was not far distant in space, at any rate, from these stupid cacklings. It had something to do, in space if not in time, with them. And then as, hairbreadth by hairbreadth, I shifted the dials, I heard, not from the machine at all, but from close outside, the sound of wind: a strong breeze was rising, and the fog no doubt dispersing, for almost immediately these dot-and-dash noises completely ceased. And now that they were silent, I knew that I was right in thinking that there was something going on below them: it emerged, growing gradually louder.

There was the noise of a drum and of a fife, and of a cornet, and they were playing 'God save the King,' in a windy and elementary manner, but surely with enthusiasm. Then there was the sound of a door opening, and the tune swelled out suddenly, as if the door of the house where I sat had been opened, and the players were just outside. The door shut again, the tune ceased altogether and I heard a man's voice speaking in English, but with a strong guttural German accent.

'Olso, it is most kind of you, Mr. Mayor,' he said. 'To be sure, I shall be very comfortable. That goddam fog, terr-r-ible, and a fool of a captain. Yes: a little supper: very pleasant. I will first to my room go."

(*Continued overleaf.*)

ATMOSPHERICS

E. F. Benson's Wireless Ghost Story.

(*Continued from overleaf.*)

The voice ceased, but surely there were steps in the hall just outside and on the stairs. I looked out, but there was no one there, and now, not a whisper came from my apparatus. This way and that, hairbreadth by hairbreadth, I moved the dials, but there was nothing of any sort audible.

Presently Harry came in from the room where they were playing bridge, and found me still endeavouring to recapture that strange intrusion. Where had it come from? And *when* (so I could not help asking myself) had it come from? . . . .

'Still tinkering?' he said. 'The stars seem to be a bit in eclipse tonight. A rocket went up just now from the sea. There must be some ship run aground in the fog. I'm dummy at the moment, so I came to see if you would like to be shown your room. You're in the King's room, Evie said.'

I made a final attempt, and got up.

'Yes, do show it to me,' I said. 'But why the King's room?'

He led the way upstairs.

'Oh, an old story,' he said, 'but I believe quite authentic. George the Second was once visiting the Cinque Ports in his yacht, and there came on a thick fog just like there was tonight, and he ran aground in shoal-water opposite Tillingham. He was brought to land in a small boat, and came up to the town. The mayor met him with all the pomp that could be arranged at a moment's notice, and they brought him along here, with a fife and a drum playing 'God save the King.'

'And then?' I asked.

'He slept here: the house belonged to the mayor. Mayor's Orchard you know. There are some extremely old apple-trees in the garden——'

'Interesting,' said I. 'And I'm going to sleep in the room he had?'

'Yes. Here it is. Jolly panelling, isn't it? There's a picture of the King. Thoroughly German. But, after all, he was German. He spoke English, though, which his father couldn't do, but with a strong German accent.'

Harry went back to his game, and it is hardly necessary to state, I instantly fetched 'Ad Astra' up to my room. Berlin was ready to my summons now, and Vienna and Paris had never been so splendidly audible. But not a whisper more could I catch coming across the years from the night when the King slept at Mayor's Orchard. 'Ad Astra' nobly vindicated its ability to give me all that it professed to give, but gladly would I have sacrificed all that for a few whispers more in that guttural voice, or a few more bars of that very imperfectly-rendered National Anthem. Atmospherics, indeed!

WANTED—A NEW KIND OF RELIGIOUS SERVICE

Editorial Note:—While not necessarily agreeing with its argument we are glad to publish this short article on Broadcast Religion by one of our readers.

NO one will deny, I suppose, that one of the most praiseworthy activities of the B.B.C. has been its broadcast Religious Services. Such broadcasts must, without doubt, have meant the enrichment of the lives of thousands of listeners. This article, therefore, must not be construed as being, in any sense, an adverse criticism of broadcast Religious Services as they already exist; it is intended, rather, as a tentative suggestion towards what I feel might be a purposeful enlargement of their scope.

In many of us—admittedly—the Religious Service of our churches and cathedrals today finds very little response. Yet I maintain we may not necessarily be the less religious for that. It is merely that we feel that such services belong to another day, another point of view, another approach to the manifold and constant need for some interpretation of life. They demand an acquiescence in things about which many of us are still in doubt. We lack, in a word, faith.

Set us on some bare hill at sunset, however, and we shall feel more than a merely æsthetic response to certain manifestations of beauty. Show us Fra Lippo Lippi's painting of the Annunciation and we shall come at least a little nearer to some comprehension of the divine mystery of birth. Play us Beethoven's *Ninth Symphony* and we shall mutely proclaim (just as fervently as those who proclaim it aloud on bended knees), 'For Thine is the Kingdom, the Power and the Glory.'

No, it is not, I think, that we are less religious. It is, rather, that we are growing increasingly cerebral in our attitude: we strive to find an interpretation of life that shall satisfy brain as well as heart, intelligence as well as emotion. 'As well as,' I say; because the sure end of any purely cerebral approach to life is *cynicism*. I ask a harmony of heart and brain. Look at it this way: the heart is the horse, the brain is the reins; one supplies the motive power, the life-force, the other the check and goad and control. Brain as well as heart, then, must be satisfied if many of us, today, are to answer the call of religion.

But the majority of religious services in our churches and cathedrals are hardly designed to satisfy this dual need.

Their very foundation rests upon a dogma and a ritual that were the flower of another age, not ours. Our response, therefore, to such services depends not a little on our acquiescence with that dogma and ritual: and too often we cannot give it.

The churches themselves, and cathedrals, are architecturally designed to stage that ritual. Take away the setting and the services must necessarily lack something of their true significance. Centuries have made of them a complete entity in themselves, dependent on many things other than just the spoken word: the rhythm of the service, its systole and diastole, its music, its punctuated readings, its setting of pillar and glass and cope and surplice—all these make the service what it is. They *are* it: and without them the service is but a framework into which you must let your imagination fit the picture—if it can and chooses.

The broadcasting of such services must necessarily rob them of very much that is inherent in their vitality. Only when the 'inward eye' can and will supply the 'trappings,' does that vitality remain quite intact. For invalids, and for all those whom circumstances prevent from attending the actual service, such broadcasts fill an undoubted need.

But it seems to me that in this matter of religious services, wireless presents a further possibility of tremendous import, and one of which it has not yet availed itself.

Studio services are, as I see them, a sort of compromise. They neither embody a satisfactory echo of the Church service, nor constitute a new entity of their own. Might it not be possible, then, to introduce another kind of 'service'; one that shall be utterly independent of any remembered setting, any traditional background, or any (often sentimentalized) recollection; one for which the listener's brain is alone, the 'church'? Such a service would be more likely to meet the needs of the manifold un-church-going public of today.

The occasion of Christmas, for instance, is one celebrated, in one form or another, by most people. Why not use this occasion for a service (apart, of course, from the normal relay of a church or cathedral service) which shall appeal to the self-excluded congregations to whom I specially refer? Milton's 'Ode on a Christmas Morning' would make an admirable prelude; Bach's Christmas Oratorio could be drawn upon; there should be a sympathetic and dramatic reading of the story of the Nativity as told in one of the Gospels; and, if there were prayers, they should rather be like those by 'R. L. S.,' than those in any church service book.

Music, song, poetry, prose—these could all be welded into a crescendo of approach towards what should be the focus-point and climax of the service; a ten-minute 'talk' (or 'sermon,' if you like) by someone who briefly would treat of the Nativity from all aspects, pagan, Christian, symbolic, and so on.

Such a service, you may object, is only a concert 'with a difference.' In a sense the criticism is true—of this particular instance, anyway. But these projected services are for all occasions and any; not only for festival use. Thus, at another service, the focus-point could very well be a 'talk' by some eminent scientist, psychologist, or sociologist. In which case the whole 'key' of the service would be different; scientifically instead of romantically inclined. . . . But the effect so far as my contention is concerned, would be the same.

A 'service' would be achieved whose entity, although religious, would be devoid of those things which prove, in the usual church service, a stumbling-block to so many today. It will trust the imagination of the listener; it will, without recourse to dogma, ritual, or any preconception of religion whatever, lend some interpretation of life; and it will appeal to the intelligence as well as to the emotions. Further, this is a kind of service which the wireless alone can adequately supply—for it draws on no other setting than the mind of the listener, its appeal being purely subjective.

J. *There will be two broadcasts this week of Jerome K. Jerome's famous play* J.
K. *THE PASSING OF THE THIRD FLOOR BACK* K.
J. *From 5GB on Tuesday and all other Stations on Wednesday.* J.

HOW DOES THE ANNOUNCER PRONOUNCE IT?

The pronunciation of English by the B.B.C. Announcers has set a new standard among the many millions who listen. The B.B.C., in deciding what pronunciation to adopt, has the assistance of its distinguished Advisory Committee on Spoken English, portraits of four of the members of which appear on this page. In the accompanying article, Mr. A. Lloyd James, secretary of this Committee, gives a list of its most recent decisions.

THE work of the B.B.C. Advisory Committee on Spoken English continues to interest the Press of this country, and is being followed with interest by the foreign countries of Europe, in most of which English is the first foreign language taught in the schools. There can be no doubt that the pronunciation of our language is a formidable difficulty for the foreigner, and one that may have a decisive influence upon the future of the English language in the world. It is not the actual technical difficulty of the English speech sounds that is the obstacle, for, apart from the two sounds represented by the letters 'th' (as in *thick* and *then*), we have no really difficult sounds like the German 'ch' sounds, the French nasalized vowels, the Spanish 'j,' or the extremely difficult sounds peculiar to Arabic. Our trouble lies in the peculiar nature and distribution of our stress accent, in our very strongly-marked rhythm, and, above all, in the hopeless chaos that reigns in the relationship between our spelling and our pronunciation. It is certain that anything we can do to instil order into the chaos will have a definite influence upon the future history of the English language in the world, for, however we may care to view the problem, it is moderately certain that the world of the future will speak one language, and that language *may* be a variety of English. This future may be remote, and the variety of English may be one that we should neither recognize nor forgive, but we must not forget the possibility; languages have a way of dying, and nations have a way of acquiring new ones. We know less than nothing of that aspect of human behaviour that we call speech, or language; all that we have done is to observe what has happened in the past; of the conditions, the individual human circumstances that *caused* the happening we know nothing.

If, then, it appears to any reader that the B.B.C. is wasting the time of the eminent members of its Advisory Committee in asking them to determine whether 'anchovy' shall be pronounced with the accent on the first or the second syllable, or whether 'margarine' shall have a hard or a soft 'g,' it would be well for him to remember that the history of great languages, like that of great nations, is, in the end, a multiplication of small details, each of which, considered by itself, would appear to be unworthy of serious consideration.

So much for the broader view of the subject. The details of the latest list of words considered by the Committee are often amusing, but, above all, they serve to bring home once again the fact that even the simplest words in our language are a source of anxiety. Nevertheless, there are bold spirits who never have any doubts! A very distinguished academic man told me recently that he had never had a doubt about the pronunciation of any English or foreign word! What he said was, apparently, bound to be right. Unfortunately this confidence is not shared by the English-speaking world, and so doubt persists; there only remains to record the fact that the scholar in question invariably uses the so-called intrusive 'r,' in such expressions as the 'idear of it,' from which we may all learn the inadvisability of being pontifical.

Two distinguished members of the Committee—Mr. George Bernard Shaw and Dr. Robert Bridges.

Anchovy	an-chō-vy.
Arbitrary	árbitrāry.
Balcony	bălcony.
Bulletin	búlletin.
Casement	cáse-ment.
Clandestine	clan-déss-tin.
Consols	consóls.
Content	(*a*) Noun—cón-tent. (*b*) Adjective—con-tént.
Corrigenda	corrijénda.
Fiat	(*a*) Car—fée-at. (*b*) Legal term—fý-at.
Ghoul	gool.
Gratis	gráytis.
Incontrovertible	incontrovértible.
Initiation	inishiáyshon.
Irascible	irrăssible.
Manœuvre	manóover.
Margarine	márjareen.
Memoir	mémmwar.
Minutiæ	minnyéwshiee.
Paleography	pāl-eógraphy.
Paraffin	párrafinn.
Promulgation	prŏm-ulgátion.
Scion	sýon.
Sewage	sóo-age.
Stevedore	stée-ve-dore.
Sultan	sŭl-tăn.
Turpentine	túrpentyne.
Vilify	villify.
Violin	vyolinn.
Vitamin	výtaminn.
Foreign Words.	
Bon mot	't' not sounded.
Cul de sac	cull (to rhyme with 'pull') de sac; preferably 'blind alley.'
Ex officio	ex offishio.
Fakir	fakeér.
Fracas	frácka, or, as in America, fráycas.
Hors de combat	omit 'h.'
Hors d'œuvre	omit 'h.'
Libretto (plural of)	libréttos.
Thug	thug ('th' as in 'thin').
Proper Names.	
Bolshevik	bŏl-shevik.
Gaelic	gáylic.
Maeterlinck	Máyterlink.
Mare, de la	délla mair.
Moslem	móz-lem.
Pathan	pătáhn.
Rimsky-Korsakov	Rimsky-Korsáhkov.
St. John Ervine	Sinjon Érvin.
Smetana	Smóttana.
Synge	Sing.

Sir Johnston Forbes-Robertson and Mr. A. Lloyd James.

Proper names, such as St. John Ervine, Synge, Rimsky-Korsakov, are pronounced as nearly as possible as their owners pronounce them; where two families bearing the same name pronounce it differently, the fact is noted.

Words such as 'gratis' and 'cul de sac' are not handy words to use, and many readers will be thankful for a ruling; 'gratis' is so commonly used that we must admit it into our language and grant it letters of naturalization. But 'cul de sac' is unnecessary, and we should be doing our language a service if we refused to admit it, as an undesirable alien. We have an excellent native, quite capable of doing the work, in 'blind alley.' Another word that has earned a place in English is 'fracas,' but the French pronunciation still clings. Nevertheless, 'fraycas,' as they call it in America, would be a magnificent addition to our language.

Settling the pronunciation of our mother tongue is not an easy matter, and readers of *The Radio Times* may rest assured that it is not lightly undertaken by the Advisory Committee.

A. L. J.

'IF BROADCASTING WERE ABOLISHED—!'
See next week's issue.

'MASTS OF THE MILLION'
See next week's issue.

SUNDAY, DECEMBER 30

2LO LONDON & 5XX DAVENTRY

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

5.30 Reading from the Old Testament

8.0 Special Service from Whitefield's

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

3.30 A MILITARY BAND CONCERT

MEGAN FOSTER (Soprano)
NORMAN ALLIN (Bass)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'The Land of the Mountain and the Flood' ..... *Hamish MacCunn*

3.40 MEGAN FOSTER
An Old Carol ..... *Quilter*
To the Queen of Heaven ..... *Dunhill*

3.48 BAND
Ballet Music ('The Sicilian Vespers')..*Verdi*

4.2 NORMAN ALLIN
The Cardinal's Song ('The Jewess') ..... *Halévy*
Father o' Flynn ... *Stanford*

4.10 BAND
Air ('Rinaldo') .. } *Handel*
Minuet ('Samson') }

4.20 MEGAN FOSTER
Silver ..... } *Victor Hely-Hutchinson*
The Owl and the Pussy Cat... }

4.28 BAND
An Original Suite *Gordon Jacob*
March; Intermezzo; Finale

4.40 NORMAN ALLIN
All suddenly the wind comes soft ..... *Burr*
Negro Spiritual—'Sometimes I feel like a motherless chile' *Burleigh*
On the road to Mandalay *Hedgcock*

4.48 BAND
Bourrée and Gigue ('Much Ado about Nothing') *German*
Poem ..... *Fibich*
Mock Morris Dance. *Grainger*

5.0 A Violin Recital

by ADILA FACHIRI

5.30 READING
Scenes from the Old Testament History
'THE QUEEN OF SHEBA'

5.45–6.15 app: **Church Cantata** (No. 28) **Bach**
'GOTTLOB, NUN GEHT DAS JAHR ZU ENDE'
('O PRAISE THE LORD FOR ALL HIS MERCIES')
Relayed from the Guildhall School of Music
Artists:
DORIS OWENS (Contralto)
JOHN ARMSTRONG (Tenor)
STANLEY RILEY (Bass)
(*For the words of the Cantata see page* 869)

8.0 A Religious Service

from
WHITFIELD'S CHURCH AND CENTRAL MISSION
Tottenham Court Road, W.1.

Order of Service:

Hymn (Tune, Special)

Great Lord of the Ages, Thou Master of Men,
Thy voice shall be heard in our warfare again.
Once more we invoke Thee, Who only can save.
To strengthen the free and the brave.
Hail! Hail!

Leader Who never shalt fall!
Though long be the fight
For God and the Right
Thy Love and Thy Truth shall prevail!

O give for the conflict the faith that is sure,
The aims that are selfless, the love that is pure.
With hearts Thou hast hallowed, a sanctified band,
For Thee and Thy Kingdom we stand.
Hail! Hail! etc.

Thy Kingdom remains with the makers of Peace
The strife and the hatred together shall cease,
And they who for righteousness witness and dare,
Thy Glory and honour shall share.
Hail! Hail! etc.

Charles Silvester Horne

Scripture Lesson

Anthem, 'O Ye that Love the Lord' *Coleridge-Taylor*

THE WHITEFIELD'S QUARTETTE:
JESSIE HEWSON
BLODWEN CAERLEON
BERTRAM DAVIS
CYRIL TURNIDGE

WHITEFIELD'S A HUNDRED AND SEVENTY YEARS AGO.
This interesting old print shows Whitefield's Tabernacle, from which a service will be relayed tonight, when it was first built by George Whitefield in the open meadows that in those days fringed the Tottenham Court Road.

Prayer and 'The Lord's Prayer' (sung)
Anthem, 'O for a closer walk with God' *Myles B. Foster*

WHITEFIELD'S CHOIR

Sermon by Rev. A. D. BELDON, B.D.

Hymn, Congregational Hymnary 653 (omitting Verses 4 and 5) (Tune, Eventide)

Lift up your hearts! We lift them, Lord to Thee:
Here, at Thy feet, none other may see;
Lift up your hearts! Even so, with one accord,
We lift them up, we lift them to the Lord.

Above the level of the former years,
The mire of sin, the slough of guilty fears,
The mist of doubt, the blight of love's decay,
O Lord of light, lift all our hearts today.

Above the swamps of subterfuge and shame,
The deeds, the thoughts, that honour may not name
The halting tongue that dares not tell the whole
O Lord of truth, lift every Christian soul.

Lift every gift, that Thou Thyself hast given,
Low lies the best till lifted up to Heaven,
Low lie the bounding heart, the teeming brain,
Till, sent from God, they mount to God again.

O if the hopes which thrill our hearts today,
Foreshadow aught that shall not pass away,
And we may trust that all our days shall be
Round each to each by natural piety.

Then, as the trumpet-call, in after years,
'Lift up your Hearts' rings pealing in our ears,
Still those hearts respond, with full accord,
We lift them up, we lift them to the Lord.

Benediction
Concluding Voluntary, 'Finale in E Flat' *Guilmant*

SPENCER SHAW, A.R.C.O., L.R.A.M.

IN 1756 George Whitefield built his church, which was for many years the centre of crowded congregations under a succession of great preachers. Its fame was renewed in 1902, when Charles Silvester Horne pioneered on its premises the idea of the Institutional Church. Since then the historic church has been a Central Mission under the auspices of the London Congregational Union, and the Rev. Albert Beldon became its Superintendent just over a year ago.
(*See special article on page* 870)

8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the Society for Promoting the Training of Women, by
Lady BERTHA DAWKINS

THE society for which Lady Bertha Dawkins will appeal tonight was founded in 1859, and is almost the oldest Loan Training Society in the country. Since 1894 it has, by means of its loans, helped over 1,000 women to get a business or professional training that they would otherwise have been quite unable to afford. Of late years training fees have risen in proportion to the cost of living, and many applications have had to be refused. The Committee feel confident that, if they could raise a really substantial sum, they would never need to make another appeal, as the money that they lend is constantly coming back to be lent again.

Contributions should be sent to the Hon. Treasurer, The Lady Bertha Dawkins, Prince of Wales's Court, Kensington Palace, W.8.

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

9.5 The London String Players

DORA LABBETTE (Soprano)
ARTHUR BENJAMIN (Pianoforte)
THE LONDON STRING PLAYERS
Conducted by HERBERT MENGES

Concerto Grosso in F ..... *Handel*

9.23 DORA LABBETTE and STRING PLAYERS
Ah! lo so ('Magic Flute') ..... } *Mozart*
Voi che sapete (You Who Know) ..... } ('Figaro') }
Non so piu (I know no more) }

9.30 ARTHUR BENJAMIN and STRING PLAYERS
Concerto ..... *Gordon Jacob*

9.47 DORA LABBETTE
My Mother bids me bind my hair....*Haydn*
I've been roaming .....*Horne*
Whither runneth my sweetheart? ....*Dowland*

9.55 ARTHUR BENJAMIN and STRING PLAYERS
Wedding Cake ..... *Saint-Saëns*

10.5 STRING PLAYERS
Serenade, Op. 20 ..... *Elgar*

10.30 Epilogue
'THE UNJUST STEWARD

SUNDAY, DECEMBER 30

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 Evening Ballad Concert

3.30 **A Pianoforte Recital**

By ISABEL GRAY

Chorale Prelude, Jesus Christ the Son of God *Bach, arr. Rummel*
Variations Serieuses ..... *Mendelssohn*
Au Bord d'une Source ..... *Liszt*
Spring night ..... *Schumann, arr. Liszt*
Two Preludes ..... *Delius*
Impromptu in A Flat ..... } *Chopin*
Valse in E Minor ..... }

4.0-5.30 **A Grieg Programme**

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS

Overture, 'In Autumn,' Op. 11

BERGITTE BLAKSTAD (Contralto)
Prinsessin (Princess)
Fra Monte Pincio (From Monte Pincio)

4.20 GLADYS WARD and Orchestra
Bergliot (A Recitation with Orchestra)

TOM BROMLEY (Pianoforte)
Andante Molto; Alla Menuetto (Sonata, Op. 7)

4.40 ORCHESTRA
Selections from First and Second 'Peer Gynt' Suites
Ingrid's Lamentation; Arabian Dance; Death of Ase; In the Hall of the Mountain Kings

BERGITTE BLAKSTAD
God Morgen (Good Morning)
Udfarten (Outward Bound)
Jeg elsker Dig (Every kind of Thing)

ORCHESTRA
Norwegian Dances, Nos. 1 and 2

5.15 TOM BROMLEY
Once upon a Time, Op. 71, No. 1
Puck, Op. 71, No. 3
Halling (Norwegian Dance), Op. 71, No. 5

ORCHESTRA
Introduction and Triumphal March ('Sigurd Jorsalfar' Suite)

FROM the incidental music which he composed for the drama, *Sigurd Jorsalfar*, by Björnsen (author also of the poem 'Bergljot' included earlier in this programme), Grieg made a Suite, from which the first and third movements are now to be played. Sigurd was a Crusader and in the introduction a scene of real pomp and splendour of those old days is presented.

The third movement is a triumphal march. At this point in the tale the two brothers Sigurd and Eynstein, once rival kings of different parts of Norway, have made peace and amid the joyful acclamations of the people go together in solemn procession to the law-giver's house, to inaugurate a new era of prosperity.

7.55 **A Religious Service**

THE BELLS SERVICE

Conducted by the Right Rev. Bishop HAMILTON BAYNES, D.D.

From the Cathedral, Birmingham

8.45 THE WEEK'S GOOD CAUSE:

(From Birmingham)

Appeal on behalf of the Royal National Lifeboat Institution (Midlands Division), by Mr. ROBERT W. ASCROFT.

Donations to be forwarded to 153a, Corporation Street, Birmingham

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 **A Ballad Concert**

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS:
Conducted by JOSEPH LEWIS

Breathe soft, ye winds ..... *Webbe*
John Anderson, my Jo ..... *Scots Air, arr. Horgitt*
A Slumber Song *Löhr*

HERBERT SIMMONDS (Baritone)
The Lads in their Hundreds *Somervell*
Water Boy (A Negro Convict Song) *arr. Avery Robinson*
I heard you singing .... *Coates*

Bergitte Blakstad (left) sings in the Grieg programme this afternoon, and Mabel Corran in the Ballad Concert tonight.

9.18 DAVID LILLIMAN (Violin)
Spanish Dance *Granados, arr. Kreisler*
Negro Spiritual ..... *arr. Cameron White*
Prelude and Allegro..... *Pugnani, arr. Kreisler*

MABEL CORRAN (Contralto)
Lament of Isis ..... *Bantock*
The Heart worships ..... *Holst*
Lullaby ..... *Scott*
Feast of Lanterns ..... *Bantock*

LEONARD GOWINGS (Tenor)
An Island Sheiling Song ('Songs of the Hebrides') *Kennedy-Fraser*
She rested by the Broken Brook. . *Coleridge-Taylor*
Ninetta ..... *Breuer*

9.45 CHORUS
Come, tuneful friends ..... *Norman O'Neill*
Song at Evening ..... *Percy Pitt*
The long day closes ..... *Sullivan*

HERBERT SIMMONDS
The Cheery Philosopher ..... *Lidgey*
My Son ..... *T. Sterndale Bennett*
Oh, that we two were maying ..... *Nevin*

10.3 DAVID LILLIMAN
Zephyr ..... *Hubay*
Romance ..... *Svendsen*
Variations on a Theme of Corelli *Tartini, arr. Kreisler*

MABEL CORRAN
A Legend ..... *Tchaikovsky*
Agnus Dei (Lamb of God) ..... *Bizet*

LEONARD GOWINGS
The Sands o' Dee ..... *Clay*
The Ladies of St. James ..... *Clarke*
Fair House of Joy ..... *Quilter*

10.30 **Epilogue**

(Sunday's Programmes continued on page 608.)

Tune in HILVERSUM

(1071 metres)

on Sunday Night, December 30th,

for the

BRANDES RADIO CONCERT

5.40 p.m. to 7.10 p.m.

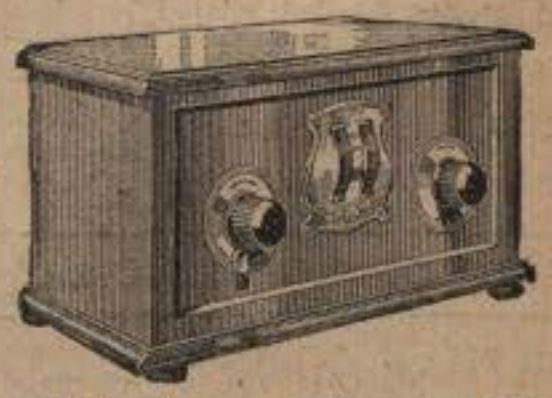
(Under the direction of Hugo de Groot)

IN view of the extreme popularity of these Sunday Concerts instituted by Brandes, arrangements have been made for their broadcasting on alternate Sunday evenings to be a regular feature. Suggestions and criticisms will be welcomed at Cray Works, Sidcup, Kent.

PROGRAMME

1. MARCH .. .. *Monckton*
"The Soldiers in the Park"
2. WALTZ .. .. *Joh. Strauss*
"Blue Danube"
3. TANGO .. .. *Villolda*
"El Choclo"
4. .. .. *Myddleton*
"Phantom Brigade"
5. .. .. *Aletter*
"Rendez-vous"
6. .. .. *Corradi*
"Offenbachiana"
(Selection of melodies from Offenbach's Opera)
7. .. .. *Arranged by Kreisler*
"The Old Refrain"
(Violin solo by HUGO DE GROOT)
8. .. .. *Powell*
"The Gondolier"
9. VILJA .. .. *Fr. Lehar*
Song from the "Merry Widow"
10. POLKA .. .. *Joh. Strauss*
"Pizzicato"
11. SELECTION .. .. .. *Hugo de Groot*
"Memories"

THE BRANDESET IIIA.



£7 : 5 : 0

NOW INCLUDES VALVES & ROYALTY

BRANDES RADIO PRODUCTS

CRAY WORKS, SIDCUP, KENT.

Sunday's Programmes continued (December 30)

5WA CARDIFF. 353 M. 850 kc.

3.30–6.15 app. *S.B. from London*

8.0 **A Religious Service**

CHOIR OF THE GRANGETOWN HALL PRESBYTERIAN CHURCH

Hymn 580
Anthem, 'The Lord is Mindful of His Own' *Mendelssohn*
Address by the Rev. E. L. MENDUS
Hymn 684

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

9.5 **Looking Backward**

A Programme of Memories

NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
Conducted by WARWICK BRAITHWAITE

Traumerei ..... *Schumann*
Salut d'Amur ..... *Elgar*

CAROLINE HATCHARD (Soprano) and Orchestra
Vilia's Song ..... *Lehar*

ORCHESTRA
Ballet Music, 'Rosamunde' ..... *Schubert*
Meditation (Thaïs) ..... *Massenet*
(Solo Violin, ALBERT VOORSANGER)

CAROLINE HATCHARD and Orchestra
Hear Ye, Israel ..... *Mendelssohn*
Angels Ever Bright and Fair ..... *Handel*

ORCHESTRA
Molly on the Shore .....
Air from County Derry ..... } *Grainger*
Shepherd's Hey .....

CAROLINE HATCHARD
She Wandered down the Mountain Side }
Robin Adair ..... } *Clay*
Golden Slumbers ..... *Pearse*

ORCHESTRA
Negro Spiritual, 'I'm troubled in mind'
Transcribed by Coleridge-Taylor, arr. Percy Fletcher
Don César de Bazan ..... *Massenet*
Berceuse; Entr'acte, Sevillana

10.40–11.0 **The Silent Fellowship**

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

3.30–6.15 app. *S.B. from London*

8.0 *S.B. from London*

9.0 Musical Interlude relayed from London

9.5 *S.B. from London*

10.30 **Epilogue**

10.40–11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 326.1 M. 920 kc.

3.30–6.15 app. *S.B. from London*

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

10.30 **Epilogue**

5PY PLYMOUTH. 400 M. 750 kc.

3.30–6.15 app. *S.B. from London*

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

10.30 **Epilogue**

2ZY MANCHESTER. 384.6 M. 780 kc.

3.30–6.15 app. *S.B. from London*

7.50 **A Religious Service**

From the Studio

Conducted by the Rev. A. H. LEMON

Sacred Music by THE STATION QUARTET

Hymn, 'The King of Love my Shepherd is' (A. and M., No. 197)
Scripture Reading, Luke xii, verses 16-34
Anthem, 'O Taste and See' (*Goss*)
Address by the Rev. A. H. LEMON: 'Hail and Farewell'
Hymn, 'Guide me, O Thou great Redeemer' (A. and M., No. 196)
Vesper, 'Lord, Keep Us Safe This Night'

Sacred Music by THE STATION QUARTET

Claude L'Orpin.

CAROLINE HATCHARD,
Soprano, will sing in the programme of memories which will be broadcast from Cardiff tonight at 9.5.

8.45 THE WEEK'S GOOD CAUSE:

The Rt. Hon. THE LORD MAYOR OF MANCHESTER (Colonel G. WESTCOTT), appealing on behalf of the Manchester Station Wireless for the Blind Fund

Donations should be sent to the Hon. Treasurer, the Manchester Station Wireless for the Blind Fund, the Town Hall, Manchester

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 **A Choral and Orchestral Concert**

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
THE NORTHERN WIRELESS CHORUS
Chorus-Master, S. H. WHITTAKER
HAREY HOPEWELL (Baritone)

ORCHESTRA
Le Chasseur Maudit (The Accursed Huntsman) *César Franck*

'The Mystic Trumpeter'

A Poem by WALT WHITMAN, set to Music for Baritone, Chorus and Orchestra, by HAMILTON HARTY
(*Written for the Leeds Musical Festival*, 1913)

ORCHESTRA
Pavane pour une Infante Défunte (Pavane for a dead Princess) ..... *Ravel*

CHORUS and Orchestra
Blest Pair of Sirens (Ode by Milton, set to Music by Hubert Parry)
Epilogue, 'The Golden Legend'..... *Sullivan*

10.30 **Epilogue**

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kc.

3.30–6.15 app.:—S.B. from London. **8.0**:—S.B. from London. **10.30**:—Epilogue.

5SC GLASGOW. 405.4 M. 740 kc.

3.30–6.15 app.:—S.B. from London. **8.0**:—S.B. from London. **9.0**:—Scottish News Bulletin. **9.5**:—Orchestral Concert. The Station Symphony Orchestra. Conducted by Herbert A. Carruthers. Overture, 'Prometheus' (Beethoven). Ella Gardner (Soprano): Rose softly blooming (Spohr); O Divine Redeemer (Gounod). Orchestra: Meditation, 'Thaïs' (Massenet). (Solo Violin, Isaac Losowsky.) Herbert Thorpe: Recit., 'My grief for this' and Air, 'Why does the God of Israel sleep?' (Samson) (Handel); The Knight of Bethlehem (Cleghorn Thomson). Orchestra: Lyric Suite, Op. 54 (Grieg). Ella Gardner: Whene'er a snowflake leaves the sky (Lehmann); Butterfly Wings (Phillips). Sovra il sen (Bellini). Herbert Thorpe: Madeleine (Carruthers); The 'Julia' Suite (Quilter). Orchestra: Berceuse and Preludium (Jarnefelt); Sursum Corda (Elgar). **10.30**:—Epilogue.

2BD ABERDEEN. 500 M. 600 kc.

3.30–6.15 app.:—S.B. from London. **8.0**:—S.B. from London. **8.45**:—The Week's Good Cause: The King's National Roll. An Appeal to employers on behalf of Disabled ex-service men, by Professor A. Gray. **8.50**:—S.B. from London. **9.0**:—S.B. from Glasgow. **9.5**:—S.B. from London. **9.30**:—Epilogue.

2BE BELFAST. 306.1 M. 980 kc.

3.30–6.15 app.:—S.B. from London. **8.15**:—Religious Service from the Studio. The Station Choir: Carol, 'Sleep, Holy Babe' (Dykes). Scripture Reading. Solo Anthem, 'How beautiful are the feet' (from 'The Messiah') (Handel). (Soloist, Kathleen Daunt.) Address by the Rev. Randall G. Phillips, President of the Methodist Church in Ireland. Choir: Hymn, 'Lead, Kindly light' (No. 583, T.H.C.). Benediction. **8.45**:—S.B. from London. **10.30**:—Epilogue.

WORLD-RADIO
BROADCASTING
MAP *of* EUROPE

Prepared under the advice of
Rear-Admiral H. P. DOUGLAS, C.M.G.,
Hydrographer to the Royal Navy

The Accurate Broadcasting Map for all
TRADERS : DEMONSTRATORS
EXPERIMENTERS
GEOGRAPHICAL INSTRUCTORS
Users of
LONG DISTANCE RECEIVERS
SHORT WAVE SETS
ALL VALVE SETS

Linen mounted. Size (approx.) 36" x 24"

The Map enables accurate measurement of distances and direction to be made between any point in the British Isles and European Stations.

ORDER FORM

Please send me.....copy (copies) of 'Broadcasting Map of Europe.' I enclose P.O. No.....or cheque value .....in payment at the rate of 3/- per copy, post free.

Name .....
Address.....
.....

'DON'T BEGGAR-YOUR-NEIGHBOUR!'

A Plea for Tolerant Listening.

By 'ASTYANAX.'

THE various attributes of 'the good listener' are continually emphasized, very properly, in the columns of *The Radio Times*. But it seems to me that there is one on which it is impossible to lay emphasis too heavily or too often: the duty of 'the good listener' to read and ponder the extracts given weekly from the editor's correspondence under the heading 'What the Other Listener Thinks.' It is so very easy to judge—and to criticize—wireless programmes from one's own point of view. It is so hard to consider it from the angle of the other listener round the corner. That is presumably why the editor of *The Radio Times*—who has his own likes, dislikes, and prejudices in common with all other men—invites general correspondence and prints all he can fit into his columns. He is holding up a mirror to broadcasting opinion, and if your own personal opinion of wireless is to have any breadth or value, it must be formed in relation to general opinion, and based on careful and consistent peering into that mirror.

Of course, the picture in the mirror is not entirely comprehensive. It leaves out—for obvious reasons—rank prejudices, mere abuse, unstudied or fulsome praise. But it does show the extent and the variety of the listening audience: the bewildering combination of mental reactions and points of view.

Briefly, it is the most convincing plea, and proof of the fundamental necessity, for toleration in listening. I do not mean casual acceptance of this, that, and the other thing. I do not mean the stifling of criticism, however harsh. But both acceptance and criticism should depend, not on the individual's taste, but on his taste considered in combination with that of his neighbours. And his wireless neighbours are several million in number.

The ferocious demands that are so continually being voiced—'less jazz,' 'more talks,' 'less chamber-music,' 'grand opera every night,' 'abolish comedians,' 'educate, don't entertain!' and the rest of the slogans—are actually only a demonstration of the childish game of 'beggar-my-neighbour.'

In listening, as in commerce, and, indeed, in all co-operative activities, the admirably fascinating game of beggaring your neighbour won't pay in the long run. Even if you succeeded in abolishing items you dislike from the programmes, you would also have succeeded in abolishing thousands of listeners, and preventing the renewal of their licences. The revenue of the B.B.C. would be diminished, and your own programmes, with equivalently less money to pay for them, would suffer acutely.

Modern society is built on mutual dependence. We cannot live, except under conditions of sheer primitive savagery, without the aid of the multifarious activities of our neighbours. And the same applies to our neighbours, who, in one way or another, are dependent upon us. So it is with the society of listeners. If you feel that you are helping to pay for hours of dance music, of which you disapprove, think of the bright young people who are helping to pay for your educating talks, which they dislike, or your chamber music which they abhor!

Besides, there is a further point. The best things in life may be free, but many of the good things of life are an acquired taste: caviare, old prints, Tokay, the stories of Chehov, the music of Delius. These things are only preserved for your gradual recognition and enjoyment by older or more cultivated neighbours. You will come to them in time; and it would surely be a pity to beggar your neighbours of these good things, simply because in a less developed state, whether of age, culture or education, you prefer the 'Ramona' Waltz, chocolate cream, orangeade, and the works of Mr. Kirchner.

This Week's Bach Cantata.

Church Cantata, No. 28.

'Gottlob! nun geht das Jahr zu Ende.'
('O praise the Lord, for all His mercies.')

THIS Cantata, to a fine text by the poet Neumeister, is rejoicing not so much in the departure of the old year as in the coming of the new. Bach introduces it with a really joyous orchestral prelude, almost like a ballet, and the merry figure with which it begins persists almost all the way through the opening number, a fine aria for the soprano. The second number here, not the first as is usual, is the most important choral movement, so big and impressive as to be outstanding even among Bach's big choral movements. Although the instruments are used, it is practically a purely choral movement, as the orchestra simply doubles the vocal parts.

The soprano has the hymn tune throughout, one in which the first line has a striking likeness to the Old Hundredth, and the other voices, along with it, build up a very big and majestic Motet.

No. 3 is a fine melodious arioso for the bass, fully accompanied, and then after a short recitative for the tenor, he and the alto sing a duet, in which the same sense of rejoicing as in the first number is eloquently carried on both by voices and by the orchestral accompaniment.

The Chorale at the end is simple, and here again the instruments merely reinforce the voices.

The score includes, besides the usual strings and organ, two oboes, a taille (tenor oboe), now usually replaced by the English horn, and three trombones.

The text is reprinted by courtesy of Messrs. Novello and Co., Ltd.

I.—*Aria (Soprano).*

O praise the Lord for all His mercies, The passing year His grace hath shown, sing praises, With joyful song His goodness own, His loving hand, thy footsteps guiding, Doth lead to His eternal throne, O sing a joyful song of praise. The Lord delights in them that fear Him, and put their trust in His great mercy.

II.—*Chorus.*

My soul, O praise the Lord thy God, O praise for aye His Holy name; He crowneth thee with mercies, His benefits forget thou not. Thy sin hath He forgiven and aided thy sore distress. His works the earth have filled. Green herbs He bringeth forth, and corn for all man's service, That they may furnish food. O praise the Lord of harvest, sing praise unto His Holy name.

III.—*Recitative (Bass).*

The Lord thus saith, Yea, o'er my people I rejoice, goodness ever will I show them, And I will plant them in this land. My heart and soul uphold them.

IV.—*Recitative (Tenor).*

God is a fount whence goodness floweth pure, God is a light where mercy shineth clearly, A jewel rare whose lustre doth endure, God is the Lord, Who loves His children dearly; Who in His faith doth live, and honours His decree, Who holdeth fast God's word, and from the tempter's wile doth flee, to him is Life eternal given, The Lord's belov'd shall dwell in Heaven.

V.—*Duet (Tenor and Alto).*

The Father hath crowned the year with His blessing, The needs of His children He holds in remembrance. O honour and love Him and humbly implore Him to grant us His grace in the new year approaching. We trust in Thy mercy, O Father Almighty, and render Thee praises with hearts ever grateful.

VI.—*Chorale.*

All people sing Thy praises, O Lord on Heaven's high throne, For all Thou hast ordained, Through Jesus Christ Thy Son, O hear Thy children's prayer: A year of blessing send us, From ev'ry ill defend us, And keep us in Thy care.

The Cantata for next Sunday is:—
No. 190.—'Singet dem Herrn ein neues Lied.'
'Sing to the Lord a glad new song.'

HOME, HEALTH AND GARDEN.

(*Continued from page* 861.)

find a place for hardy winter-flowering cyclamens, or even for the lovely foliage of the autumn-flowering species? Is there a spot for the winter-flowering crocuses—or for Christmas roses, or for early-flowering snowdrops—which ought now to be opening their flowers? Can we find room for the winter-flowering jasmine, the beautiful witch-hazel, or the autumn-flowering Japanese cherry? Is there a way of arranging dogwoods, barberries or white-stemmed brambles against a background of yew, or other dark evergreens, so as to show the coloured barks of these shrubs? Can we put an evergreen here or there to give variety in the shrubbery? Is there a corner where we may plant a sweet-scented thing so that it may give us pleasure as we pass it in our walks?

Or, going to the most utilitarian part of the garden, how can we prepare for better supplies of vegetables next year? It is plain, of course, that nothing really good can be got without really good cultivation; that we must see to. And it is equally plain that everything must be done at its due date, if we are to have constant, as well as plentiful, supplies. That also we must see to—not slavishly following the calendar, but taking that as a guide, and modifying our work according to the conditions of soil and weather.

But, given good cultivation, and timely treatment of our crops, are we getting the best that is possible in quality and yield? For those who are not satisfied with their experience, and for those who like the evidence of independent witnesses, the reports of trials carried out by competent authorities will be a good guide. Many of the county councils now arrange such trials, and trials are carried out in the gardens of the Royal Horticultural Society at Wisley. The list of awards made at these trials is published widely in the gardening papers, and all who can should consult these reports when making out their seed orders.—*Royal Horticultural Society's Bulletin.*

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-author of The New Pepys' *Diary of the Great Warr*, etc.

Dec. 9 (Lord's Day).—To Church to Mr Blick, where Admirall Norker, in thinking he was singing the base part to the hymn 'On Jordan's Banks' (New Winchester) did rumble out some of the strangest noyses that ever I heard in my life allmost. Moreover, do, as it were, chase the noats upp and down the scale with his chinn, burying it in his collar when he tries to fetch the low noats and thrusting it upp towards the roof after the high ones. Yet all the noats he rumbles rumbled alike from the pitt of his stomake, the ridickulouse old chinn-wagger.

A stranger, who made the Sermon, did rather strangely compare church-worshipp with wireless, being, says he, a sort of broadcasting of prayer and prayse from earth to Heaven. Comes to me to ask myself what shall they make, upp in Heaven, of Admirall Norker's base rumblings out of his stomake?

Listening in, this night, my wife and I, to the Caerdydd Singers from Cardiff, with the greatest possible joy in hearing so manie mine old favourites—to wit, 'The Banks of Allan Water,' 'Robin Adair,' 'Barbara Allen,' 'Drink to me only,' and 'Integer Vitae': which (the last of these) my wife, having noe Latin, cannot understand. So presently did sing it very slowly over agayn to her, with great pride in remembering every word of it—ever since they made me write it out, at school, 50 times, for damning a boy that horse-bit me in chapell—and afterwards to translate it for my wife's benefit. But when I come to the passage where Horace did put the monster-wolf to flight by singing the charms of his innocent Lalage, all I get for my payns is my wife's saying, no wonder the wolf fled, if Horace sang to it as throatily as I do. Which vext me, so that I was minded to pinch her in the soft of the arm. But, upon a consideratioun of how easily my wife bruises and our going a-dancing tomorrow to Jimble's, rather than she sh^d have the fayr whiteness of her arms spoyled by finger-pinches, I did, out of my love to the wretch very thoughtfully refrain.

5.15
Take a Glance at 1929.

MONDAY, DECEMBER 31

2LO LONDON & 5XX DAVENTRY

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

11.50
'Ring Out the Old, Ring In the New.'

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
BARBARA AUSTEN (Soprano)
ROY RUSSELL (Baritone)

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

1.0–2.0 ORGAN RECITAL
by EDGAR T. COOK
From Southwark Cathedral

Choral Improvisation on 'In dulci jubilo' ..... *Karg-Elert*
Holy Boy ..... *Ireland*
Variations on 'Puer Nobis' *Geoffrey Shaw*

VYVYAN LEWIS (Violoncello)
Abendlied (Evening Song)... } *Rheinberger*
Pastorale ..... }

EDGAR T. COOK
Choral Preludes for the New Year from the Little Organ Book *Bach*
(*a*) Close of the Year; (*b*) New Year's Eve; (*c*) New Year's Day

VYVYAN LEWIS
Violoncello Sonata in G Minor *Henry Eccles, arr. Sammands*

EDGAR T. COOK
Pantomime..... *de Falla*
Introduction and Toccata *Wm. Walond, arr. Wall*

3.0 17th Annual Conference of Educational Associations
Presidential Address by THE EARL OF LYTTON, P.C., G.C.S.I.
on
'Some Aspects of the Problem of Education in India'
From the Great Hall, University College of London.

THE education question in India is one of an importance that can hardly be exaggerated, and one that presents enormous difficulties. A vast country full of different races, different religions, different languages, where large sections of the population have no tradition of education and on the other hand, the universities are crowded with students eager for knowledge, provides the educationist with a new set of problems. Lord Lytton has been Governor of Bengal, so he has had exceptional opportunities of judging the situation about which he will talk this afternoon.

3.45 A Studio Concert
GWEN DAVIES (Contralto)
CHARLES MANN (Baritone)

4.15 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:
A PAGEANT OF THE YEAR
in Song, Story and Verse as arranged for 1920 A.D. by the Weather Control Board—which meets on this occasion to settle final details

6.0 Household Talk: Mrs. CLIFTON REYNOLDS, 'Alternative Ways of Cooking'

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

6.30 Bulletins of National Council of Girls' Clubs and National Association of Boys' Clubs

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS
FOR VIOLIN AND PIANOFORTE
Played by MARJORIE HAYWARD and G. O'CONNOR MORRIS

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

7.25 Mr. S. C. ROBERTS: 'Introducing Dr. Johnson'

WHETHER or not he was largely a creation of Boswell's peculiar literary gift, the Dr. Johnson we know is a great character, who repays any amount of study. That study must necessarily be conducted chiefly in the pages of Boswell's 'Life,' but for the benefit of those who have not yet tackled that bulky work, Mr. Roberts—who has written several books about Johnson—will introduce the great man in this evening's talk.

7.45—VAUDEVILLE—7.45

The
TRIX SISTERS
Helen & Josephine
in
Selections from Their Repertoire

OSBORNE AND PERRYER
The Comedy Duo

JACK STRACHEY
Singing His Own Songs at the Piano

JACK PAYNE
and the B.B.C. Dance Orchestra

VIOLET ESSEX
in
Songs from 'Chu Chin Chow'

NEIL KENYON
The
Scottish Entertainer

7.45 Vaudeville

NEIL KENYON (Scottish Entertainer)

OSBORNE AND PERRYER (In Humorous Duets and Cross-Talk)

VIOLET ESSEX (In Songs she sang in 'Chu-Chin-Chow')

JACK STRACHEY (Pianist)

and

'THE TRIX SISTERS'
In a Repertoire of Syncopated Songs

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

8.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

8.15 A Talk by Mr. JAMES STEPHENS

8.30 Local Announcements; (*Daventry only*) Shipping Forecast

9.35 A Popular Concert

An Impromptu Pot-Pourri
of Songs
we used to Sing

HENRI LEONI
JOHN WHITMORE
LEONARD HENRY
OLIVE GROVES
and
THE REVUE CHORUS

10.35 SURPRISE ITEM

10.50 DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND, from the Kit-Cat Restaurant

11.0 THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by MAURICE HARFORD, from the Piccadilly Hotel

11.50 '1928-1929'

A YEAR may be an arbitrary division of time, but there is (for most of us) a real and unique experience in the passing from the Old Year to the New. In these few moments of transition, we run through the whole gamut of emotions—reminiscence, always a little solemn, of the year that is going, with all the joys and sorrows that it has brought; recollection of old friends, again only too often tinged with sadness; the thrill that comes with the moment when the New Year is born, and the wild hilarity that always springs up to greet it. Some such swift sequence of moods will find its reflection in the programme that will usher in 1929.

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.

MONDAY, DEC. 31

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.15 A New Year's Party

3.0 LOZELLS PICTURE HOUSE ORCHESTRA
(*From Birmingham*)
Conducted by F. A. PARSONS
Overture, 'Roman Carnival' ..... *Berlioz*
ARTHUR CHACKETT (Tenor)
Blow, blow, thou winter wind ..... *Quilter*
Angels guard thee ..... *Godard*
ORCHESTRA
Second Suite ..... *Michele*
Valse, 'Feierlicher Einzug' (Solemn Procession) *Strauss*
Prelude, Act III, 'Lohengrin' ..... *Wagner*
Dervish Chorus in the Sudan ..... *Sebek*

4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA
DORIS PALMER (Character Comedienne)

5.0 A Ballad Concert

PIERINA ROSSELLI (Soprano)
LEONARD ASHDOWN (Baritone)

PIERINA ROSSELLI
Caro mio ben (My dear one) *Giordani*
Kashmiri Song *Woodforde-Finden*

5.8 LEONARD ASHDOWN
Auf Flügeln des Gesanges (On wings of Song) *Mendelssohn*
As ever I saw *Anon., arr. Peter Warlock*

5.15 PIERINA ROSSELLI
Mia Piccirella (Sweet Pretty Maiden) ('Salvator Rosa') *Gomez*
Torna a Surriento *E. De Curtis*

5.22 LEONARD ASHDOWN
Bella fanciulla (Fair Maiden) *Zardo*
The Little Island *Rachmaninoff*
O give me this one night *Bagrinowski*

5.30 THE CHILDREN'S HOUR:
(*From Birmingham*)
'The Dance of the Snowflakes,' by Margaret Madeley. Songs and Duets by MARJORIE PALMER (Soprano) and ETHEL WILLIAMS (Contralto). 'The Man on the Horn of the Moon'—a New Year's Eve Story, by O. Bolton King

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

6.30 Light Music

(*From Birmingham*)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Jolly Robbers' ..... *Suppé*
Entr'acte, 'The Monk's Dream' .. *Lumley Holmes*
HERBERT THORPE (Tenor) and HARRY BRINDLE (Bass)
Drink to me only ..... *arr. Newton*
Awake ..... *Pelissier*
The Twins ('The French Maid') ..... *Slaughter*

6.53 ORCHESTRA
Pizzicato ..... *Drigo*
Fantasia on the Works of Gounod .. *arr. Tavan*
HARRY BRINDLE
In cellar cool ..... *German Air*
My love, she's but a lassie yet ..... *arr. Short*
A Guid New Year ..... *Hume, arr. Gleadhill*

7.15 HERBERT THORPE
The beat of a passionate heart ..... *Phillips*
Let me sit in your garden ..... *Kennedy Russell*
La Paloma (The Dove) ..... *Yradier*

ORCHESTRA
Selection, 'Lido Lady' ..... *Rodgers*
HERBERT THORPE and HARRY BRINDLE
In Springtime ..... *Ernest Newton*
The Battle Eve ..... *Bonheur*
Here's to the Maiden ..... *arr. Newton*
ORCHESTRA
Suite, 'Scenes of Childhood' ..... *Holy*

8.0 Chamber Music

MARK RAPHAEL (Baritone)
THE COVENT GARDEN WOODWIND TRIO
GORDON WALKER (Flute): GEORGE ANDERSON (Clarinet): EDWARD DUBRUCQ (Bassoon)
WILLIAM GURNEY (Pianoforte)

TRIO
Trio for Flute, Clarinet and Bassoon *C. H. Koechlin*
Lent; Moderato sans Lenteur; Allegro con moto

8.15 MARK RAPHAEL
Die Entzückung an Laura ....
An Die Laute (To the Lute) ..
Litanei (Litany)
Die Allmacht (Omnipotence)
} *Schubert*

8.25 GORDON WALKER and GEORGE ANDERSON
Tarantella for Flute and Clarinet ..... *Saint-Saëns*

8.35 MARK RAPHAEL
Willow, Willow, Shallow Brown } *arr. Grainger*
Barbara Allen
Over the Mountains..... } *arr. Quilter*

PIERINA ROSSELLI will sing in the Ballad Concert at 5.0 this afternoon.

8.45 GORDON WALKER, EDWARD DUBRUCQ and WILLIAM GURNEY
Trio for Flute, Bassoon and Pianoforte *Beethoven*

9.15 New Year's Party

(*From Birmingham*)
Relayed from Pattison's Café Restaurant, Corporation Street
SALON ORCHESTRA
Directed by NORRIS STANLEY
MASON and ARMES (Entertainers with a Piano)
PERCY OWENS (Comedian)
MARY POLLOCK (Soprano)

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 THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY DANCE BAND, directed by MAURICE HARFORD, from the Piccadilly Hotel

11.50 1928-1929

S.B. from London

(*Monday's Programmes continued on page 872.*)

Here's happiness and prosperity for you and yours

£250 a Year For Life—from Age 55

Think of it! A care-free life from age 55. An income of £250 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions, or political troubles. What a boon to you and yours! What a burden off your mind!

The plan devised by the Sun Life of Canada, **the great Annuity Company** with Government-supervised assets of over £82,000,000, makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. Here is how the Plan works out:—

£250 a Year for Life

From 55 years of age you will receive £250 a year for life. If you prefer it a cash sum of £3,000 will be given you instead of the yearly income.

£20 a Month if Unable to Work

Applicable to residents in the British Isles, Canada, and the United States.

Supposing you adopted this new plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £250 a year becomes due.

Income Tax Rebate

If Income Tax remains as now, you will save nearly £250 during the run of the arrangement. This is additional to the profit you can make on the transaction.

£2,000 for Your Family if Anything Happens to You

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. Should that be the result of an accident the sum would be increased to £4,000, plus the profits.

Any Age, Any Amount

Though 35, and £250 a year for life have been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£82,000,000 Assets

The Sun of Canada has assets of over £82,000,000 which are under Government supervision.

Fill in and Post this Form to-day

To J. F. Junkin (Manager),
Sun Life-Assurance Co. of Canada,
12, Sun of Canada House, Cockspur St.,
Trafalgar Square, London, S.W.1

Assuming I can save and deposit £..... per..... please send me—without obligation on my part—full particulars of your endowment plan showing what income or cash sum will be available for me.

Name .....
(Mr., Mrs., or Miss)

Address .....

.....

Occupation .....

Exact date of birth .....
R.T. 28-12-28.

Monday's Programmes continued (December 31)

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, 'The Merry Wives of Windsor' ... *Nicolai*
Suite, 'Children's Corner' ... *Debussy*
Two Aubades ... *Lalo*
'Peer Gynt' Suite, No. 1 ... *Grieg*

EDOUARD LALO, best known to us in this country by his sparkling 'Symphonie Espagnole,' is recognised abroad as having blazed the trail for that modern French school of which Debussy, Dukas, and D'Indy were the illustrious founders. All three acknowledged his great influence, and all of them paid him the sincere tribute of studying his work deeply: it is recorded that each of them knew by heart his masterpiece, the opera *Namouna*, produced in Paris in 1882.

Falling on the ear always with a happy sense of freshness, Lalo's music has those qualities of vivid colour which are proof against the staleness which repetition may involve, and does indeed involve with music of less intrinsic charm.

The two Aubades, intended for performance either by ten solo instruments, or by a small orchestra, are both, though slight in structure, happy examples of his art.

The first, after a brief introduction, begins on the basses with a bustling theme in the softest tone, rising soon to a climax, and making way then for a long, suave melody, which bassoon and viola begin together.

The second, in slower tempo, begins, after four bars of introduction, with a tune of the daintiest grace given to the first violins.

Aubade, of course, is a song for the morning, as a Serenade is, literally, evening music.

3.0 London Programme relayed from Daventry

4.45 Mr. A. A. PETTIGREW: 'Making the Most of the Small Garden—I, The Planning'

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

6.15–12.5 *S.B. from London* (**9.30** Local Announcements)

SX 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

9.35–12.5 *S.B. from London*

6BM BOURNEMOUTH. 326.1 M. 920 kC.

3.0 London Programme relayed from Daventry

6.15–12.5 *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:
THE TWO-HEADED MONSTER opens both his mouths and recalls Memories from the Past and Anticipations for the Future

6.0 London Programme relayed from Daventry

6.15–12.5 *S.B. from London* (**9.30** Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 kC.

12.0 Gramophone Records

9.35 A Request Programme

THE NORTHERN WIRELESS ORCHESTRA

Selection, 'The Glory of Russia' ... *Krein*
Suite, 'Holiday Sketches' ... *Foulds*

STRING ORCHESTRA

Old World Minuet ... *Bolzoni*
Moss Rose ... *Rose*
Evening ... *Langey*
Love's Dream after the Ball ... *Czibulka*

ORCHESTRA

Little Modern Suite ... *Rosse*

10.35 *S.B. from London*

10.50 DANCE MUSIC: relayed from the Free Trade Hall, on the occasion of the Charity Ball, organized by the Manchester Rotary Club, in aid of Manchester and Salford Medical Charities

STANLEY C. MILLS and his MUSIC

11.50–12.5 *S.B. from London*

DOROTHY MONKMAN AND BOBBY BLYTHE,
in song and comedy, will be 'on tour' this week. Tomorrow night they will broadcast from Cardiff, and on Thursday they will take part in London and Daventry's Vaudeville show.

1.15–2.0 The Tuesday Midday Society's Concert

Relayed from the Houldsworth Hall

A RECITAL of Christmas and New Year Songs by MURIEL ROBINSON (Soprano)

3.0 London Programme relayed from Daventry

4.15 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Private Ortheris' ... *Ansell*

MARGERY STANIFORTH (Soprano)

The Lament of Isis ... *Bantock*
Flower Song ('Faust') ... *Gounod*
O Peaceful England ('Merrie England') *German*

ORCHESTRA

French Suite ... *Foulds*

MARGERY STANIFORTH

The Songsters' Awakening ... *Fletcher*
Life and Death ... *Coleridge-Taylor*
Love's Old Sweet Song ... *Molloy*

ORCHESTRA

Selection, 'The Dancing Mistress' ... *Monckton*
March, 'El Abanico' ... *Javaloyes*

5.15 THE CHILDREN'S HOUR:

LOOKING BACK

In which we spend an evening in the past
Songs sung by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

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

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kC.

3.0:—London Programme relayed from Daventry. **5.15**:—The Children's Hour. **6.0**:—London Programme relayed from Daventry. **6.15**:—S.B. from London. **9.35**:—Dorothy Monkman and Bobby Blythe. In Song and Comedy. **9.50**:—Do you Remember? A Comedy by E. A. Bryan, with Norman Veitch, Marjorie Dixon, Robert Strangeways, Harry Shuttleworth, and Tom Heenan. **10.35–12.5**:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kC.

3.30:—An Operatic Concert. The Station Orchestra. Ellon Drummond (Contralto). **4.45**:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. **5.15**:—The Children's Hour. **5.58**:—Weather Forecast for Farmers. **6.0**:—F. Marian McNeill: 'Some Old Time Traditional Recipes.' **6.15**:—S.B. from London. **6.30**:—Juvenile Organizations' Bulletin: The Boy Scouts **6.45**:—S.B. from London. **9.30**:—Scottish News Bulletin. **9.35**:—The Bowhill Players in 'Hogmanay.' A Play by Joe Corrie. Incidental Music by the Station Orchestra, with Bob Anderson, Margaret McClean, James Murdoch, Kate Abbott, Edward Murdoch, Hannah Fernie, Isobel Fernie, and George Abbott. **10.35–12.5**:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

3.45:—Afternoon Concert. Kathleen Porteous (Pianoforte). R. D. Henderson (Baritone). 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. **9.30**:—S.B. from Glasgow. **9.35**:—Popular Concert. Nancy Hepton. The Clydebank Band. Bandmaster, James Borthwick. Band: March, 'Red Shield' (Goslin); Trombone Duet, 'Larboard Watch' (arr. Hawkes). **9.45**:—Nancy Hepton: Love's Own Kiss (High Jinks) (Freeman); Villa (The Merry Widow) (Lehar); Lilac Domino (The Lilac Domino) (Cuvillier); Arcady is ever young (The Arcadians) (Monckton). **9.55**:—Band: Selection, 'Songs of Britain' (arr. Marshall); Cornet Solo, 'Silver Threads' (Twitchen). **10.10**:—Nancy Hepton: The Fairy Lute (Oliver); The Second Minuet (Besly); I love the Moon (Rubens); A Birthday (Cowen). **10.20**:—Band: Soldiers' Chorus (Faust) (Gounod, arr. Hawkes); Selection, 'American Melodies' (arr. Boughton); March, 'Joy of Heart' (Cole). **10.35–12.5**:—S.B. from London.

2BE BELFAST. 306.1 M. 980 kC.

12.0–1.0:—A Concert. Quartet: Overture, 'Orpheus in the Underworld' (Offenbach); Prelude (Rachmaninov); Selection, 'Mignon' (Thomas, arr. Alder). Queenie Quigley: Romance (A. Ponchielli); In the Garden of Tomorrow (J. L. Deppen); Shane Aroon (F. Pascal); Love, I have won you (Landon Ronald). Quartet: Romance and Two Dances from Incidental Music to 'The Conqueror' (German); Selection, 'The Show Boat' (Kern). **3.0**:—London Programme relayed from Daventry. **3.45**:—A Popular Programme. The Radio Quartet: Petite Suite (Coleridge-Taylor); Ballet Music from 'Faust' (Gounod). **4.5**:—Geraldine Costigan: Ave Maria (from 'Cavalleria Rusticana') (Mascagni); When April Laughs (Montague Phillips); Thoughts (Howard Fisher); Daddy's Sweetheart (L. Lehmann). **4.17**:—Quartet: May Day at Holston (Holliday); Selection of Haydn Wood's Popular Songs (arr. Higgs); Selection, 'Stop Flirting' (Gershwin). **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. **6.30**:—A Pianoforte Recital by Flora Shaw (Winner of the Open Pianoforte Scholarship at the Royal College of Music): Fugue in F Minor (Bach); Prelude in B Flat (Chopin); Sonata in C (Scarlatti); Water Wagtail (Cyril Scott); Puck's Dance (Debussy); A Rendezvous (Poldini). **6.45**:—S.B. from London. **9.35**:—Reminiscences of 1928. **10.35–12.5**:—S.B. from London.

Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

Ten Little Nigger Boys.

THERE was once a conscientious actor who felt he could not play Othello properly unless he blacked himself all over. Such a drastic proceeding will not be necessary for the ten artists who are taking part in the programme 'Ten Little Nigger Boys' on Friday evening, January 11. They resemble the ten of the nursery rhyme in that they unaccountably disappear one by one. The pianist, one of their number and almost the last to go, will point the resemblance—there is happily no moral—by playing the air, pensively, after each casualty. The ten open the programme with *Blow the Man Down*. The nine sing *Clementine*, the eight give the opportunity for a very fine unaccompanied octet, *Feasting I Watch*. The other numbers include two short sketches, a sextet, a quartet, a trio, vocalist and piano, and lastly the vocalist left alone. After he has disappeared in his turn they all come back at once and sing the nursery rhyme they have illustrated. The soloist will be David Brynley (tenor) assisted by the Lyrian Singers.

The Home in the Middle Ages.

'CITY LIFE IN THE MIDDLE AGES' is the general title of a new series of talks by Mrs. D. Portway Dobson. She has done much research work in Mediæval History and her special subjects are Prehistoric Archæology and Mediæval Churches. During the War Mrs. Dobson taught history in the University of Bristol, and she still teaches and examines. On Monday, January 7, at 4.45 p.m., she will deal with the houses and defences of the mediæval city. She will give a vivid picture of the contrast between the hovels of the poor and the mansions with fine oak-panelled rooms of the rich. Yet she will show that there was a poor standard of comfort all round and that the streets were narrow and neglected.

'New Year's Song.'

THE first Sunday of the year, January 6, is chosen for a New Year Programme at 3.30 p.m. Schumann's Choral Work, *New Year's Song*, will be given as the central feature. David Hutchison will sing two groups of songs, including *Twelve Days of Christmas*, *As Joseph was a-walking*, and many other favourites. Mr. Hutchison has had many amusing experiences in touring the country for the Carnegie Trust Village Concerts. On one occasion only seven people turned up. They were taken into the Green Room and an informal concert was given. Mr. Hutchison made his first appearance in Cardiff on Thursday, November 22, in one of the City Hall Concerts. It was during the Schubert Centenary Celebration, and he sang many of Schubert's most charming songs. The queue waiting in the rain before the doors opened felt that they were rewarded when they heard the new tenor.

Of the Making of Many Books . . .

ONE of the happy band of people who find the correspondence columns of the daily Press a safety-valve for their grievances wrote a little time ago on the subject of borrowed books. He suggested that a day should be set apart each year—appropriately enough during Lent—on which all borrowers should consider their faults and make amends. In the series of talks on 'Everyday Things,' the first talk deals with the story of the Home, and the second on January 8 with the Story of Books. Mr. Joseph Jones, who gives this talk, 'knows his way about books,' old and new, first editions and friendly paper-covered ones. Ruskin said that a room without pictures was like a house without windows, and we may add to that, that a room with books is like a 'room with a view.'

Music in the Museum.

ONE of the most gratifying results of the formation of the National Orchestra of Wales is the increased daily attendance at the National Museum. Visitors take up their points of vantage before the concerts and afterwards wander round to find exhibits which appeal to them. An exhibit of great interest is the Roll of Honour, a volume bound in vellum, presented to the Prince of Wales when he unveiled the Welsh National Memorial. This volume was officially opened on Saturday, December 8, by a sergeant of the Welsh Field Brigade of the Royal Artillery. One page is to be turned daily (except Sundays) at 11 a.m. The volume is exhibited in a glass case in the Museum, and the daily opening will be performed by a member of a local military unit. The roll has been illuminated by Mr. Graily Hewitt. The free concerts in the Museum will be discontinued from December 24 to December 31.

In Marble Halls.

WITH the first concert of the third season of the National Orchestra of Wales in the Assembly Room, City Hall, many music lovers will feel that they have developed a habit which it will be difficult to break. It is not easy to get into the concert-going habit if concerts are held only rarely and in out-of-the-way uncomfortable, unsuitable halls, and such has been the lot of concert-goers in Cardiff until the scheme for weekly concerts in the City Hall took effect. *Elijah* was given once in a chapel not far from Cardiff, and well-known singers were engaged as principals. Unfortunately they were requested to sing from the pulpit, a very small one, and when the lady singer in a period dress with a billowy crinoline turned upon her colleague with *What have I to do with thee, Thou Man of God?* he appeared acutely uncomfortable, and looked as if he were having a real curtain lecture. The first Symphony Concert of the third season will be given on Thursday, January 10.

Not in the Programmes.

POSSIBLY it is because many of the artists chosen for the concerts are experienced broadcasters that very few *contretemps* occur. Broadcasting time-tables do not make allowance for lost trains or missed connections or music left in a waiting-room. The few difficulties that have happened have been accidents which made the audience applaud the courage of the performers, for we have all been brought up on the story of the little Spartan boy whose fortitude was commended to our notice in our reading books. A solo pianist slipped on some steps just before playing at one concert and his right arm had to be strenuously massaged in the intervals. A solo violinist had a poisoned finger—the first finger of the left hand—and her dressing-room looked like a surgery. Perhaps the palm should be given, however, to the singer who went on to the platform immediately after seeing a rat!

Famous Welsh Women.

MRS. GRUFFYDD, wife of Professor Gruffydd, who is well known to listeners for his talks on Welsh Literature, gives the first of a series of talks on 'Famous Welsh Women' on Thursday, January 10. The title of the first talk will be 'Warrior Women of History.' Mrs. Gruffydd has published a volume of Guy de Maupassant's stories translated into Welsh. She is now engaged in translating some Breton stories. Her husband is the Professor of Welsh at the University College, Cardiff, and she herself is greatly interested in the teaching of Welsh.

When the Iron Duke was Afraid.

WHEN the Duke of Wellington was travelling in Wales he made a bet with a friend that he would reach Holyhead by the old road through Cerniogau more quickly than his friend who was to take the coach road. He ordered horses to be in readiness at each stage, but the horses trotted so fast down the slope from Pentrevoelas to Bettws-y-Coed that near the Conway Falls the Duke disregarded the wager and called out: 'For goodness sake *do* take time!' In spite of this caution—or perhaps because of it—he reached Holyhead first and won his bet. Mr. W. H. Jones, who has given many talks which throw unusual sidelights on History, will give a talk on Saturday evening, January 12, on 'Old-time Travelling in South Wales.' He will deal with the hardships and excitements of the road before the days of coaches.

The Red Planet Mars.

ON Saturday, December 8, a programme of Echoes and Harmonies was given, and the fount and origin, or at least the presiding divinity, was Venus. This programme brought so large a number of appreciations that a second will be given on Thursday, January 10. This time inspiration will come from Mars. This programme will in no wise follow the lines of amateur transmitters who seek to get the wavelength of Mars, but will give all the most popular musical items which the red planet has inspired. Venus and Mars have very often appeared on the scene together, and although Venus has already had her innings, it may be rather difficult to keep her out of this programme.

Pirates of Penarth.

PENARTH has come to be regarded as a residential seaside resort, but in the days of Queen Elizabeth it was an excellent jumping-off place for pirates. Miss Hilda Isaacs, who has written a thesis on the History of Wales in the days of good Queen Bess, is the author of a sketch entitled *The Pirates of Penarth* based on some thrilling incidents which she has brought to light in her researches. The names are those of well-known families in South Wales, and the atmosphere of danger and excitement inseparable from law-breaking and subsequent pursuit will be conveyed to listeners whose sympathies, like those of mine host's wife and the pretty serving-maid, will probably be with the dare-devil Captain in his attempts to evade Her Majesty's Commissioners. The *Pirates of Penarth* needs an appropriate setting of wind and waves and tempest. First, the calm of the sea will be shown in *Outward Bound*, sung by Kenneth Ellis and the Station Male Voice Choir, and this will be followed by sea shanties after an orchestral interlude. Then follows music suggesting piracy, and the stage is set for the hoisting of the black flag. This programme, under the general title of 'On the High Seas,' will be given on Tuesday evening, January 8.

'Snow Flakes.'

LATER the same evening comes another feature programme of a contrasting nature entitled, 'Snow Flakes.' Laurence Housman's one-act play *The Snow Man* will be the central feature. The merging of fantasy into reality makes the microphone a peculiarly sympathetic medium for this charming little work, for the dream and the vision are realities which the theatre would turn into cumbrous matter. Margaret Wilkinson will return to Cardiff to sing in this programme. For many years Miss Wilkinson lived in Cardiff and visited London; now she reverses the process. Debussy's *Snow is Dancing* will be played by the Station Trio just before the play begins.

7.0
Memories of A Long Life

TUESDAY, JANUARY 1

2LO LONDON & 5XX DAVENTRY

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

9.35
A Recital by Pouishnoff

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
MOLLIE MENNIE (Contralto)
ALEC JOHN (Tenor)
KATHLEEN COOPER (Pianoforte)

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

3.0 Popular Chamber Music Concert
LOUISE MARSHALL (Contralto)
NANCY PHILLIPS (Violin)
HINDA PHILLIPS (Pianoforte)

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

5.15 THE CHILDREN'S HOUR:
'King Robert of Sicily' (*Longfellow*)
'Sicilienne' (*Bach*), and other selections, played by THE GEORGIAN TRIO
'The very Latest from the Zoo'
New Year News by LESLIE G. MAINLAND

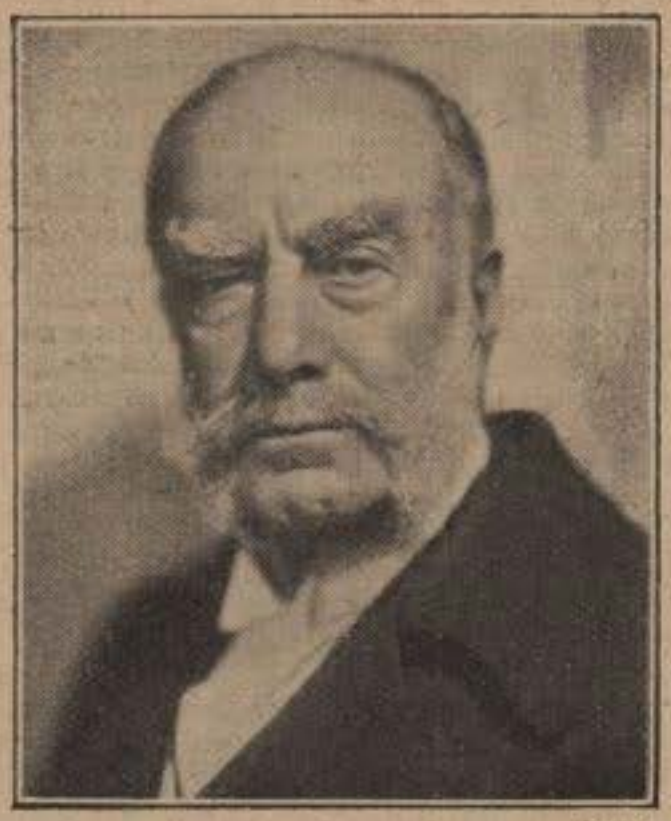
6.0 Miss BARBARA CARTLAND: 'Will you make the best of 1929?'

NEW YEAR resolutions are a subject fairly well-worn, but this evening Mrs. McCorquordale (who is better known to the public by her own name, Barbara Cartland, under which she wrote her novels 'Jig-Saw,' 'Sawdust' and 'If the tree is Saved') will introduce a new and more attractive theory. Her idea is largely to do good to others by doing good to oneself. Nothing is so depressing as a plain woman. It is possible, by making up one's own face, to confer a good deal more gladness in the New Year than by giving up smoking or getting up early in the morning. This comfortable doctrine should appeal to most people who listen to this evening's talk.

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

Claude Harris

LEFF POUISHNOFF
will give a joint recital, with Sinclair Logan, tonight at 9.35.



Lenare

Sir ALFRED YARROW,
the veteran shipbuilder, will give his reminiscences of eighty years in a talk this evening at 7.0.

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS
FOR VIOLIN AND PIANOFORTE
Played by MARJORIE HAYWARD and G. O'CONNOR MORRIS

7.0 Sir ALFRED YARROW: 'Memories of Eighty Years'

THE first day of the New Year is an occasion for looking backward as well as forward, and when one gets to the evening of life, looking back becomes more worth while. Sir Alfred Yarrow can look back for more than eighty years; he was born in 1842, into an England that many of us can hardly visualize now. He founded the great shipbuilding business that is now world famous, in Poplar, in 1866, and in tonight's talk he will give some exceptionally interesting reminiscences of the changes that he has seen in the world at large.

7.15 Musical Interlude

7.25 Dr. NEVILLE WHYNANT: 'New Year's Day in Manchuria—Mukden'

7.45 A MILITARY BAND CONCERT
ALICE MOXON (Soprano)
STUART ROBERTSON (Bass)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Marche Heroïque, 'Szabadi' ..... *Massenet*

7.52 STUART ROBERTSON
Drake's Drum ..... *Stanford*
Take, O take those lips away ..... *Quilter*
Border Ballad ..... *Coleen*

8.0 BAND
Overture di Ballo ..... *Sullivan*

8.12 ALICE MOXON
Charming Chloe ..... *German*
Cloths of Heaven ..... *Dunhill*
At the Well ..... *Hageman*

8.20 BAND
Selection, 'Madame Butterfly' ..... *Puccini*

8.40 ALICE MOXON and STUART ROBERTSON
The Keys of Canterbury ..... *arr. Cecil Sharp*
Why sighst thou Shepherd ..... *arr. Dolmetsch*
Ruggleton's Daughter of Iero .. *arr. Cecil Sharp*

8.48 BAND
Russian Peasant Dance, 'Kukuska' .... *Lehar*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. J. E. BARTON: Common-sense about Pictures'

A GREAT deal of nonsense is talked about appreciation of pictures by people who seem to believe that an intricate knowledge of the technique of painting is necessary before one can recognise a great picture, or distinguish it from one that is fairly good. Mr. Barton is a firm believer in the 'common-sense' view, and has done great things with it at the Bristol Grammar School, whose headmaster he is. His talk tonight will be especially appropriate in view of the Dutch Exhibition which opens later in the week, and on which Mr. Wilenski will broadcast a talk on Thursday night.

9.30 Local Announcements; (*Daventry only*) Shipping Forecast

9.35 A Recital
by POUISHNOFF (Pianoforte) and SINCLAIR LOGAN (Baritone)

POUISHNOFF
Impromptu con Variazioni, Op. 142, No. 3 ..... *Schubert*
Andante e Rondo Capriccioso .... *Mendelssohn*

SINCLAIR LOGAN
Recit. Tyrannic Love. ..... } *Handel*
Aria, The Verdant Hills ..... }
Sunday ..... *Brahms*
A Lover's Garland ..... *Parry*
Song of Momus to Mars ..... *Boyce*

POUISHNOFF
Scherzo in C Sharp Minor ..... *Chopin*

SINCLAIR LOGAN
An old French Carol ..... *arr. Liddle*
Ring out wild bells ..... *Edgar Bainton*
The Water Mill ..... *Vaughan Williams*
Mr. Belloc's Fancy ..... *Peter Warlock*

POUISHNOFF
Ballade ..... *Debussy, arr. Strauss*
Die Fledermaus ..... *Strauss, arr. Godowsky*

10.35 DANCE MUSIC: DEBROY SOMERS BAND, from the Olympia Dance Hall

11.15-12.0 JACK HYLTON'S AMBASSADOR CLUB BAND, direct by RAY STARITA, from the Ambassador Club

Dorothy Wilding

Miss BARBARA CARTLAND
will give a New Year's Day talk this evening at 6.0.

TUESDAY, JANUARY 1

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

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, 'Athalie' *Mendelssohn*

KATHLEEN MOORHOUSE (Violoncello) and Orchestra

Kol Nidrei *Max Bruch*

KEITH FALKNER (Baritone)

Molly O *Herbert Howells*

Der Doppelgänger (The Ghostly Double) *Schubert*

Gipsy Laddie (Folk Song from the Appalachian Mountains) *arr. Cecil Sharp*

4.25 ORCHESTRA
Suite, 'Romanesque' ..... *Besly*
Nocturne ..... *Chausson*

KATHLEEN MOORHOUSE
Bourrée ..... *Handel*
Le Cygne (The Swan) ..... *Saint-Saëns*
Gavotte in D ..... *Popper*

4.55 ORCHESTRA
Eastern Romance, 'The Rose enslaves the Nightingale' ..... *Rimsky-Korsakov*
Overture, 'Hänsel and Gretel' .... *Humperdinck*

KEITH FALKNER
Ethiopia saluting the Colours .... *Charles Wood*
The Old Superb ..... *Stanford*

5.15 ORCHESTRA
Ballet Suite, 'Hiawatha' ..... *Coleridge-Taylor*

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'The Book Shop of Long Ago'—A New Year's Play by Mabel France, in which you will be introduced to the Misses Araminta and Belinda Brown, Polly the Parrot, Mr. Grr-Wriggle—a Book Worm, a few Customers, and the Book Binder of All Ages

MARGARET ABLETHORPE (Pianoforte)
ARTHUR LINDSAY will Entertain

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
JAN WIEN (Zither and Banjo Solos)
FRANK STAFF (Entertainment and Raconteur)

8.0 'The Passing of the Third Floor Back'
(See Centre of Page)

9.25 A Plantation Sing-Song
(From Birmingham)
A Programme of Chorus Songs from 'Way Down South,'
by
THE BIRMINGHAM STUDIO CHORUS (and LISTENERS)
Led by JOSEPH LEWIS

Jerome K. Jerome's Famous Play,

THE PASSING OF THE THIRD FLOOR BACK,

An Idle Fancy

in

A Prologue, a Play and an Epilogue,

will be broadcast from 5GB tonight at 8.0, and from London tomorrow night at 9.35.

The cast and all other details of the production will be found on p. 878.

9.25
Down on the 'Ole Plantation

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A Choral Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS
STILES ALLEN (Soprano)
THE BIRMINGHAM STUDIO CHORUS

I. 'Halcyone'
A Dramatic Poem for Mixed Voices, Soprano Solo, and Orchestra
Text by DAVID STEVENS
Music by LAURENCE POWELL
(Dedicated to Granville Bantock—first time of performance)

10.55-11.15 II. 'St. Cecilia's Day'
A Cantata by VAN BREE
For Soprano, Chorus and Orchestra
(Tuesday's Programmes continued on page 876.)

B.B.C. SCHOOL BROADCASTING PAMPHLETS.

Easter Term, 1929.

The undermentioned pamphlets are published in connection with the afternoon broadcasts to Schools. They will also be found of assistance to listeners generally.

Now Ready. — Schools Broadcast Syllabus. Free. By post 1d.
Available January 1, 1929.

(The following pamphlets, 1d. Post free 2d.)

Secondary School Syllabus.

Scholars' Music Manual, No. II. Sir Walford Davies.

Elementary French Manual, No. II. E. M. Stephan.

Foundations of Poetry, Course 2. J. C. Stobart and Mary Somerville.

What the Onlooker Saw, Course 2. Rhoda Power.

Nature Study, Course 2. Miss Von Wyss.

The Why and Wherefore of Farming, Course 2. A. B. Keen.

Round the World, Course 2. Clifford Young, Ernest Young, and Other Travellers.

Great Discoverers. Mrs. Annabel Williams Ellis.

Speech and Language (for Teachers only). A. Lloyd James.

Schools supplied in bulk at 1d. per copy, plus postage.

Subscription for one year 4s.

Supplies may be obtained from the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

If the Zest has gone out of Life!

If you feel worn-out, depressed, unable to concentrate on your work, too weary for the fun of life, *start taking 'PHYLLOSAN' to-day!* In a fortnight you will find there is a new zest in work, a new joy in living.

Drugs and stimulants are no use to you. *'PHYLLOSAN' is not a drug.* It contains no strychnine, no animal extracts. It is a preparation in medicinal form of the *basic substance of all vital energy*, described by Sir ARTHUR SHIPLEY, F.R.S., as "*the most wonderful substance in our world.*" It is derived from vegetable sources, and is as natural to your body as the air you breathe.

'PHYLLOSAN' is not a "patent medicine." It is the result of many years of research conducted by an eminent medical scientist of international reputation. Its potentialities have been proven by the most exhaustive clinical tests in hospitals, sanatoria, and private practice.

These tests have established that 'PHYLLOSAN' *revitalizes the whole human organism.* It renews and reinvigorates the blood, fills every body cell with new energy, fortifies the heart, and *increases all the physical and vital forces of the body*, irrespective of age.

Of particular importance to men and women over forty is the power of 'PHYLLOSAN' to restore the elasticity of hardened arteries, thereby preventing and reducing high blood pressure, and fortifying the action of the heart.

Just two or three tiny tasteless tablets three times a day before meals will make a new man of you. Start to-day. Get a 5/- bottle. It contains double quantity and is sufficient for three weeks.

Start Taking 'PHYLLOSAN' TO-DAY!

Pronounced FIL-O-SAN

Prepared under the supervision of E. BUERGI, M.D. (*Professor of Medicine at Berne University, Switzerland*), for the treatment of PREMATURE OLD AGE, HARDENED ARTERIES, HIGH BLOOD PRESSURE, HEART WEAKNESS, DEBILITY, ANÆMIA, NEURASTHENIA, etc.

Of all Chemists, price 3/- and 5/-

Write for Book 'THE ROMANCE OF PHYLLOSAN' post free from Sole Distributors:

FASSETT & JOHNSON, LTD.
(Dept. 2), 86, Clerkenwell Road, London, E.C.1

Tuesday's Programmes continued (January 1)

5WA CARDIFF. 353 M. 850 kC.

4.0 A Light Orchestral Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
CERDDORFA GENEDLAETHOL CYMRU

Overture, 'Caliph of Bagdad' ..... *Boieldieu*
Suite, 'Russian Ballet' ..... *Luigini*
Symphony in D (London) ..... *Haydn*

THIS Symphony is full of Haydn's inimitable good humour and cheerfulness. It begins with a slow introduction, which seems at first as though it would be a mere flourish of trumpets, but a more melodious section follows. It is in minor. The main quick part of the movement changes to the major, and the first merry tune is given out at once. The Symphony has the unusual feature of making use of the same main tune twice over in its first movement, instead of giving us a new one; there is another tune, but it is not used in the way in which a main second theme usually is.

The slow movement is Haydn at his very best; it is made up very simply of a fine melody which is not really developed, but simply presented in various guises.

The Minuet is at once dainty and vivacious, with a hint of mischief in its emphatic third beat of the bar at the outset, and the Trio, in minor, has only the slightest suggestion of the wistfulness that the minor mode can so often mean.

The last movement is almost boisterous in its good spirits.

5.0 Mrs. VERA PILCHER: 'The Story of Every day Things—The Home'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 *S.B. from Swansea*

7.25 *S.B. from London*

7.45 DOROTHY MONKMAN
and
BOBBY BLYTHE
in Song and Comedy

8.0 A CONCERT

Relayed from the Winter Gardens Pavilion, Weston-super-Mare

WINTER GARDENS PAVILION ORCHESTRA
Directed by WILLIAM BIRD

Suite, 'Othello' ..... *Coleridge-Taylor*

WALTER GLYNNE (Tenor)

Passing By ..... *E. C. Purcell*
Maire, my girl ..... *Aitken*

JEAN REECE (Violoncello) and Orchestra

La Cinquantaine ..... *Gabriel-Marie*

ORCHESTRA

Chanson ..... *Friml*

THE AMBASSADOR'S BAND

My Inspiration is You ..... *Nicholls*
Virginia ..... *De Sylva*

ANONA WINN
Light Songs

ORCHESTRA

Selection, 'The Thistle' ..... *arr. Myddleton*

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

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

2.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

8.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 A Welsh Interlude
'PYNCIAD'R DYDD YNG NGHYMRU'
(Current Topics in Wales).
A Review in Welsh, by
E. ERNEST HUGHES
and Music

7.25 *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 The Rev. ERIC SOUTHAM: 'New Year Resolutions'

7.15-12.0 *S.B. from London* (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 kC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Resolutions
New Readings, to include 'The Land of Happy Childhood' (*Rosemary Rees*)
New Songs—'Early to Bed' and 'Try, Try Again' (*Lanceon*)
And perhaps a New Play. *Who knows?*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Captain HENRI LA CHARD: 'New Year in Other Lands'

7.15-12.0 *S.B. from London* (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 kC.

3.0 London Programme relayed from Daventry

4.0 THE MANCHESTER SHIP CANAL:
Mr. K. RUSSELL BRADY, 'The Birth of a Port—Humour round the Cradle'

4.15 London Programme relayed from Daventry

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

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 THE MANCHESTER SHIP CANAL:
Captain W. C. BACON (Chairman of the Manchester Ship Canal): 'The 35th Anniversary of the Manchester Ship Canal'

7.15 *S.B. from London*

7.46. The 35th Anniversary of the Manchester Ship Canal.

A Special Programme relayed from the Board Room of the Manchester Chamber of Commerce, Ship Canal House

Prologue

'When the Ships come sailing in,' recited by D. E. ORMEROD
(*Specially written by Edwin Waugh for the opening of the Manchester Ship Canal in 1894.*)

THE MANCHESTER SHIP CANAL (LATCHFORD SECTION) MALE VOICE CHOIR

Now the Ships are sailing into Salford.... *Allen*
The Song of the Jolly Roger..*Chudleigh Candish*

THE NORTHERN WIRELESS ORCHESTRA, conducted by T. H. MORRISON

A Life on the Ocean ..... *Binding*

CHOIR

Sailor Shanties:
The Wild Goose Shanty..
Blow my Bully Boys ....
Eight Bells .....
} *arr. Terry*

8.15 app. SURPRISE ITEM

8.35 app. ORCHESTRA

On the Briny (A Nautical Suite) *Howard Carr*
A Last Step with Pilly and Sal
The Countryman's Song

CHOIR

Sailor Shanties:
Blow the Man Down .....
Boney was a Warrior .....
Johnny comes down to Hilo
} *arr. Terry*

ORCHESTRA

On the Briny (*continued*) *Howard Carr*
The Sentimental Bo'sun
Jolly Sea Dogs

CHOIR

The Manchester Ship Canal *Percival*

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

FROM CARDIFF TODAY.
Vera Pilcher (left) will talk on 'The Story of Everyday Things' at 5.0 this afternoon. Anona Winn sings in the concert relayed at 8.0 from the Winter Gardens Pavilion, Weston-super-Mare.

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kC.

12.-1.0:—London. **3.0**:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. **5.15**:—The Children's Hour. **6.0**:—London Programme relayed from Daventry. **6.15**:—S.B. from London. **7.0**:—'Lizzie Ann puts her best fut forrard.' **7.15**:—London. **10.35**:—Dance Music relayed from the Oxford Galleries. **11.5-12.0**:—London.

5SC GLASGOW. 405.4 M. 740 kC.

11.0-12.0:—Gramophone Records. **2.5**:—A Running Commentary on the Association Football Match, Rangers v. Celtic, relayed from Ibrox Park. Commentator, Mr. Campbell Ellery. **4.0** app.:—Musical Interlude. **4.15**:—A Concert: Carina Linn (Soprano), James Adair (Reciter). **5.0**:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. **5.15**:—The Children's Hour. **5.55**:—Weather Forecast for Farmers. **6.0**:—A. Graham Buchanan: 'An Exile Returns to Glasgow.' **6.15**:—London. **7.0**:—Edinburgh. **7.15**:—London. **7.45**:—'Ne'er Day Night.' A Seasonable Programme. **9.0**:—London. **9.30**:—Scottish News Bulletin. **9.35-12.0**:—London.

2BD ABERDEEN. 495 M. 606 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 Concert. The Station Octet. Arthur Louie (Tenor). **5.15**:—The Children's Hour. **6.0**:—London Programme relayed from Daventry. **6.15**:—London. **7.0**:—Edinburgh. **7.15**:—London. **7.45**:—1928. 'A Memories Programme.' **9.0**:—London. **9.30**:—Glasgow. **9.35-12.0**:—London.

2BE BELFAST. 304.1 M. 980 kC.

4.0:—Dance Music. Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. **5.0**:—A Trumpet Recital. Cecil Kidd. **5.15**:—The Children's Hour. **6.0**:—London Programme relayed from Daventry. **6.15**:—London. **7.0**:—Station Director's Talk. **7.15**:—London. **7.45**:—'The Man, the Maid and the Muddlehead.' A Comedy by Gordon McConnel. **8.15**:—Musical Comedy. Orchestra. Doris Crawford, Herbert Simmonds. **9.0-12.0**:—London.

Why be tied to your local station?

TWENTY PROGRAMMES ANY EVENING—

All Europe at your finger tips!

With the wonderful new Cossor Melody Maker you can get full enjoyment from the continental broadcast. It has knife-edge selectivity. It will cut out your local station like magic. It has enormous range. It will bring you foxtrots from Madrid . . . . opera from Berlin . . . . vaudeville from Paris . . . . programmes from all Europe *while your local station is working.*

Even a novice can bring in 23 stations on this wonderfully simple Set. Anyone can build it in 90 minutes, no soldering, no sawing, no drilling, no wireless knowledge is necessary—it's as simple as Meccano. Yet this remarkable Receiver costs only:

£7-15s.

Price includes the three Cossor Valves, the handsome cabinet, all the parts and even the simple tools necessary for its assembly. Long wave coils 8/6 each extra if required.

Please send me free of charge one of your Constructor Envelopes which tells me how I can build the wonderful new Cossor Melody Maker in 90 minutes.

Name.....

Address.....

.....

R.T. 28/12/28

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

WITH THE WONDERFUL

Cossor Melody Maker

3778

WEDNESDAY, JAN. 2

2LO LONDON & 5XX DAVENTRY

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

7.0 Keeping Out the Seven Plagues

9.35 'The Passing of the Third Floor Back'

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
DOROTHY STANTON (Soprano)
PHYLLIS NASH (Violin)

12.30 A Recital of Gramophone Records

1.0–2.0 FRASCATI'S ORCHESTRA
Conducted by GEORGES HAECK
From the Restaurant Frascati

3.0 A BALLAD CONCERT
RUBY HEYL (Contralto)
WILLIAM HESELTINE (Tenor)
OLGA THOMAS (Pianoforte)

3.45 A Light Classical Concert
DOROTHY ORD-BELL (Mezzo-Soprano)
THE OLD ENGLISH CHAMBER ORCHESTRA
Conducted by FRED ADLINGTON
Allegro Largo: *Richard Jones*, 1680–1740
Suite, 'The Gordian Knot'
Purcell, 1658–1695, *arr. Arthur Bliss*
Overture; Distressed Innocence; The Married Beau; Hornpipe
The Earl of Salisbury's Pavane
Byrd, 1542–1623

3.58 DOROTHY ORD-BELL
Se tu m'ami (If thou lov'st me) *Pergolesi*
Giail solo dal gange ..... *Scarlatti*
La Musette ..... } *Weckerlin*
Voici Noel (Christmas is here) ..... }

4.6 ORCHESTRA
Song ..... *13th Century, arr. Adlington*
Fugue in B Flat ..... *Nares*, 1715–1783
Courante ..... } *Orlando Gibbons*, 1583–1625
Almain ..... }
Allegro ..... *Arne*, 1710–1778
Fantasia ..... } *Giles Farnby, 16th Century*
Tower Hill ..... }

4.22 DOROTHY ORD-BELL
Armida's Garden ..... } *Parry*
When Lovers Meet Again ..... }
Silken Shoes ..... *Delius*
Love's Philosophy ..... *Quilter*

4.30 ORCHESTRA
Air ..... *Arnold*, 1740–1802
Prelude and Fugue ..... *Boyce*, 1710–1779
Courante and Chaconne ..... } *Purcell*
Sarabande and Gavotte ..... }

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

5.15 THE CHILDREN'S HOUR:
Songs by HELENA MILLAIS
'The Ship Aground'—an Old-Time Adventure Story by C. FOX SMITH
'Noodle's Tea-Pot'—another Gnome Story by MABEL MARLOWE

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

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS FOR VIOLIN AND PIANOFORTE
Played by MARJORIE HAYWARD and G. O'CONNOR MORRIS

7.0 Dr. C. F. WHITE (Medical Officer of the Port of London): 'Health Work in a Great Port'

FROM the hygienic point of view, the Port of London must present one of the greatest problems in the world. Into it come ships from all over the globe, bringing with them men of all nationalities, and the possibility of infection with any of the terrible diseases known to mankind, particularly the plagues of the East—cholera, typhoid, Yellow Jack. To prevent these diseases from being brought ashore is a work that demands all the ingenuity of medical science, and how it is accomplished Dr. C. F. White, Medical Officer of the Port of London, will explain in this evening's talk.

7.15 Musical Interlude

7.25 Mr. W. C. BERWICK SAYERS: 'In the Children's Library'

7.45 AN ORCHESTRAL CONCERT
HEDDLE NASH (Tenor)
DAVID MCCALLUM (Violin)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA
Overture, 'Coriolanus' ..... *Beethoven*
Mazurka, Op. 19 ..... *Liadov*

8.0 HEDDLE NASH and Orchestra
M'Appari tutt'amor (Like a dream) ('Martha') *Flotow*
Spirito Gentil (Spirit so fair) ('La Favorita') *Donizetti*

8.6 ORCHESTRA
Rhapsodie Bretonne ..... *Saint-Saëns*
Jota et Tripili ..... *P. Lacome*

THE Rhapsody, founded on tunes which may well be actual Breton folk songs, is in two distinct movements, of which the second undergoes a good many changes of speed and rhythm. The first begins in an easy-going pastoral way with a tune for one clarinet alone, a happy, ambling tune. Other instruments join until the whole orchestra is busily engaged, but the first tune really forms the basis of the whole movement. The second begins very simply with a tune on the strings and from it the whole of the first section is built up. Then there is a brief return to the speed and something of the melody of the first movement, and it and the simple tune from the beginning of the second alternate one with the other for a time. The end is formed by the pastoral tune from the beginning; it fades away very softly at the close.

8.16 DAVID MCCALLUM and Orchestra
Violin Concerto ..... *Mendelssohn*
Andante and Finale

8.23 ORCHESTRA
Scènes Napolitaines ..... *Massenet*

8.45 HEDDLE NASH
At the Mid Hour of Night ..... *Cowen*
The Wind ..... *Granville Bantock*
Love went a-riding ..... *Frank Bridge*

8.52 ORCHESTRA
Suite, 'L'Enfant Prodigue' ('The Prodigal Son') *Wormser*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (*Daventry only*) Shipping Forecast

9.35 'The Passing of the Third Floor Back'
an Idle Fancy by
JEROME K. JEROME
(*See centre of page*)

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

9.35 'THE PASSING OF THE THIRD FLOOR BACK'

AN IDLE FANCY BY
JEROME K. JEROME
IN

A PROLOGUE,	A PLAY,	AND AN EPILOGUE.	*CAST*
A Satyr	Joey Wright, *A Retired Bookmaker*	An Old Bachelor	J. SEBASTIAN SMITH
A Bully	Major Tompkins, *Retired*	A Husband and Wife	DAVID HAWTHORN
A Shrew	Mrs. Tompkins, *His Wife*		DOROTHY BLACK
A Hussy	Vivian, *His Daughter*	Two Lovers	DOROTHY HOLMES-GORE
A Coward	Christopher Penny, *A Painter*		MICHAEL HOGAN
A Rogue	Jape Samuels, *Of the City*	A Jew	JOHN REEVE
A Cad	Harry Larkcom, *His Jackal*	An Entertaining Party	EDWIN LEWIS
A Cat	Miss Kite, *Unattached*	A Maiden Lady	HILDA BRUCE-POTTER
A Snob	Mrs. Percival de Hooley, *Cousin to Sir George Tweedle, Bart.*	A Rich Aunt	FLORENCE WOOD
A Slut	Stasia, *The Slavey*	An Important Person	LILIAN HARRISON
A Cheat	Mrs. Sharpe, *The Landlady*	The Lady of the House	DORA GREGORY
A Passer-by	The Third Floor Back	A Friend	ANDREW CHURCHMAN

The Play produced by HOWARD ROSE

There are some plays which grow old very gracefully. In their heyday they held the glass of fashion; in the course of time they resigned their places at the demand of a changing mode, but by then had made for themselves an assured position which they owe both to their good qualities and to the style of a bygone day which they recall.

The Passing of the Third Floor Back was first performed in 1908, with Sir Johnston Forbes-Robertson as the Stranger who is a messenger of light to a Bloomsbury boarding house; it has since been many times revived, and is being broadcast tonight not for the first time.

WEDNESDAY, JAN. 2

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.30 Military Band Concert

3.0 A BAND CONCERT

THE CITY OF BIRMINGHAM POLICE BAND
(From Birmingham)
Conducted by RICHARD WASSELL

March, 'The Crown of India' *Elgar, arr. Winterbottom*
Overture, 'Poet and Peasant' ..... *Suppé*

TOM KINNIBURGH (Bass)
The Two Grenadiers ..... *Schumann*
Myself when young ..... *Lehmann*

2.20 BAND
Scherzo, Symphony No. 4, F Minor *Tchaikovsky, arr. Godfrey*
Euphonium Solo, 'The Wanderer' .... *Schubert*
(Soloist, P.C. HARE)

NEWMAN AND RICHMOND (Light Duets)
A New Year Song *Mallinson*
The Little White House *Dowling and Hanley*
The Funny Little Fairy *Gallotly*
When Icicles hang by the Wall *arr. Brewer*

BAND
Two Slavonic Dances *Dvorak*
No. 1 in D Minor; No. 2 in B Minor.

3.50 TOM KINNIBURGH
The Tune of the Open Country *Easthope Martin*
If ever I meet the Sergeant *T. Sterndale Bennett*

BAND
Ballet Suite, 'Faust' *Gounod, arr. Godfrey*
Suite of Valses *Chabrier, arr. Godfrey*

NEWMAN AND RICHMOND
Stay out of the South *Dixon*
Voici Noel (Christmas is here) ..... *Weckerlin*
Drink to me only ..... *arr. Quilter*
Carol for the New Year ..... *arr. Bridge*

BAND
Selection, 'The Mikado' ..... *Sullivan*

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
DORIS PALMER (Character Comedienne)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Robin Redbreast's Party,' by Idina Ray. Songs by GERTRUDE DAVIES (Soprano) and HAROLD CASEY (Baritone). 'Traditional Sayings—Ring Out the Old,' by William Hughes

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

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Mirella' ..... *Gounod*
Allegretto ..... *Wolstenholme*

HILDA BLAKE (Soprano)
O ravishing delight ..... *Arne*
To One who passed Whistling thro' the Night *Armstrong Gibbs*
Spring ..... *Henschel*

6.50 ORCHESTRA
Selection, 'Adrienne Lecouvreur' ..... *Cilea*

DESIREE MACEWAN (Pianoforte)
Toccata in A ..... *Paradies*
Bourrée, Second Violin Sonata *Bach, arr. Saint-Saëns*
Allegro Moderato, Sonata, No. 31, in F .. *Haydn*

ORCHESTRA
Two Pieces ..... *Cowen*
Childhood; Girlhood

7.25 HILDA BLAKE
When Chloris Sleeps ..... *Homer Samuel*
Nymphs and Sylvains ..... *Bemberg*
A Blackbird Singing ..... *Head*
Love's Philosophy ..... *Quilter*

ORCHESTRA
Selection of Songs and Dances of Bohemia *arr. Petras*

DESIREE MACEWAN
Ballad, Op. 23, in G Minor ..... *Chopin*

ORCHESTRA
Miniature Dance Suite *Dennis Wright*

8.0 A Short Story Reading by Mr. V. C. CLINTON BADDLEY

8.30 A MILITARY BAND CONCERT
MEGAN THOMAS (Soprano)
RITA SHARPE (Violoncello)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'Paragraph III' ..... *Suppé*

8.40 MEGAN THOMAS
Three Songs of June:
June's a Gipsy
Pedlar .... *Haydn*
Butterfly ....
June is here.. *Wood*

'CELLO SOLOS
by Rita Sharpe will be a feature of the Military Band Concert tonight.

8.48 BAND
Selection, 'The Jewels of the Madonna' *Wolf-Ferrari*

9.4 RITA SHARPE
Ave Maria ..... *Schubert*
Arlequin-Triste ..... *Florembassi*

9.12 BAND
Suite, 'Callirhöe' ..... *Chaminade*
Valse Lente; Danse de Callirhöe; Pas des Cymbales

9.22 MEGAN THOMAS
Butterfly Wings ..... *Phillips*
A Birthday ..... *Huntingdon Woodman*
Se Saran Rose ..... *Arditi*

9.30 BAND
Selection, 'Geneviève de Brabant' ... *Offenbach*

9.45 RITA SHARPE
Melodie ..... *Purcell, arr. Moffat*
Romance ..... *Debussy*
Minuet ..... *Montono, arr. Van Lier*

9.52 BAND
Suite, 'In Days of Old' ..... *Ball*
Morris Dance; Danse Caracteristique, 'My Lady Barbara'; Satyrs' Revel

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE CAFÉ DE PARIS DANCE BAND

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

(Wednesday's Programmes continued on page 880.)

Columbia New process RECORDS

ELECTRIC RECORDING WITHOUT SCRATCH

Masterworks at Popular Prices

GREAT MUSIC BY GREAT MUSICIANS FOR A WIDER PUBLIC

COLUMBIA, in the application of their new policy of providing "Great Music by Great Musicians for a Wider Public," have already rendered available the following Masterworks in this way at Popular Prices. All the works are familiar to listeners:—

BEETHOVEN.
"APPASSIONATA" and "PATHETIQUE" Sonatas. (Wm. Murdoch—Piano.) Two Works, Five Records, 9362-9366 (4s. 6d. each). In Art Album, 22s. 6d.

BIZET.
"L'ARLESIENNE" Incidental Music. (Orchestre Symphonique de Paris.) Five Records, 4988-4992 (3s. each). In Art Album, 15s.

GRIEG.
PIANO CONCERTO in A minor. (Ignaz Friedman and Symphony Orchestra.) Four Records, 9446-9449 (4s. 6d. each). In Art Album, 18s.

HANDEL.
"MESSIAH" (B.B.C. Choir, conducted by Sir Thomas Beecham. Soloists: Dora Labbette, Muriel Brunskill, Hubert Eisdell, Harold Williams.) Eighteen Records, 9320-9337 (4s. 6d. each). In Two Volumes, 40s. 6d. each.

LEONCAVALLO.
"PAGLIACCI" In English. (Principals, Chorus and Orchestra of British National Opera Company.) Twelve Records, 4347-4358 (3s. each). In Art Album, 36s.

LISZT.
HUNGARIAN RHAPSODY No. 1. (Ernst Dohnanyi and Budapest Philharmonic Orchestra.) Two Records, 9550-9551 (4s. 6d. each). Complete, 9s.

MASCAGNI.
"CAVALLERIA RUSTICANA" (Principals: Chorus and Orchestra of British National Opera Company) Ten Records, 5127-5136 (3s. each). In Art Album, 30s.

MENDELSSOHN.
"MIDSUMMER NIGHT'S DREAM" Overture. (Sir Henry J. Wood and New Queen's Hall Orchestra.—Proprs.: Chappell & Co., Ltd.). Two Records, 9550-9560 (4s. 6d. each). Complete, 9s.

MOZART.
SYMPHONY No. 39 (E flat). (Felix Weingartner and Royal Philharmonic Orchestra.) Three Records, 9450-9452 (4s. 6d each). Complete, 13s. 6d.

ROSSINI.
"WILLIAM TELL" Overture. (Sir Henry J. Wood and New Queen's Hall Orchestra.—Proprs. Chappell & Co., Ltd.) Two Records, 5058-5059 (3s. each). Complete, 6s.

SCHUBERT.
"UNFINISHED" Symphony (B minor). (Sir Henry J. Wood and New Queen's Hall Orchestra.—Proprs.: Chappell & Co., Ltd.) Three Records, 9513-9515 (4s. 6d. each). Complete, 13s. 6d.
TRIO in B flat. (Jelli D'Aranyi—Violin; Felix Salmond—'Cello; Myra Hess—Piano.) Four Records, 9509-9512 (4s. 6d. each). In Art Album, 18s.

Now on Sale at all Stores and Dealers

Complete list of New Xmas Records and Catalogue of Columbia "New Process" Records—post free—COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

Wednesday's Programmes continued (January 2)

5WA CARDIFF. 353 M. 850 kC.

1.15-2.0 A Symphony Concert

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

Overture, 'Euryanthe' ..... *Weber*
Theme and Variations (Symphony No. 6 in C Minor) ..... *Glazounov*
Symphony No. 41 in G Minor ..... *Mozart*

THEME AND VARIATIONS is the second movement of Glazounov's sixth Symphony, and takes the place of the customary slow movement. The theme, a very simple tune, is played by the strings. The first variation, slightly quicker, simply sets forth the tune with a fuller and more elaborate accompaniment, and the second, again a little livelier, transforms it into a dainty dance movement with three quick beats in the bar. The oboes begin the melody here. Variation three is called 'Scherzino,' a little Scherzo (or Jest). The rhythm is in 6-8 and flutes have the first share of the merry tune made of the original theme, the whole orchestra joining in it later. A short Fugato is the fourth variation, in a slow tempo, played softly and with a sense of mystery. The violoncello begins the theme, followed in turn by second violin, clarinet and first violin.

Number five is also in quiet mood, a Nocturne, of which the clarinet begins the melody. The sixth returns to a more vigorous rhythm. Oboes and clarinets join, to play versions of the theme over a tremulous accompaniment from the upper strings. This movement is worked out at some length and there is a short, silent pause before the last begins. Up to this point the variations have succeeded one another without breaks. The seventh and final variation begins with an impressive statement of the theme by the brasses, and from that a movement is built up in which the theme often seems to disappear, although fragments of it are almost always being played by one or other of the orchestral groups.

3.0 London Programme relayed from Daventry

3.45 THE STATION TRIO:

FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)

Two Slavonic Dances, Nos. 8 and 9 *Dvorak, arr. Hermann*
Traumbild ..... *Blon*

W. L. COBLEY (Tenor)
Mountain Lovers ..... *W. H. Squire*
When the charmer would win me ..... *Verdi*

TRIO
Trio in G ..... *Mozart*

W. L. COBLEY
Lorraine ..... *Sanderson*
A Brown Bird Singing ..... *Haydn Wood*
For You Alone ..... *Henry E. Geehl*

TRIO
To a Wild Rose (Woodland Pictures) *MacDowell*
Slavonic Dance, No. 12 in A *Dvorak, arr. Hermann*

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.45 *S.B. from Swansea*

9.0-11.0 *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*

7.45 A Concert

THE UDD Y CYMRY BACH STRING ORCHESTRA
Directed by MEGAN GLANTAWE
ANNIE DAVIES (Soprano)
RHIANNON JAMES (Harp)
RHYS WILLIAMS (Baritone)

ORCHESTRA
Sinfonietta in D ..... *Mozart, arr. Brown*

RHYS WILLIAMS
Merch y Cadben ..... *R. S. Hughes*
Erddigan Hun Gwenllian ..... *Old Welsh*

RHIANNON JAMES
Dafydd y Garreg Wen } *Traditional, arr. Thomas*
Ar Hyd y Nos ..... }
Pant y Pistyll .... *Welsh Air, arr. Alida Brittain*

ANNIE DAVIES
Robin Ddiog (Folk Song) .... *arr. W. H. Davies*
Henffych Gymru ..... *Haydn Morris*

ORCHESTRA
Welsh Airs for Harp and Strings *arr. Megan Glantawe*
Y Bardd yn ei Awen
Y Tor Du
Yr Eneth Wrthadedig
Hen Garol Gymreig
Merched Mon

RHYS WILLIAMS
Dychwelwch y Delyn ..... *David Evans*
I Fyny fo'r Nod ..... *Joseph Parry*

ANNIE DAVIES
Ysbryd y Mynydd ..... *D. Vaughan Thomas*
Yyns y Plant ..... *E. T. Davies*

ORCHESTRA
Water Music ..... *Handel, arr. Tours*
Russian Cradle Song ..... } *James Brown*
Elves and Moonbeams ..... }

9.0 *S.B. from London*

9.30 Musical Interlude relayed from London

9.35-11.0 *S.B. from London*

6BM BOURNEMOUTH. 328.1 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 Pot-pourri Day, when there is 'Fun with Figures' and a Musical Competition, both arranged by C. E. HODGES

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 780 kC.

3.0 The Northern Wireless Orchestra

Overture, 'Cosi Fan Tutte' .. *Mozart*
Prelude and Berceuse ..... *Järnefelt*

LAURA SHEPPARD (Soprano)
Der Doppelgänger (The Ghostly Double) *Schubert*

ORCHESTRA
Caucasian Suite ..... *Ippolitov-Ivanov*

DON HYDEN (Violin)
Swedish Dances, Nos. 1 to 7 *Max Bruch*

ORCHESTRA
Lyric Suite ..... *Tchaikovsky*

LAURA SHEPPARD
Big Lady Moon ..... *Coleridge-Taylor*
Here in the quiet hills ..... *Carne*
Ships that Pass in the Night *Wilkinson Stevenson*

DON HYDEN
Malaguena ..... *Albeniz, arr. Kreisler*
Spanish Dance .. *De Falla, arr. Kreisler*

ORCHESTRA
Overture, 'Rienzi' ..... *Wagner*

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
FULL FATHOM FIVE
'About all fish fishmongers sell,
And all they do not sell as well.'
DORIS GAMBELL and HARRY HOPEWELL sing songs of the deep sea
ERIC FOGG plays marine music, and tells fishy stories

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Royal Horticultural Society's Bulletin

6.40 *S.B. from London*

7.45 Contemporary Composers

FROM MANCHESTER

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Overture, 'In the South' ..... *Elgar*

FROM LIVERPOOL

8.0 ELEANOR TOYE (Mezzo-Soprano)
Will sing alternative settings, by Arnold Bax and Hamilton Harty, of two Poems by Padraic Colum
Cradle Song
The Rann of Wandering

FROM MANCHESTER

8.12 ORCHESTRA
Suite, 'The Sea' ..... *Frank Bridge*
Seascape; Sea Foam; Moonlight; Storm

VIOLIN AND PIANOFORTE.
Marjorie Hayward and G. O'Connor Morris will play Beethoven's Sonatas for violin and pianoforte in the Foundations of Music series from London this week.

Wednesday's Programmes continued (January 2)

(*Manchester Programme continued from page 880.*)

FROM LIVERPOOL

8.32 ELEANOR TOYE

Come, sing and dance ..... *Herbert Howells*
Roundel ..... *Clive Carey*
The West Wind, ... *Alison Crompton*
The Countryman ..... *Peter Warlock*

FROM MANCHESTER

8.40 ORCHESTRA

Four Old English Dances (Set 1) ..... *Cowen*

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

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kC.

3.0:—London Programme relayed from Daventry. **3.45**:—R. Pyburn (Baritone): Ettrick (Graham Peel); London Town (German). **3.51**:—Archie Simmonds (Banjo): Get goin' (Pete Mandell); Savoy American Medley (arr. Debroy Somers). **3.56**:—Master C. M. Brown (Treble): Cherry Ripe (Horn); To Music (Schubert). **4.1**:—R. Pyburn: Handyman (Howard Fisher). **4.5**:—Archie Simmonds: Taming the Tenor (Ellis and Bright); Go, Go (Ralph Collechio). **4.10**:—Master C. M. Brown: O for the wings of a dove (Mendelssohn). **4.15**:—Music relayed from Fenwick's Terrace Tea Rooms. **5.15**:—The Children's Hour. **6.0**:—'First Footing.' A New Year Revue by Frank Charlton and Ted Batey. **6.15**:—S.B. from London. **6.30**:—Royal Horticultural Society's Bulletin. **6.35**:—Musical Interlude. **6.45**:—S.B. from London. **7.45**:—Light Orchestra, conducted by Olive Tomlinson.: Two Light Syncopated Pieces (Eric Coates). **7.52**:—Herbert Simmonds (Baritone): She is far from the land (Lambert); Water Boy (A Negro Convict Song) (arr. Avery Robinson); Come, my own One (Butterworth). **8.1**:—Orchestra: Allegro con grazia (Symphony No. 6, the 'Pathetic,' Op. 74) (Tchaikovsky). **8.6**:—The Felling Male Voice Choir: Part Songs, The Fighting Temeraire (Rabinock); Passing By (Edward C. Purcell); All thro' the Night (arr. Finlay). **8.16**:—Stainless Stephen. **8.30**:—Herbert Simmonds: My Son and If ever I meet the Sergeant (Sterndale-Bennett); Long ago (Elliott). **8.39**:—Orchestra: Arabian Idyll (Chaminade). **8.34**:—Choir: Sea shanties, 'The Drummer and the Cook' (arr. R. R. Terry) (Soloist, Mr. Leslie Ducker); Johnny, come down to Hilo (arr. R. R. Terry) (Soloist, Mr. Charles Arnold); Part Song, 'Drake's Drum' (Bantock). **8.53**:—Orchestra: Three Cuban Dances (Cervantes). **9.0–11.0**:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kC.

3.30:—Dance Music relayed from the Locarno Dance Salon. **4.0**:—A Ballad Concert. The Station Orchestra: Overture, 'La Poupée de Nuremberg' (Adam). Jeane Pollock (Soprano): Here in the quiet hills (Carne); Starry Woods (Phillips); The Piper of Love (Carew). Orchestra: Suite, 'Americana' (Thurban); Selection, 'Looking Backward' (Finck). Jeane Pollock: April Morn (Batten); O Lovely Night (Ronald); Spring's Awakening (Sanderson). Orchestra: On with the Dance (Conrad and Braham). **5.15**:—The Children's Hour:—**5.58**:—Weather Forecast for Farmers. **6.0**:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. **6.15**:—S.B. from London. **6.30**:—S.B. from Edinburgh. **6.45**:—S.B. from London. **7.45**:—S.B. from Aberdeen. **8.0**:—S.B. from London. **8.30**:—Scottish News Bulletin. **8.35–11.0**:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

2.5:—S.B. from Edinburgh. **4.0** app.:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. **5.0**:—Vocal Interlude by Alec Leitch (Tenor): I hear you calling me (Marshall); Sigh no more, ladies (Aiken); Flower Song ('Carmen') (Bizet); Two Troubled Eyes (Elliot); O flower of all the world (Woodforde-Finden). **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. **7.45**:—Scottish Variety. The Station Octet: Three Scottish Symphonic Dances (Waugh Wright). **7.57**:—Laurence A. Morgan (Tenor): Blythe, Blythe and merry was she (Traditional, arr. Black); Wee, Wee German Lairdie, Lock the door, Lariston, and O' Ratlin' Roaring Willie (arr. Black); The Wee Toun Clerk (H. S. Robertson). **8.9**:—Donald Davidson (Mouth Organ Solos): Strathspey, 'Miss Drummond of Perth,' Reel, 'Tail Toodle,' Strathspey, 'Stirling Castle,' and Reel, 'Dell amang the Tailors' (Traditional). **8.14**:—'The Finishing Touch,' A Scots Comedy Sketch by Rae Elrick, with Douglas Raitt, Addie Ross, and Stephen Mitchell. **8.19**:—Alex Nicol (Violin): Pot-pourri of Scottish Melodies (Alfred Moffatt). **8.31**:—Marion Richardson and Dorothy King (Duettists): The Dance (arr. M. Richardson); Baloo, my wee thing and What's a' the steer, kimmer? (arr. Moffat); The Year that's awa' and Maggie Lauder (arr. Moonie). **8.44**:—Donald Davidson: Strathspey, 'Laird o' Thrums' (Scott Skinner); Reel, 'Speed the Plough,' Strathspey, 'North of the Grampians,' and Reel, 'The Drummer' (Traditional). **8.50**:—Octet: A Burns Suite (W. B. Moonie). **9.0**:—S.B. from London. **9.36**:—S.B. from Glasgow. **9.35–11.0**:—S.B. from London.

2BE BELFAST. 306.1 M. 980 kC.

12.0–1.0:—Gramophone Records. **4.0**:—Light Music. The Radio Quartet: Selection, 'Carmen' (Bizet, arr. De Groot); Pas des Fleurs (Delibes). **4.24**:—John Vine (Tenor): Full Moon (M. Woolner); Minnelied and Sunday (Brahms); The robin sings in the apple tree (MacDowell). **4.36**:—Quartet: Three Irish Pictures (Ansell); Selection, 'A Little Dutch Girl' (Kalman). **5.0**:—'Irish New Year Customs,' by Ruddick Miller. **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**:—S.B. from London. **7.45**:—Pastels. Orchestra: Suite, 'Chelsea China' (M. Besly); Curtain; Minuet; Pastorale; Piper; Soldiers. **7.55**:—Muriel Childe (Contralto): The Fuchsia Tree, Through the Sunny Garden, and The Valley and the Hill (Quilter); Twilight (K. Glen). **8.5**:—Hilda Johnston (Reader): Frolic (A. E.); S'truf and Nod (Walter de la Mare); The Plough (a Landscape in Berkshire) (Richard Henry Horne). **8.10**:—Claude de Ville (Pianoforte): Wedding Cake Caprice, Op. 76, for Pianoforte and Strings (Saint-Saëns). **8.25**:—Muriel Childe: Suite for Voice and Orchestra, 'The Miller's Green' (A. H. Brewer); The Maid of Kent; A Widow Bird; As we Dance Around; My Sweet Sweeting; Here we come a-piping. **8.40**:—Hilda Johnston: A Twilight in Middle March (Francis Ledwidge); The Elfin Artist (Alfred Noyes). **8.45**:—Orchestra: By the Tarn (E. Goossens): Idylle and Scherzo-Valse (from Suite 'Pastorale') (Chabelier). **9.0**:—S.B. from London. **9.35**:—Variety. May Jones (Impressions). P. J. McGeffrey's Mouth Organ Five. Mason and Leary (American Songs and Duets at the Piano). Jack Chambers (Baritone). Walter Todd (Entertainer). Variety Band, conducted by Harold Lowe. **10.30–11.0**:—Dance Music: Larry Brennan and his Piccadilly Revellers relayed from the Plaza.

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

COMPARE THIS VALUE

Exide
H.T. Battery
Type W.H.10.

OTHER EXIDE H.T. BATTERIES:

TYPE W.J.10.
Capacity 2,500 milliamp. hrs. Price, 5/- per 10 volt unit.

TYPE W.T.10.
Capacity, 10,000 milliamp. hrs. Price, 12/- per 10 volt unit.

Types W.H. and W.J. are also supplied in convenient 40 or 60 volt units contained in a wooden crate with handle for carrying. Type W.T. is supplied in a 30 volt unit in the same way.

COMPARE the price per volt of the Exide Type W.H.10 High Tension Battery with any other battery of its capacity. Then compare the results in silence of background, purity of reproduction and length of life and you find in it the most extraordinary value on the wireless market to-day.

Exide

TYPE W·H·10 H·T· BATTERY

(Capacity 5,000 milliampere hours.)

PRICE 6/3 PER 10 VOLT UNIT.

Obtainable from all Exide Service Agents and reputable dealers

EXIDE BATTERIES, CLIFTON JUNCTION, NR. MANCHESTER.

London Sales and Service Depot:—215-229, Shaftesbury Avenue, W.C.2.

THURSDAY, JANUARY 3

2LO LONDON & 5XX DAVENTRY

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

8.0 The Music of Alfred Reynolds

9.35 Concert by the Æolian Players

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
BARBARA HOWARD (Soprano)
HERBERT DE LEON (Baritone)
RAISSAI SOUDARSKAIA (Pianoforte)

1.0-2.0 A Recital of Gramophone Records by Mr. CHRISTOPHER STONE

3.0 Evensong
From Westminster Abbey

3.45 Miss ETHEL M. HEWITT: The Romance of Distaff and Spindle

4.0 A Brass Band Concert
DAVID BRYNLEY (Tenor)
CALLENDER'S BAND
Conducted by TOM MORGAN

5.15 THE CHILDREN'S HOUR:
THE CLOAK OF INVISIBILITY
as brought up to date and demonstrated by the WICKED UNCLE, who will also tell his famous 'Tale of the Dog Crumpet'
'The Invisible Man' (*Stephen Southwold*) will also be included—if we can find him

6.0 Musical Interlude

6.5 Wireless Organizations' Bulletin

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS FOR VIOLIN AND PIANOFORTE
Played by MARJORIE HAYWARD and C. O'CONNOR MORRIS

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

7.15 Musical Interlude

7.25 Captain HEATH: 'The Making of a Colour Woodcut'
The diagrams to which Captain Heath will refer in this talk will be found on page 885.

7.45 The Temple Quartet
CHARLES HAWKINS
GORDON IVES
FRANK HASTWELL
WALTER MILLARD

Here's health to all good lasses .. *Trad. English*
What Ho! What Ho! ..... *William Beale*
A Farmer's Son so sweet
Somerset Folk Song, arr. Vaughan Williams
You are old, Father William .. *Walford Davies*
Heaven ..... *H. T. Burleigh*
Cargoes ..... *Balfour Gardiner*
Come, Lasses and Lads (Old English Seventeenth Century) ..... *arr. Gerald Bullivant*

8.0 An Orchestral Concert
A Programme of Music
by
ALFRED REYNOLDS
OLIVE GROVES (Soprano)
HAROLD KIMBERLEY (Baritone)
THE WIRELESS SINGERS (Men's Voices)
THE WIRELESS ORCHESTRA
Conducted by ALFRED REYNOLDS

Overture, 'The Taming of the Shrew'

'By Shrewsbury Town'
A Playlet with Music
Words by EDITH REYNOLDS

Nancy (a Village Girl) ..... OLIVE GROVES
Oliver (a Strolling Player) .. HAROLD KIMBERLEY
Scene: The kitchen of a country cottage a few miles from Shrewsbury
Time: 1800

THE book of this 'Wayside Episode' is by a sister of the composer, already known to wireless listeners as author of *Shepherd's Delight* and other plays which have been broadcast. It is really a miniature operetta, with spoken dialogue and songs and duets for the two characters. There is a flute part, played by a third character whose voice is not heard, but whose flute music has a symbolic meaning.

'THE BALLAD OF BLACK-EYED-SUSAN'
—John Gay's engaging words set to music—is part of the programme of Alfred Reynolds's works which, with the composer as conductor, London is broadcasting at 8.0 tonight.

The playlet and its music were specially written and composed for broadcasting.

'The Ballad of Black-eyed Susan'
Words by JOHN GAY

Black-eyed Susan ..... OLIVE GROVES
Sweet William ..... HAROLD KIMBERLEY
Chorus of Sailors

MR. REYNOLDS has set this old-time ballad for two voices, with a chorus of sailors, and orchestra. The scene is 'All in the Downs,' and at the beginning there is a merry hornpipe, in which bassoon, oboe, and other instruments share, each playing a little solo. The tale of the tender parting of William and his Black-eyed Susan is unfolded partly by the voices of the two themselves, partly by the chorus of sailors, and at one point there is a quartet of four men's voices, which breaks in with half-whimsical, half-pathetic, effect. At the end, when Susan cries 'Adieu' and 'waves her lily hand,' the hornpipe is heard again, but now like a phantom, in which the mocking spirit of the sea laughs at lovers' vows. It is played by solo flute.

ORCHESTRA
Prelude, 'The Beaux Stratagem'

HAROLD KIMBERLEY
Two Songs from 'The Beaux Stratagem'
A trifling song you shall hear; Yes, 'tis decreed

OLIVE GROVES
Ah me! when shall I marry me ('She Stoops to Conquer')

HAROLD KIMBERLEY and Chorus
Let Schoolmasters puzzle their brains ('She Stoops to Conquer')

OLIVE GROVES
Two Songs ('Love in a Village')
When once love's subtle poison;
How blest the maid

ORCHESTRA
Suite, 'The Toy Cart' (from the Incidental Music to the Play by Arthur Symons)

THERE are seven movements in the Suite. 1, Prelude; 2, Romanza (Love motive); 3, The Dance of Vasantasena; 4, The Lament of the Mendicant Friar; 5, Song of the Poet (How fair and how pleasant art thou, O love for delights); 6, March to the Place of Execution; 7, Triumph of Aryaka (Finale).

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. R. H. WILENSKI: 'The Dutch Exhibition'

MUCH has already appeared in the newspapers about the loan exhibition of Dutch masters that will be open to the public tomorrow at Burlington House. For mere size and scale and the staggering value of the pictures brought together, the exhibition is an epoch-making event. Artistically it is also a rare opportunity of studying the whole pageant of the Dutch school. Mr. Wilenski, the art critic, who will talk about the exhibition tonight, has just published an 'Introduction to Dutch Art.' Listeners will remember that he edited the special photogravure supplement on 'The Nativity in Art,' which appeared in the Christmas Number of *The Radio Times*.

9.30 Local Announcements. (*Daventry only*) Shipping Forecast

9.35 A Concert by the Æolian Players
JOSEPH SLATER (Flute); ANTONIO BROSA (Violin); REBECCA CLARKE (Viola); GORDON BRYAN (Pianoforte)

JOSEPH SLATER, ANTONIO BROSA, and GORDON BRYAN
Badinage .....
Berceuse .....
Scherzino .....
Nocturne .....
Valse ..... } *Cesar Cui*

REBECCA CLARKE and GORDON BRYAN
Sussex Mummers' Christmas Carol
arr. Percy Grainger
Lullaby ..... *Cyril Scott*

9.50 JOSEPH SLATER, ANTONIO BROSA, and GORDON BRYAN
Entrata, Minuet and Allegro molto, Serenade in D ..... *Beethoven*

GORDON BRYAN
Etude in G .....
Etude in A ..... } *Poldini*

10.5 JOSEPH SLATER, REBECCA CLARKE, and GORDON BRYAN
Terzettino for Flute, Viola, and Pianoforte
Dubois
Two Interlinked French Melodies .. *Ethel Smyth*

ANTONIO BROSA
Sarabande and Tambourin ..... *Leclair*

10.25 JOSEPH SLATER, ANTONIO BROSA, and GORDON BRYAN
Andante and Scherzetto ..... *Rabaud*

THE ÆOLIAN PLAYERS
Clouds ..... *A. Rowley*
Chinese Puzzle ..... *R. Clarke*

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

THURSDAY, JAN. 3

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Symphony Concert

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conducted by
VICTOR HELY-HUTCHINSON and SIR DAN GODFREY

Relayed from the Winter Gardens, Bournemouth
(No. XIII of the Thirty-fourth Winter Series)

Three Slavonic Dances ..... *Dvorak*
Overture, 'Coriolanus' ..... *Beethoven*
Concertino for Pianoforte and Orchestra *Honegger*
(First performance at these Concerts)
(Soloist, GORDON BRYAN)

ARTHUR HONEGGER, born in France in 1892, of Swiss parentage, is counted as belonging to the modern French school, of which he is one of the most interesting and original figures. In spite of dissonances which are apt to strike the older listener as harsh and, at times, needlessly painful, Honegger's music is really based on the old classical forms, and verges occasionally on scholastic pedantry. It is full of life and colour, and has a robust strength of its own which contrasts strongly with the somewhat light and airy fabric of much modern French music.

Speaking of this Concertino, and of Honegger's Symphonic Movement, 'Rugby,' a French critic has said that even more than *Pacific* 231, they are both stages in the 'march of the composer towards a former sobriety, and particularly towards an exclusive return to the classic tonality. While some would merely lend their works an appearance of simplicity, Honegger knows, by slow but certain steps, how to achieve that.'

A Christmas Symphony *Victor Hely-Hutchinson*
(First performance at these Concerts)
Conducted by THE COMPOSER

Suite, 'The Animals' Carnival.... *Saint-Saëns*
Introduction et Marche Royale du Lion; Poules et Coqs—Hemiones—Tortues; Elephant; Kangourus; Aquarum; Personnages a Longues oreilles; Le coucou au fond du Bois; Voliere; Pianistes; Fossiles; Le Cygne; Final
(At the Piano, GORDON BRYAN and VICTOR HELY-HUTCHINSON

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN (Organ)
Overture, 'William Tell' ..... *Rossini*
Entr'acte, 'Demoiselle Chic' ..... *Fletcher*

NELLIE FINCH (Soprano)
Carnival..... *Molloy*
Songs my Mother taught me..... *Dvorak*

FRANK NEWMAN
Selection, 'Ruddigore' ..... *Sullivan*
Serenade ..... *Squire*
Monsieur Tricotin ..... *Raulinson*

NELLIE FINCH
I think..... *d'Hardelot*
Song of Andalusia..... *Margetson*

FRANK NEWMAN
Ballet Suite, 'Coppélia' ..... *Delibes*

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Fairy Train,' by Winifred Ratcliff. CHRISSIE THOMAS in selections on her Musical Glasses and Mandoline. JACKO will Entertain.

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

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
BRANDT AND DAVIES
Syncopated Piano and Vocal Solos
FRANK STAFF (Entertainer and Raconteur)

PATRICIA ROSSBOROUGH, the syncopated pianist, will be heard in the Vaudeville programme from Birmingham tonight.

8.0 Vaudeville

(From Birmingham)

ANGELA MAUDE (Comedienne)
THE HYDE SISTERS (Duets)
ALEC CHENTRENS (The Anglo-French Comedian)
PATRICIA ROSSBOROUGH (Syncopated Pianist)
STAINLESS STEPHEN (Entertainer)
PHILIP BROWN'S SHAKESPEARIANS' DANCE BAND

9.0 'FALKA'

(From Birmingham)

Selections from CHASSAIGNE'S Comic Opera
THE BIRMINGHAM STUDIO CHORUS
and
ORCHESTRA
Conducted by JOSEPH LEWIS
DOROTHY BENNETT (Soprano)
GEORGE PIZZEY (Baritone)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.0 'Pools and Eddies'

A Psychological Episode
by VICTOR BROWNE

The Persons of this short drama actually number four only—viz.:—

FRANCOIS BEAUCHAMP
HENRI BENOISE
GENDARME
THE CONCIERGE

but there is another character, a completely separate *rôle*:—

THE MIND OF FRANCOIS BEAUCHAMP

This little study is perhaps not very profound, but it is dramatic, and the idea of using a distinct voice to soliloquize for the central figure is novel and interesting.

(Thursday's Programmes continued on page 884.)

10.15 A Study in Psychology

The standard cabinet cone

A sweet toned and handsome Speaker at an inexpensive price. Built of mahogany, in the Chippendale style, this model's outward beauty is fully matched by its fine reproductive powers. *A.C. 29..£5.* Other Amplion Models **35/-** to **£42.**

Write for Catalogues to Graham Amplion Limited, 25/26, Savile Row, London, W.1. Works: Slough.

"The good men do—"

The good men do lives after them—and there is no greater good a man can do than ensure his dependents' freedom from want.

Insurance demands your immediate attention—it is your duty to your wife and family.

Write to the "W. & G." for details of its many attractive policies. The "W. & G." is entirely mutual; its profits are distributed amongst its policy-holders; its latest bonus on whole life assurances is **no less than £2 8s. per cent.**

WESLEYAN & GENERAL ASSURANCE SOCIETY
CHIEF OFFICES - BIRMINGHAM
W&G

Thursday's Programmes continued (January 3)

5WA CARDIFF. 353 M. 850 kC.

3.0 London Programme relayed from Daventry

3.45 RAY KAY: 'Birds and Beasts—Pigeons'

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*

7.45 'Constellations'

AN ALL-STAR REVUE

Astronomical Survey by DOROTHY EAVES

Meteorologic Music by Various Composers

The following Celestial Bodies will be heard but not seen:—

The Great Bear ..... DONALD DAVIES
A Satellite ..... SIDNEY EVANS
Neptune ..... JOHN ROBKE
Mrs. Mercury ..... DOROTHY EAVES
Luna and Lunacie (two Moon-mad Mummers) ..... BLONDE and BRUNETTE
Stella, a Singer ..... ELSIE EAVES
The Fallen Star ..... ARTHUR HOLLAND
The Pleiades Chorus
The Major and Minor (Key) Planets
THE STATION ORCHESTRA

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

9.35 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)

Overture, 'Maritana' ..... *Wallace*
Persian Dance ..... } *Ganne*
Egyptian Dance ..... }
Petite Suite ..... *Coleridge-Taylor*

10.10 'The Man, the Maid, and the Muddlehead'

A Cameo by GORDON MCCONNEL

The Man ..... HERBERT SIMMONDS
The Maid ..... WYNNE AJELLO
The Muddlehead ..... DANIEL ROBERTS

Scene: A quiet room—the only quiet room in a country house where most of the guests are enjoying life. The Maid, having quarrelled with the Man, who departed for ever (sic) yesterday, has stolen away from the Charlestonians to this haven of rest in order to be thoroughly miserable with the help of a piano.

Incidentally after the tiff:—

She had a letter from her love ('Merrie England') *German*

Enter the Muddlehead, looking for the Maid and asking for trouble. He offers her his heart and his hand, which she refuses, and a

Cigarette ('A Southern Maid') .. *Fraser-Simson*

which she accepts and leaves him to smoke alone.

Enter the Man, who has returned to add a P.S. to the aforementioned letter, looking for the Maid and finding the Muddlehead, who asks tactless questions concerning the Maid and the Man. The latter airily replies that he intends to remain

A Bachelor Gay ('The Maid of the Mountains') *Tate*

Re-enter the Maid, really looking for the Man, trying to look as if she were looking for a lost handkerchief and finding the Muddlehead still there. An intensive bombardment of pointed remarks drives the Muddlehead into the cold corridor, and the Man banteringly assures the Maid:—

I worship the ground you tread so lightly *Pelissier*

The Maid's sense of humour being temporarily in eclipse, she replies that:—

What is done you never, never can undo ('The Lilac Domino') ..... *Cuvillier*

But the re-entry of the Muddlehead makes her realize that the Man has certain excellent qualities, which other men apparently lack, so she becomes once more her normal merry self and bids the Man:—

Come, come to Arcady ('Merrie England') *German*

10.35-12.0 *S.B. from London*

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*

9.30 Musical Interlude, relayed from London

9.35-12.0 *S.B. from London*

Wynne Ajello (left) plays The Maid in Gordon McConnel's cameo when it is broadcast from Cardiff tonight at 10.10, and Dorothy Eaves (right) takes part, earlier in the evening, in her own All-Star Revue.

6BM BOURNEMOUTH. 326.1 M. 920 kC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 The Hon. Mrs. STUART WORTLEY: 'Christchurch through the Centuries'

4.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 kC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 Mr. J. W. F. CARDELL: 'Under the Southern Sky—Banana Valley'

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'TREASURE ISLAND.' Tall Tree, Spy Glass shoulder bearing a point to the N. of N.N.E. Skeleton Island—E.S.E. and by E. Ten Feet (*Stevenson*)

Here we have a dream of piracy—as it wasn't

Play, 'The Jolly Roger,' specially written for broadcasting by C. E. Hodges and R. de Rohan

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 780 kC.

12.0-1.0 A BALLAD CONCERT

WINIFRED PEEL (Pianoforte)

Organ Prelude in E Minor ..... *Bach, arr. Siloti*
Sonata No. 7 ..... } *Scarlatti*
Sonata No. 12 ..... }

BEN PULLEN (Baritone)

Bright is the Ring of Words .. *Vaughan Williams*
Sombre Woods ..... *Lully, arr. A. L.*
Down in a Mossy Dell ..... *Lewis Marlow*

HUGH WRIGHT (Violin)

Serenade ..... *Arensky*
Rondo ..... *Schubert, arr. Friedberg*

MARY MOON (Soprano)

How could I ever ? ..... *Handel*
Nina ..... *Pergolesi*
Arietta ..... *Gluck*

WINIFRED PEEL

Prelude, Op. 16, No. 3 ..... *Scriabin*
Scherzo in E Minor, Op. 16, No. 11 *Mendelssohn, arr. Pauer*

BEN PULLEN

Come away, Death ..... }
O Mistress Mine ..... } *Quilter*
Blow, blow, thou Winter Wind }
A Lament ..... *Lambert*

HUGH WRIGHT

Cradle Song ..... *Antonio di Grassi*
Tempo di Menuetto *Pugnani, arr. Kreisler*

MARY MOON

Spring is at the Door ..... }
Dream Valley ..... } *Quilter*
It was a lover and his lass ..... }

3.0 London Programme relayed from Daventry

3.45 Miss ANNE LAMPLOUGH: Bridging the Gap—The Flower Vase in Mid-winter'

4.0 THE NORTHERN WIRELESS ORCHESTRA

March, 'The Cockney Band' ..... *Valentin*
Selection, 'Reminiscences of all Nations' *arr. Godfrey*

RAIN MARLOWE (Raconteuse)

The Saxophone Player ..... *Rain Marlowe*

ORCHESTRA

In a Persian Market ..... *Ketelbey*
Finiculi, Funicula ..... *Denza, arr. Gauwin*
Waltz, 'Aimée' ..... *Waldteufel*

RAIN MARLOWE

The Straight Banana ..... *Rain Marlowe*

ORCHESTRA

Selection, 'The Yeomen of the Guard' *Sullivan*
March, 'Sambre et Meuse' ..... *Turlet*

5.15 THE CHILDREN'S HOUR:

S.B. from Leeds

In which we do some match-making

Songs sung by D. NICHOLS and GEORGE LISTER

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for Local Farmers

6.45 *S.B. from London*

Thursday's Programmes continued (January 3)

(*Manchester Programme continued from page 884.*)

7.45 Harold Brown's Happy New Year

1929

Written and arranged by EDWIN LEWIS

Relayed from the Newfield Hall, 'Owdham

Cast:

Sarah Brown ..... HYLDA METCALF
Bill Brown ..... CHARLES NESBITT
David Jones ..... A. G. MITCHESON
Kate Jones ..... LUCIA ROGERS
Herbert Brown ..... J. EDWARD ROBERTS
Young Moore ..... MICHAEL VOISEY
Mary Entwistle ..... EDITH TOMS
A Baritone Singer, Sam Ormerod
GEORGE AINSWORTH
Jim Blenkinsop..... LEO CHANNING

Vocalists:

MARJORIE FARNHAM (Soprano)

TOM CASE (Baritone)

Supported by THE NORTHERN WIRELESS ORCHESTRA

Herbert's twenty-first birthday falls on January 3, 1929, and Sarah's New Year Party is being combined with Herbert's loosing, for which important event Newfield Hall has been gaily decorated with bright chains of paper, holly, mistletoe, and many coloured mottoes dear to the heart of Sarah.

The company will arrive immediately after a quarter to eight; meanwhile, Sarah is putting the finishing touches to the Hall and Bill.

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

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. **5.15**:—The Children's Hour. **6.0**:—London Programme relayed from Daventry. **6.15-12.0**:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kC.

11.0-12.0:—Gramophone Records. **2.45**:—Mid-Week Service, conducted by Rev. J. Gardner Smart, M.A. **3.0**:—Musical Interlude. **3.15**:—Dance Music relayed from the Locarno Dance Salon. **3.45**:—W. Kersley Holmes: 'The Literature of Climbing.' **4.0**:—An Orchestral and Instrumental Concert. The Station Orchestra: Overture, 'Mignon (Thomas). Watson Forbes (Violin): The Green Woods of Truigha (Irish Air) (Stanford) Tambourin (Rameau-Kreisler); Prelude and Allegro (Pugnani-Kreisler). Orchestra: Symphony No. 40 in G Minor (Mozart). Watson Forbes: Menuett (Haydn); Pastorale (Vaughan Williams); Rondo (Mozart-Kreisler). Orchestra: Suite No. 1, 'L'Arlesienne' (Bizet). **5.15**:—The Children's Hour. **5.58**:—Weather Forecast for Farmers. **6.0**:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. **6.15**:—S.B. from London. **6.30**:—S.B. from Edinburgh. **6.45**:—S.B. from London. **7.45**:—Dorothy Monkman and Bobby Blythe in Song and Comedy. **8.0**:—The Choral and Orchestral Union of Glasgow. Concert relayed from St. Andrew's Hall. Conductor, Albert van Faalte. Solo Organist, Marcel Dupré. **8.50** app.:—Scottish News Bulletin. **10.20** app.:—A Pianoforte Interlude by Andrew Bryson. **10.35-12.0**:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

11.0-12.0:—Programme relayed from Daventry. **3.45**:—London Programme relayed from Daventry. **4.0**:—Concert by The Station Octet, relayed from the Sculpture Court, the Art Gallery: Overture, 'Stradella' (Flotow); Rustic Suite, 'In Downland' (Howitt); Fantasia, 'Lohengrin' (Wagner-Nemeti); Spring Song (Mendelssohn); Three Dances from 'Hullo, America!' (Finck); Demoiselle Chic (Fletcher). **5.0**:—J. Forbes Knowles (Reciter): Seven Ages of Man (William Shakespeare); Six International Short Humorous Stories; Conundrums; Plantation Song, 'Sweet Refrain' (Knowles). **5.15**:—The Children's Hour. **6.0**:—London Programme relayed from Daventry. **6.15**:—S.B. from London. **6.30**:—S.B. from Edinburgh. **6.45**:—S.B. from London. **7.45**:—Dorothy Monkman and Bobby Blythe in Song and Comedy. **8.0**:—S.B. from Glasgow. **8.50** app.:—Musical Interlude. **9.0**:—S.B. from London. **9.30**:—Scottish News Bulletin relayed from Glasgow. **10.35-12.0**:—S.B. from London.

(*Continued at foot of column 2*)

HOW TO MAKE A COLOUR WOODCUT.

Listeners should have this column in front of them when listening to Captain Heath's Talk at 7.25 this evening.

A.—Black.

B.—Red.

C.—Blue.

D.—Yellow.

(*See also next week's "Radio Times."*)

(*Continued from column 1.*)

2BE BELFAST. 306.1 M. 980 kC.

3.0:—London Programme relayed from Daventry. **4.0**:—Dance Music. Ernie Mason and his Grand Central Band, relayed from the Grand Central Hotel. **5.0**:—Miss Edith Gregg: 'Women in Public Life—III, Women on the Bench.' **5.15**:—The Children's Hour. **6.0**:—London Programme relayed from Daventry. **6.15**:—S.B. from London. **7.45**:—A Symphony Concert. Symphony Orchestra, conducted by E. Godfrey Brown. Editha Braham (Violin). Eerena Caldwell (Contralto). **9.0**:—S.B. from London. **9.35**:—Orchestra. Eerena Caldwell. **10.35-12.0**:—S.B. from London.

COLDS AND FLU' GO LIKE MAGIC!

When you have Colds or Flu Beecham's Powders give quick relief. They are the ideal remedy for stopping a cold before it gets a hold on the system. Beecham's Powders contain no aspirin, cannot affect the heart, are not a laxative. They enable you to throw off and keep off winter illness. Keep a packet handy and be free from colds, 'flu headaches, rheumatism and lumbago

★ by taking

Beecham's POWDERS

8 Powders 1/3. Single - 2d.

also in Tablet form 1/3 per bottle of 16.

JUST WHERE YOU WANT IT

The ease with which "Kalibond" wire is run into awkward corners, round bends, over woodwork and mouldings, etc., will enable you to place your lamps and wall-plugs exactly where you want them. The method is simple, and the result is neatness and safety. The fixing of the "Kalibond" Wiring System will cause no damage to walls or woodwork. Your next wiring job will entail only half the work and no inconvenience if you ask your electrician to use the CALLENDER "KALIBOND" WIRING SYSTEM.

Illustrated booklet on request.

The CALLENDER "KALIBOND" WIRING SYSTEM

Patent Nos. 215671, 225114, 276120, 230786, 272730, 276172

CALLENDER'S CABLE & CONSTRUCTION Co. Ltd., Hamilton House, E.C.

8.15
The Dragon, The Ogre, and The Princess

FRIDAY, JANUARY 4

2LO LONDON & 5XX DAVENTRY

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

9.15
Harry Graham on Good Resolutions

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
HELEN LUARD (Violoncello)
JEAN HAMILTON (Pianoforte)

Sonata in A ..... *Beethoven*
Allegro ma non tanto; Scherzo; Adagio—Allegro vivace

BEETHOVEN left five Sonatas for Violoncello and Pianoforte, two belonging to his early period, one in the middle of his career, and two quite late works. This is the middle one, written when he was at the very height of his powers, and before there had begun to be in his music anything of that sombre and mysterious order which makes such things as his last string quartets a little terrifying.

This Sonata is throughout melodious and good-humoured. The first movement begins with the violoncello playing the first tune alone. The pianoforte takes it up and it is concisely set forth. The second principal theme is a double one, in which the two melodies are interchanged between the instruments; one is a series of scales and the other a slower moving tune, beginning, as many of the world's great tunes do, with the notes of the common chord.

The Scherzo, which comes next, is meant, like many of Beethoven's, to be repeated twice, so that the first part is heard three times, and the alternative section, the Trio, twice. The feature of the first part is the way in which the instruments play the theme one a note behind the other.

There is a very short, slow movement which is really no more than an introduction to the bustling and light-hearted last movement.

12.40 Organ Recital

by
J. EDGAR HUMPHREYS
Organist and Director of the Choir St Mary-le-Bow

Occasional Overture..... *Handel*
Prelude in E Minor..... *Chopin*
Sonatine from 'God's time is the Best' .. *Bach*
Grand Chorus alla Handel in D .... *Guilmant*

1.0-2.0 LUNCH-TIME MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

3.0 An Orchestral Concert

THE BIRMINGHAM STUDIO ORCHESTRA
(Conducted by JOSEPH LEWIS)

Overture, 'Vanity Fair' ..... *Fletcher*
Descriptive Intermezzo, 'On a Sunday Morning' ..... } *Horne*
Melodie Elegante, 'A Summer's Dawn' }

HELEN HENSCHEL (Soprano).
My true Love ..... }
The Lamb ..... } *Henschel*
Young Dietrich ..... }

3.27 ORCHESTRA
Selection, 'Capstan and Windlass' *Ernest Reeves*

EDWARD ISAACS (Pianoforte)
Nocturne in F Minor ..... } *Chopin*
Polonaise in A..... }

ORCHESTRA
Suite of Ballet Music to 'William Tell' *Rossini*

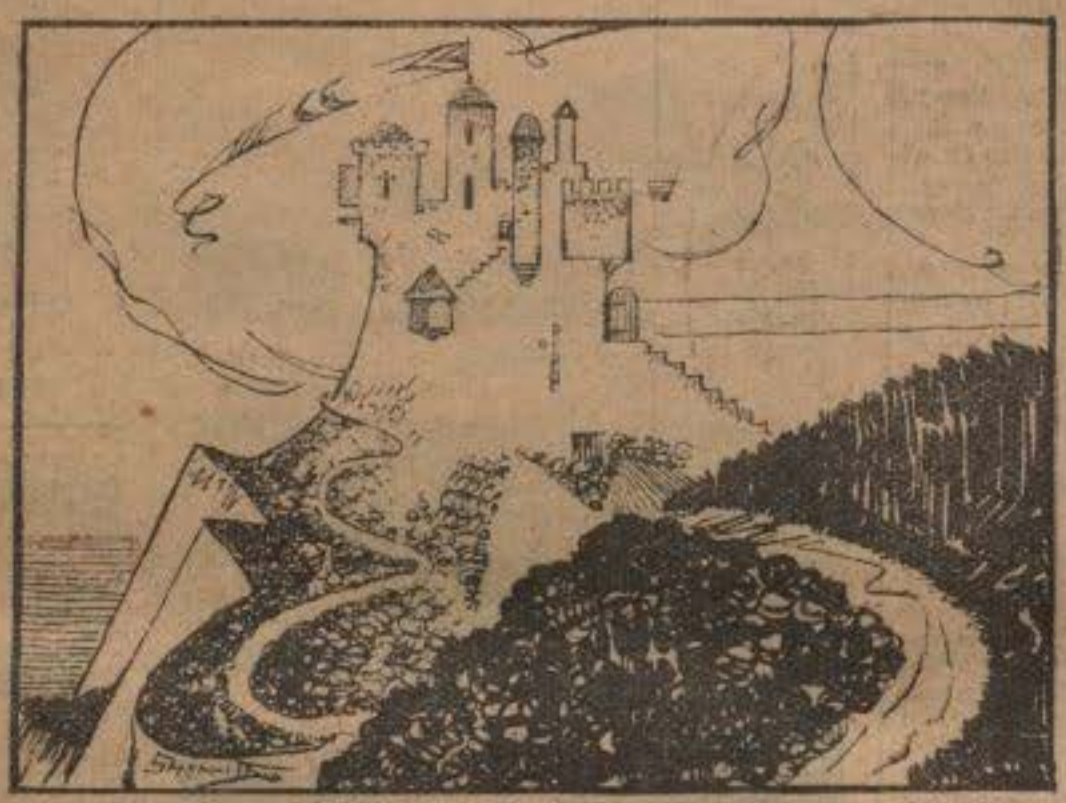
4.5 HELEN HENSCHEL
Minuet de Martini .....
Non, je n'vini plus au Bois (Nay, I go no more to the wood) ..... } *arr. Weckerlin*
Les Matins ..... *arr. Moulle*
J'entends le Loup (I hear the Wolf) *arr. Tiersot*

EDWARD ISAACS
Humoresque ..... *Tchaikovsky*
Soirees de Vienne..... *Schubert, arr. Liszt*

ORCHESTRA
Reverie—Contemplation ..... *Muzellier*
March of the Dwarfs ..... *Moszkowski*

4.30 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham

5.15 THE CHILDREN'S HOUR:
A 'GRIMM' DAY—BUT NOT A GLOOMY ONE
The Programme will include:
'Giant Golden-Beard' and
'The Adventures of Chanticleer and Partlet';
also
'A Fairy Suite' played by THE GERSHON PARKINGTON QUINTET



'THE CHARCOAL BURNER'S SON.'
This absurdly humorous 'operetta for children,' having been a great success on its first appearance in the Children's Hour, will be broadcast to a wider audience tonight at 8.15.

6.0 Mr. W. POWELL OWEN: 'The Small Poultry Keeper—I, Winter Eggs from Backward Poultry'

POULTRY-KEEPING on a small scale is apt to lose a good deal of its appeal in winter, and to the ordinary amateur nothing is more depressing than the sight of four bedraggled hens in a dripping backyard on a foggy day. Mr. W. Powell Owen is, however, an expert, and in the series of talks, of which this evening's is the first, he will give some very valuable advice as to how to make backyard poultry-farming enjoyable and profitable all through the year, and how to induce backyard fowls to yield winter eggs.

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS FOR VIOLIN AND PIANOFORTE
Played by MARJORIE HAYWARD and G. O'CONNOR MORRIS

7.0 Music Criticism

7.15 Musical Interlude

7.25 Historical Reading from Prescott

7.45 Vaudeville

TONI FARRELL (Composer and Pianist)
DOROTHY MONKMAN and BOBBY BLYTHE (In Song and Comedy)
CYRIL SHIELDS (Entertainer)
JACK PAYNE and the B.B.C. DANCE BAND

8.15 'The Charcoal Burner's Son

An Operetta for Children
By L. DU GARDE PEACH
With Music by VICTOR HELY-HUTCHINSON

Persons:
The King
The Princess
Johann (the Charcoal Burner's Son)
The Ogre
The Dragon
The Army

The Singers are:
OLIVE GROVES
JOHN THORNE
DALE SMITH
SAMUEL DYSON

The Actors are:
ARTHUR WYNN
R. DE ROHAN
C. E. HODGES
JULIAN HERBAGE
LEONARD THOMPSON
ALAN HOWLAND
JOAN GUMMER

The Orchestra consists of:
B. WALTON O'DONNELL
VICTOR HELY-HUTCHINSON and a Pianoforteo

This Operetta, when performed during the Children's Hour, made an appeal to children of all ages up to ninety-seven. Accordingly, it is now being presented in the evening for the benefit of those children who are not home from the office before five-fifteen.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Captain HARRY GRAHAM: 'Good Resolutions'

THE end of the fourth day of the year may seem rather late to talk about such notoriously transient (not to say embarrassed) phantoms as New Year resolutions. But those grim and steadafst people who have not yet fallen from grace will be immensely heartened by Captain Harry Graham's talk, and the backsliders may even be encouraged to start again.

9.30 Local Announcements; (*Daventry only*) Shipping Forecast

9.35 Symphony Concert

Glazounov

WILLIAM PRIMROSE (Violin)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KSEALE KELLEY)
(Conducted by C. LESLIE HEWARD)

ORCHESTRA
Symphonic Poem 'Stenka Razine,' Op. 13

9.53 WILLIAM PRIMROSE and Orchestra
Concerto for Violin and Orchestra, Op. 82

10.15 ORCHESTRA
Symphony No. 7 in F, Op. 77
Allegro moderato; Andante; Scherzo—Allegro giocoso; Finale—Allegro maestoso

10.45 Chopiniana, Op. 46

11.0-12.0 (*Daventry only*) DANCE MUSIC: ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from The New Princes Restaurant

FRIDAY, JAN. 4

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

9.0 Hear the New Revue

3.0 ORGAN RECITAL

by J. EDGAR HUMPHREYS

Organist and Director of the Choir St. Mary-le-Bow

MARY HILLIARD (Soprano)

EDGAR HUMPHREYS

Sonata in D Minor (First Movement) *Rheinberger*

MARY HILLIARD

The Christmas Tree
The Shepherds ....
The Kings..... } *Christmas Songs by Peter Cornelius*

EDGAR HUMPHREYS

Prelude and Fugue in C major ..... *Bach*
Verset, 'Ave Maris Stella" (in style of Bach) *Marcel Dupré*

MARY HILLIARD

Simeon ..... } *Christmas Songs by Peter Cornelius*
Christ, the Friend of Children .....
The Infant Christ ..

EDGAR HUMPHREYS

Chorale Preludes.....*Parry*
(a) Crofts' 136th
(b) Christe Redemptor Omnium
Andante Maestoso from 4th Concerto .. *Handel*
Prelude in D minor *Mendelssohn*

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

DORIS PALMER (Comedienne)

BRANDT and DAVIES (Piano and Vocal Solos)

5.30 THE CHILDREN'S HOUR

(*From Birmingham*)

'The Forest Gnomes,' by Carol Ring. Songs by EMILIE WALDRON (Soprano). TONY will Entertain. 'The Story of the Almanac,' by Helen M. Enoch

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

6.30 Light Music

(*From Birmingham*)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Private Ortheris' ..... *Ansell*

WILLIAM HESELTINE (Tenor)

My sweetheart when a boy ....*Wilfred Morgan*
The Rose and the Nightingale.....*Keel*
Piggesnie ..... *Peter Warlock*

ORCHESTRA

Selection, 'The Geisha' .....*Jones*

7.3 SHERIDAN RUSSELL (Violoncello)

Romance, No. 3.....*Fauré*
Minuet ..... *Beethoven*
Allegro appassionat ..... *Saint-Saëns*

ORCHESTRA

Præludium .....*Järnefelt*
Berceuse ('Jocelyn').....*Godard*

WILLIAM HESELTINE

If I had but two little wings.....*Eric Fogg*
July Fugative..... } *Amherst Webber*
June Serenade .....

7.30 ORCHESTRA

Irish Tune from County Derry *arr. Percy Grainger*

SHERIDAN RUSSELL

Adagio from Sonata ..... *Chopin*
Vivace ..... *Marcello, arr. Salmon*
Allegro con brio ..... *Guerini, arr. Salmon*

SHERIDAN RUSSELL, is the 'cellist in the concert of light music that will be broadcast from Birmingham this evening at 6.30.

ORCHESTRA

Selection of Wilfred Sanderson's Songs

8.0 The Freeman Piano Sextet

(*From Birmingham*)

Leader, HARRY FREEMAN

March, 'Uhlans' Call' ..... *Eilenberg*
Petite Suite de Concert ..... *Coleridge-Taylor*

8.20 ELSIE GASKELL (Soprano)

The Star ..... *Rogers*
Little Birdie ..... *Puccini*
Home ..... *MacFadyen*
Her Gown ..... *Sachs*

ORCHESTRA

Berceuse ..... *Gounod*
Spanish Serenade ..... *Glazounov*

ELSIE GASKELL

Moon Marketing *Powell Weaver*
The Isle ..... *Rachmaninov*
The Wounded Birch *Gretchaninov*
Star Eyes ..... *Oley Speaks*

8.47 ORCHESTRA

Selection, 'La Traviata' *Verdi*

9.0 "Rin-Gin-Gin" *

MDCCCCXXIX (A.D.)

Without a loud speaker, TOMMY HANDLEY'S set is in a state of low tension.

That gay spark had been on the anode bend and at last found himself short-circuited in a dry cell.

The following morning he was charged with unlicensed interference at high frequency with the laws of gravity, or, in the alternative (2LO), with being a dull emitter and bobbing the cat's whiskers.

The detector, giving evidence, said that the accused after being run to earth oscillated and blasted but offered no resistance.

Tommy, after hearing a long talk, promised in a fit of re-morse that he would revise his programme and turn over a new leaf at a ridiculous rate of resolutions per hour, perhaps.

The native hue of resolution
Is sicklied
o'er with
the pale . . .

Cast:

TOMMY HANDLEY
HARRY PEPPER
JOHN ARMSTRONG
MICHAEL SHAW
JEAN ALLISTONE
FRANK DENTON
COLLEEN CLIFFORD

* This probably means 'Ringing in Anno Domini 1929'

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: MARIUS B. WINTER'S BAND from The Hotel Cecil

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

(*Friday's Programmes continued on page 888.*)

WE ALL WANT EGGS LIKE THESE

THEY CAN BE HAD EACH DAY

Even in Winter

If listeners but profit by the advice of Mr. Powell-Owen, poultry expert to ***The Feathered World***, who broadcasts on Jan. 4, on how winter eggs can be produced from backyard poultry.

There is no hobby which yields such satisfactory results as a pen of fowls properly kept, and there are few back gardens which have not space for a modern poultry house.

Get interested and you will never regret it. Write to-day for a **free specimen copy of the world's leading poultry and pigeon weekly journal.**

THE FEATHERED WORLD,
Talbot House, Arundel St., London, W.C.2.

Can you Watch over 700 Investments?

IF you were able to distribute your Savings among 700 investments, you would have neither the time nor the facilities for watching over them. Only if you were able to entrust your savings to experts would this be possible. It has actually been done by some 30,000 small investors pooling their resources in the First, Second and Third Co-operative Investment Trusts. With a Board of Experts (Chairman, Ald. A. Emil Davies, L.C.C.) in touch with conditions in every important country, these Associations of small investors have funds invested of over £3,000,000—risks spread over 700 different investments in 37 countries—reserves built up out of profits—and are able to pay dividends of 7 per cent. per annum without deduction of tax.

Full information may be obtained by filling in and posting the coupon below

First, Second & Third Co-operative Investment Trusts,
BROAD STREET HOUSE LONDON, E.C.2.

Please send me complete information, including booklet, "700 Investments in One."

Name .....

Address .....

R.T.P. .....

Friday's Programmes continued (January 4)

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 A. R. DAWSON: 'Smuggling Days and Smuggling Ways—I, Concerning Smugglers'

6.15 *S.B. from London*

7.45 The Station Trio:
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Sylvan Scenes, No. 1 .....*Fletcher*
'THE PERFECT PAIR'
A Duologue by VERA BERINGER
James Willingham ....GEORGE H. HOLLOWAY
Dora Willingham, his wife DOROTHY HOLLOWAY

James and Dora Willingham have everything in the world to make them happy. They have been married for five years and tonight, the anniversary of their wedding, they are having a quiet little celebration at home. Their happiness is not an accident; it is the result of a system which they recommend to their less fortunately-mated friends. Yet in spite of the system—or because of it—things go wrong on this anniversary for the first time in their married life.

TRIO
Sylvan Scenes, No. 5 .....*Fletcher*

8.15–11.0 *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*

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:
ONCE UPON A TIME
Reading, 'The New Shoes' (*E. Miles*)
A Fairy Story in Seven Chapters for the Piano (*F. Nicholls*)

6.0 London Programme relayed from Daventry

6.15–11.0 *S.B. from London* (**9.30** Forthcoming Events, Local Announcements)

THE SMUGGLERS' PATH.
The first of a series of talks on 'Smuggling Days and Smuggling Ways' will be broadcast from Cardiff Station by Mr. A. R. Dawson this evening at 6.0.

2ZY MANCHESTER. 384.6 M. 780 kC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
DING DONG BELL
THE SUNSHINE TRIO remind us of Bells, while BEATRICE COLEMAN will sing Songs of Pussy in the Well

5.50 TALKS FOR THE TEENS: Miss ANNE LAMPLOUGH will tell us 'How to Make Indoor Gardens'

6.0 Miss H. EILEEN PHILLIPS: 'Cakes for the Party'

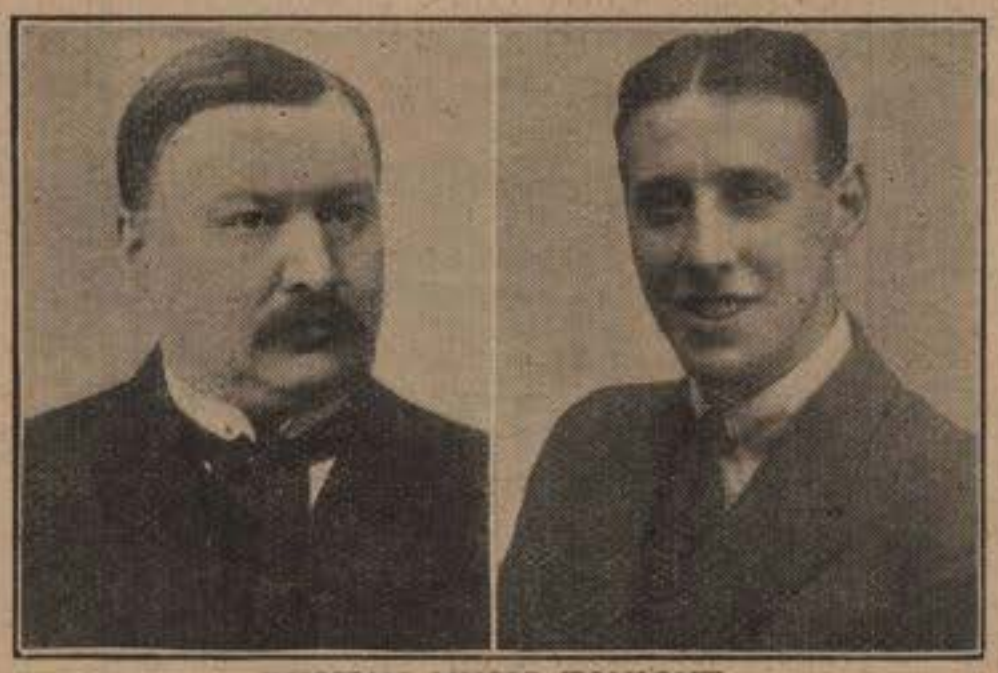
6.15–11.0 *S.B. from London* (**9.30** Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 kC.

3.0:—London Programme relayed from Daventry. **5.15**:—The Children's Hour. **6.0**:—A Tyneside Poetry Reading by William Bowden. **6.15**:—S.B. from London. **7.45**:—The Baraldi Trio: The Snow (Elgar); Jack Frost (Hatton); Vivien Lambelet: Mistletoe (Enid Brunet). Trio: Winter Song (Sinigaglia). Dorothy Leblah: Winter Love Song (L. Kelly). Trio: Legend (Tchaikovsky, arr. Fagge). Mal Ramsay: Winter (Balfour Gardiner). Trio: How far is it to Bethlehem? (Geoffrey Shaw); Here we come a-wassailing (The Wassail Carol) (arr. Moffat). **8.15-11.0**:—S.B. from London.

(*Continued at foot of column 3.*)



RUSSIAN MUSIC TONIGHT.
The music of Glazounov (left) will be played in the concert from London and Daventry tonight, which Leslie Heward (right) will conduct.

B.B.C. AIDS TO STUDY PAMPHLETS.

EASTER TERM, 1929.

Ready Now.

Talks and Lectures Syllabus.

FREE. By post 1d.

Ready January 1.

First half of Session.

(The following pamphlets, 1d. Post free 2d.)

'India.' H. G. Dalway Turnbull.

'Modern Outlook — How it Arose.' Professor Leonard Russell. (5XX only.)

Subscription to cover all Aids to Study pamphlets for one year 4s.

Applications for the above pamphlets should be addressed to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.

(*Continued from column 2.*)

5SC GLASGOW. 405.4 M. 740 kC.

3.30:—Dance Music relayed from the Locarno Dance Salon. **4.0**:—Verse and Music. The Station Orchestra: Overture, 'Ruy Blas' (Mendelssohn). Mina C. Key (Reciter): Excerpts from 'The School for Scandal' (Sheridan) and 'Vanity Fair' (Thackeray); 'A Midsummer Night's Dream,' Act II., Scene I (Shakespeare). Orchestra: Suite, 'As You Like It' (Quilter). Country Dance: Intermezzo, 'Flavia' ('Prisoner of Zenda') (O'Neill). Mina C. Key: Macbeth, Act V., Scene I (Shakespeare); The Forsaken Merman (Arnold); Album Verses (O. W. Holmes). Orchestra: Suite No. 2, 'Peer Gynt' (Grieg). Song: Waltz, 'The Sleeping Beauty' (Tchaikovsky). **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**:—Scottish Market Prices for Farmers. **6.45**:—S.B. from London. **7.45**:—S.B. from Aberdeen. **8.15**:—S.B. from London. **9.30**:—Scottish News Bulletin. **9.35-11.0**:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

3.45:—A Short Recital by Barbara Ludwig (Soprano) and Meta Kemp (Pianoforte). **4.0**:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. **5.0**:—Mr. Alex. Keith: 'Old Scottish Festivals—II, Auld Yule.' **5.15**:—The Children's Hour. **6.0**:—Mr. Peter Craigmyle: Football Topics. **6.15**:—S.B. from London. **6.30**:—S.B. from Glasgow. **6.45**:—S.B. from London. **7.45**:—Song and Story of the Gael. Hector MacDougall (Reciter). J. B. Munro (Tenor). **8.15**:—S.B. from London. **9.30**:—S.B. from Glasgow. **9.35-11.0**:—S.B. from London.

2BE BELFAST. 506.1 M. 980 kC.

12.0:—Organ Recital by Herbert Westerby, Relayed from the Grosvenor Hall. **12.30-1.0**:—Musical Comedy. The Radio Quartet. Selections: Queen High (Gensler); The Girl Friend (Rodgers); and Toni (Hirsch). **4.0**:—Light Music. The Radio Quartet: Overture, 'The Arcadians' (Monckton and Talbot); Graceful Dance, 'Winsome Winnie' (E. Mehegan); Ballet Egyptien (Luigini). Fred Mackey (Tenor): The Lark in the Clear Air (Esposito); Go from my window, go (arr. A. Somervell); In summer time on Bredon (Graham Peel); Trottin' to the Fair and My Love's an Arbutus (arr. Stanford). Quartet: Bird Songs at Eventide (E. Coates); Selection, 'On with the Dance' (Coward); Three Dances from 'Tom Jones' (Ed. German). **5.0**:—Gramophone Records. **5.15**:—The Children's Hour. **6.0**:—London Programme relayed from Daventry. **6.15**:—S.B. from London. **8.15**:—Chamber Music. Octet. Octet in F Major Op. 166 (Schubert). **9.0**:—S.B. from London. **9.30**:—Regional News. **9.35**:—Versailles, 'Théâtre de la Petite Galerie.' **10.30-11.0**:—Dance Music: Larry Brennan and his Piccadilly Revellers, relayed from the Plaza.

FAVOURITE PROGRAMMES OF 1928

(*Continued from page 858.*)

drifted with the current. I have invited all and sundry to come out of the ether and live in my memory.

Whim has played its part with merit in ordaining which of the items should linger in my mind; the song which I best remember is the one which I best enjoyed, and not necessarily the one which I heard 'at my mother's knee.'

Of all things which have come to my ears, none has been quite so welcome as the broadcast of *Hamlet*.

But it was not the deep philosophy of Shakespeare which caused me that night to neglect the fire and rise into a heaven of darkness. It was because I was drinking in what I think must surely be one of the finest pieces of voice artistry ever displayed. Mr. Isham (the actor), who played the part of Hamlet, appeared to speak—I had almost said 'with the tongues of men and of angels'—at least with an inspired timbre and clearness, and his intelligence in interpretation seemed for the moment to settle the whole problem of Hamlet's character. The other players, too, were real creators, and the whole performance remains vivid as a remarkable piece of team-work.

Another series of broadcast items which carried the light of inspiration was the 'Foundations of Poetry.' It is not always possible to read poetry aloud, as it should be read. Yet even when this can be done, its full significance is only brought out by such reading as one heard on these Sunday afternoons.

Now amongst other things, it seems to me that the B.B.C. have discovered this year a new type of broadcaster, one whom I must call a radio-essayist. He has something of the style which (in written matter) is seen in Mr. Robert Lynd and Mr. E. V. Lucas. It is a style intimate, personal, and novel, and the author of 'The Way of the World' talks seems to display it to fine advantage. I have been able to discern more than a grain or two of wheat among his light, but consequential talks on world-politics, fashions and the idiosyncrasies of monkeys.

Among the year's new loves, it is good to recall some of the old loves which have not been lost. Sir Walford (must one add 'Davies'?) has brightened some of the year with his 'Good evening, listeners all!' Somehow it sounds as though he had said, 'God rest you merry, gentlemen!'

Was it this year that there was carried out a repetition of the way broadcasting was done in the early days? Do you remember those dawn-days when, through a maze of writhing wires and coils, and over a view of chaos as represented by an exposed baseboard, there used to come the 'Hullo-hullo-hullo-hullo-hullo!' of the calling station? And then, after you had read through the paper by the light of the br ght emitter valves, you heard something else, and jiggled and juggled and held your breath and finally produced the tinkle of a piano—the ghost of a badly-made spinet. I should like another of these reminiscent broadcasts.

There is one more memory before space compels me to 'close down.'

This is the memory of one we shall not hear again. Someone much nearer the top of Savoy Hill than the ordinary listener condemned her to death by neglect. And her song is still. But I think that in some heaven beyond the ether, where the sounds of yesterday are perhaps all gathered in, there will be found a place of honour for The Daventry Tuning Call, deceased.

Some Future 5GB Programmes From Birmingham.

The Children's Hour.

EDITH JAMES, who has now appeared many times in plays and Vandeville programmes, broadcast from 5GB, will give songs at the piano on Monday, January 7, when that mysterious personage, the Housemaster, will also read another page from his diary.

A Nursery rhyme play—*Mary had a little Lamb*, by Gladys Ward—is in the programme for Tuesday, January 8, in addition to songs from Mary Pollock (soprano) and Harold Casey (baritone).

The Fairy Train makes another journey on Thursday, January 10. Its mileage must be now simply colossal.

Bert Copley, well known in the Midlands and the North, is taking part in the proceedings on Saturday, January 12.

High-Power Short Waves.

THE Service on Sunday, January 6, at 8 p.m., comes from St. Martin's Parish Church, the preacher being the Rev. F. C. Spurr.

Charles Hill (tenor) and Isabel Watling (contralto) are the artists in the broadcast programmes from Lozells Picture House on Monday and Thursday, January 7 and 10, respectively.

Aubrey Millward (baritone) and Hilda Watkiss (pianoforte) appear in the Light Music programme at 6.30 p.m. on Monday, January 7.

Gladys Parr (contralto) will be heard in the afternoon orchestral concert at 4 p.m. on Tuesday, January 8.

GUARANTEED RADIO SERVICE

DESIGNING, REMODELLING, REPAIRING & TESTING.

Our completely equipped laboratory, staffed by experts in all wireless work, is now available to the public.
Send your receiver or eliminator to us, and we will quote you by return for remodelling, repairing or testing.
We also build any type of receiver from one to ten valves.
When your set has passed through our hands, you are assured that every component is up to standard, and is a laboratory-built model. Send to us for all your wireless requirements, as we are in touch with all well-known manufacturers, and *every component that leaves our laboratory is thoroughly tested.* No extra charge.

All Enquiries to :—

PENDLE WIRELESS LABORATORIES
OGDEN HILL, BARLEY, Near BURNLEY.

Oho! What have we here!

Family noses simply can't resist the lure of BISTO'S appetising savour and flavour. Whether you've made lovely, thick brown gravy with it to accompany roasts, used it to improve beefsteak pudding, or added it to liven up "scraps"—BISTO invariably earns its keep.

BISTO has a zest to impart to food, and imparts this impartially. Great to have in the kitchen. Simplifies cooking. Makes meals easier to get and infinitely more tasty.

BISTO for Steak Pudding

Manufactured by Cerebos Limited.

2.10
Choosing a National Rugby Team

SATURDAY, JANUARY 5

2LO LONDON & 5XX DAVENTRY

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

9.35
Tommy Handley Presents A New Revue

10.15 a.m. The Daily Service

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

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONNIER
from the Carlton Hotel

2.10 An England Team *v.* The Rest

A Running Commentary by Capt. H. B. T. WAKELAN on the Rugby International Trial Match, relayed from Twickenham.

See special article on page 860.

3.45 The Carlton Mason Sextet

MARY SHERIDAN (Contralto)
ARTHUR COX (Tenor)

SEXTET
Plymouth Hoe (Nautical Overture) ... *John Ansell*
Meditation, 'Thais' ... *Massenet, arr. Mouton*
Moto Perpetuo ... *German*

4.0 ARTHUR COX
Wanton Gales ... *Kearton*
Melisande in the Wood ... *Goetz*
Come into the Garden, Maud .. *Balfe*

4.8 SEXTET
Largo ... *Handel*
Sarabande Espagnole du XVI Siècle (Spanish Sarabande from the Sixteenth Century) ... *Massenet*
Ballet Music, 'Gioconda' ... *Ponchielli, arr. L. Weninger*

4.25 MARY SHERIDAN
J'ai pleuré en Rêve (I have wept in a dream) ... *Hue*
Night Idyll ... *Loughborough*
A Fat lil' feller wid his mammy's eyes ... *Sheridan Gordon*

4.32 ARTHUR COX
Jean ... *Meade*
Go, Lovely Rose ... *Quilter*
My Dreams ... *Tosti*

4.40 SEXTET
Prize Song, 'The Mastersingers' ... *Wagner, arr. Schmid*
Selection, 'Schon Rosmarin' (Fair Rosemary) ... *Kreisler*
Selection, 'Cavalleria Rusticana' ... *Mascagni, arr. Godfrey*

4.55 MARY SHERIDAN
Fairy Tales of Ireland ... *Eric Coates*
Early Morning ... *Graham Peel*
The Leaves and the Wind ... *Leoni*

5.2 SEXTET
Negro Melody, 'Deep River' (Transcribed by Coleridge-Taylor) ... *Coleridge-Taylor, arr. P. Fletcher*
Scotch Rhapsody ... *Carlton Mason*

5.15 THE CHILDREN'S HOUR:
'THE MAGIC FISHBONE'
A comparatively unknown story by Charles Dickens, will be told—in dialogue form
There will also be music by THE OLOF SEXTET

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. Announcements and Sports Bulletin

6.40 Musical Interlude

9.35 MDCCCXXIX (AD) 9.35

'Rin-Gin-Gin'*

Without a loud speaker, TOMMY HANDLEY's set is in a state of low tension.

That gay spark had been on the anode bend and at last found himself short-circuited in a dry cell.

The following morning he was charged with unlicensed interference at high frequency with the laws of gravity, or, in the alternative (5GB), with being a dull emitter and bobbing the cat's whiskers.

The detector, giving evidence, said that the accused, after being run to earth, oscillated and blasted, but offered no resistance.

Tommy, after hearing a long talk, promised in a fit of remorse that he would revise his programme and turn over a new leaf at a ridiculous rate of resolutions per hour perhaps.

'The native hue
of resolution
Is sickled
o'er with
the pale . . .'

Cast:
TOMMY HANDLEY
HARRY PEPPER
JOHN ARMSTRONG
MICHAEL SHAW
JEAN ALLISTONE
FRANK DENTON
COLLEEN CLIFFORD

* This probably means 'Ringing in Anno domini 1929'

FROM LONDON

7.48 GEORGE BAKER (Baritone)
O Mistress Mine } ... *Quilter*
Come away Death }
The Twelve Days of Christmas ... *arr. Frederic Austin*

FROM MANCHESTER

7.55 BAND
Cornet Solo, 'Cleopatra' ... *Demare*
(Soloist, C. JONES)

FROM LONDON

8.2 NOEL EADIE (Soprano)
Eriskay Love Lilt ... *Kennedy Fraser*
The Star ... *James H. Rogers*
A Brown Bird Singing ... *Haydn Wood*
Daffodils a-Blowing ... *German*

FROM MANCHESTER

8.9 BAND
Selection, 'Gems of Meyerbeer' ... *arr. Round*

FROM LONDON

8.22 GEORGE BAKER
In Summertime on Bredon ... *Graham Peel*
Sigh no more, Ladies ... *W. A. Aiken*

FROM MANCHESTER

8.29 BAND
Waltz, 'Dream on the Ocean' .. *Gungl*

FROM LONDON

8.34 NOEL EADIE
Waltz Song ('Romeo and Juilet') ... *Gounod*
Down in the Forest ... *Landon Ronald*
Love the Jester ... *Phillips*
Ladies and Gentlemen .. *Francis Dorel*

FROM MANCHESTER

8.41 BAND
Selection, 'The Desert Song' .. *Romberg*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (*Daventry only*) Shipping Forecast

9.35 Rin-Gin-Gin

(*see centre column*)

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

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS
FOR VIOLIN AND PIANOFORTE
Played by MARJORIE HAYWARD
and G. O'CONNOR MORRIS

7.0 'Next Week's Broadcast Music'

7.15 Mr. R. SLOLEY: 'The Decline of Amateur Association Football—Some Suggestions for its Revival'

7.30 A BRASS BAND CONCERT

THE IRWELL SPRINGS BAND
Conducted by HARRY BARLOW
NOEL EADIE (Soprano)
GEORGE BAKER (Baritone)

FROM MANCHESTER

BAND
March Wellington ... *Zehle*
Overture, 'Merry Wives of Windsor' .. *Nicolai*

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 ::
From your Newsagent, or by post 2s. 10d. from the Publishers, GEO. NEWNES, LTD., 8-11, Southampton Street, Strand, London, W.C.2.

SATURDAY, JANUARY 5

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Birmingham Symphony Concert

2.10 An England Team *v.* The Rest
(See London)

3.45 DANCE MUSIC
(From Birmingham)
BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
EVELYN ASTLE (Soprano)

4.45 'Trifles'
(From Birmingham)
A Revue in Twelve Dishes to suit all tastes by DOROTHY EAVES

Recipe: Place a mixture of melody and mirth on paper, whisk in a few fresh jokes and stand the whole on a table in front of microphone. Stir up the Artists; sprinkle the Studio generously with Syncopated Pianists, decorate with one or two Announcers, season with plenty of pep and serve immediately.

Served up by:
HARRY SAXTON
PHYLLIS LONES
HARRY SENNETT
EDITH JAMES
VICTOR BRIAN
ALFRED BUTLER
with
WALTER RANDALL
and
NIGEL DALLAWAY at the Pianos

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Snooky goes Skating,' by Phyllis Richardson
GWEN LONES (Violin).
Songs by BERNARD SIMS (Baritone)

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
OLIVE KAVANN and PERCY KAHN
(In Solos and Duets)
THE GERSHOM PARKINGTON QUINTET

QUINTET
Irish Fantasie ..... *Molder*

6.58 PERCY KAHN
Like a Rosebud ..... *Frank la Forge*
A Song remembered ..... *Eric Coates*
Lonesome Moonlight ..... *Stirckland*

7.5 QUINTET
Cavatina.. } *Raff*
La Fileuse }
Melody in F
Rubinstin

7.20 OLIVE KAVANN
The Willow Tree
Percy Kahn
Two Roses
Gilberte
I hear a Thrush
Cadman

7.28 QUINTET
Selection, 'Mignon'
Ambroise Thomas

7.40 OLIVE KAVANN and PERCY KAHN
Just like a Melody ..... *Donaldson*
Mah Lindy Lou ..... *Strickland*
Per Valli, per boschi ..... *Blangini*

7.48 QUINTET
Gavotte ..... *Lully*
Loure ..... *Bach*
Le Tambourin ..... *Rameau*

8.0 A Symphony Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTIEL
Conducted by JOSEPH LEWIS
Overture, 'Lucio Silla' ..... *Mozart*
WATCYN WATCYNS (Baritone) and Orchestra
Aria, 'Madamina' ('Don Giovanni') .. *Mozart*
MAURICE COLE (Pianoforte) and Orchestra
Concerto in B Flat Minor..... *Tchaikovsky*

8.40 ORCHESTRA
Symphony, No. 1, in C, Op. 21 .... *Beethoven*
Adagio molto—allegro con brio; Andante cantabile con moto; Menuet and Trio; Adagio—allegro—molto vivace

9.5 WATCYN WATCYNS
In the Silent Night ..... } *Rachmaninov*
Lilacs ..... }
The Captive ..... *Gretchaninov*
ORCHESTRA
Symphonic Poem, 'The Legend of Hylus'
Arnold Trowell
(Dedicated to JOSEPH LEWIS)
(First time of Performance)

9.30 MAURICE COLE
Waltz in C Sharp Minor ..... *Chopin*
La Cathedrale engloutie (The submerged Cathedral) ..... *Debussy*
Toccata ..... *Sybil Barlow*
ORCHESTRA
Second Suite of Old English Dances .. *Cowen*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

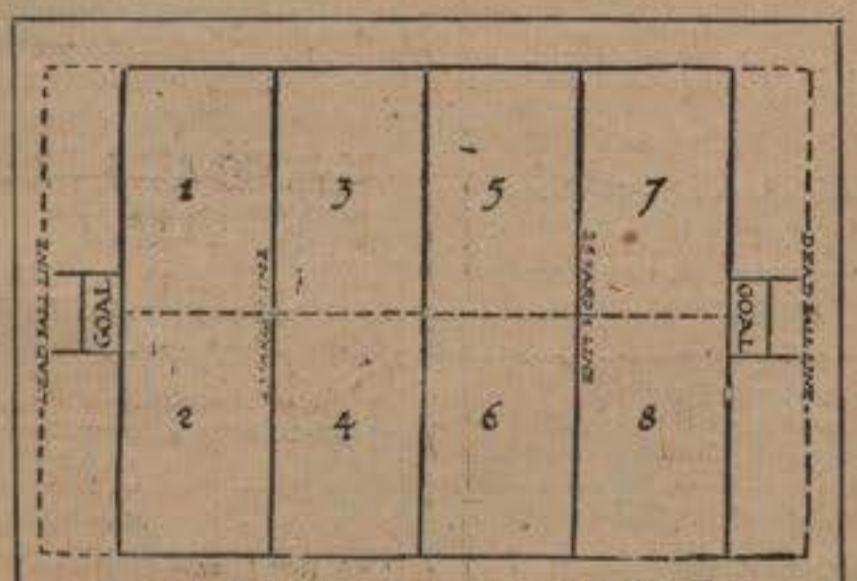
10.15 Sports Bulletin *(From Birmingham)*

10.20 The Midland Pianoforte Sextet
Leader, FRANK CANTELL
From Birmingham
Valse Suite, 'Three Fours' .... *Coleridge-Taylor*

10.35 ALFRED BUTLER and CHRISSIE STODDARD
Further Pleasant Memories; this time they concern Peter, Peggy, and the Piccadilly
Butler

10.55–11.15 SEXTET
Keltic Lament
Foulds
On the Bosphorus *Lincke*
Mosaique on the Works of Haydn
arr. Tavan

(Saturday's Programmes continued on page 892.)



Use this plan when you listen to the Rugby Trial Match this afternoon.

FOR reading or writing—for breakfast in bed—a Carter Bed-Table is supreme. Adjustable to any position by a touch it is yet firm as a rock and makes all the difference between "wanting to be" and "being" really comfortable.

Write for Catalogue 1J, which describes many handsome Bed-Tables from 57/6 to suit any furnishing scheme, and FORTY different styles of Reading Stands as well.

Carters
INVALID FURNITURE
125, 127, 129, GT. PORTLAND ST., LONDON, W.1.
Telegrams: Bathchair, Wesdo, London.
Telephone: Langham 1040.

FREE 9D BOX POST PAID
WILL YOU TRY THIS PROVED REMEDY FOR
INDIGESTION
Acid Stomach Acidity Flatulence Rheumatism Biliousness Heartburn Palpitation Constipation.

We offer to *GIVE* you your *FIRST* Box *(put up for Free Trial only and not for sale)*, for we *KNOW* this *NEW REMEDY* is so *ASTOUNDINGLY GOOD* it will remain with you and your family as your *ONLY* Remedy for Indigestion and its attendant ailments. We *KNOW* it will give you instant relief. Our confidence in this *PROVED* Remedy is so great that we not only offer you a 9d. Box absolutely free, but will pay the cost of postage to you. All you need do is to send the coupon to-day in ½d. stamped unsealed envelope.

DON'T SUFFER THE MISERY OF DYSPEPSIA ANOTHER DAY

BIRLEY'S ANTACID POWDER
TASTELESS
A DOSE A DAY KEEPS ACID AWAY
SOLD ONLY IN 1/3, 3/- and 5/- TINS. From all Chemists.

It will only cost you ½d. stamp to send COUPON below

To Birley's Antacid Ltd., 16, Northdown St., King's Cross, London, N.1
Please send FREE 9d. Box of Birley's Antacid Powder.
Name
Address
R.L.I.

Saturday's Programmes continued (January 5)

5WA CARDIFF. 353 M. 850 kC.

12.0-12.45 A Popular Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(CERDDORFFA GENEDLAETHOL CYMRU)
Overture, 'Figaro' ..... *Mozart*
Nocturne and Scherzo ('A Midsummer Night's Dream') ..... *Mendelssohn*
Introduction, Act III, 'The Mastersingers' *Wagner*
Three Dances ('Nell Gwynn') ..... } *German*
Welsh Rhapsody ..... }

3.0 A Concert
for Blind and Disabled Soldiers and Blind Workers
Provided by THE MARQUIS and MARCHIONESS of BUTE
Relayed from the Celtic Rooms
THE STATION ORCHESTRA
Conducted by REGINALD REDMAN
Overture, 'The Merry Wives of Windsor' ..... *Nicolai*
LEONARD GOWINGS (Tenor) and Orchestra
Onaway, Awake, Beloved ('Hiawatha') *Coleridge-Taylor*
The English Rose ..... *German*
HARRY HEMSLEY
'Childlife' and Flippant Art
ORCHESTRA
'Henry VIII' Dances..... *German*
STAINLESS STEPHEN, Professor of Punktuation.
One of Television's Drawbacks
HUBERT PENGELLY (Pianoforte)
Hungarian Rhapsody, No. 7.... *Liszt*
LEONARD GOWINGS
I hear a Thrush at Eve .... *Cadman*
An Evening Song..... *Blumenthal*
ORCHESTRA
Three Bavarian Dances..... *Elgar*
NELLIE NORWAY
Silver Hand-Bell Solos
HARRY HEMSLEY
Studies of Childlife
ORCHESTRA
Suite, 'Rustic Revels'..... *Fletcher*

4.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Concert
(Continued)
Relayed from the Celtic Rooms
ALBERT VOORSANGER (Violin)
Siciliano and Rigaudon *Francœur, arr. Kreisler*
Perpetuum Mobile ..... *Novaček*
Nocturne in E ..... *Chopin, arr. Wilhelmj*
STAINLESS STEPHEN
Creates Coma, Comma

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45 *S.B. from London*

7.0 Mr. A. G. PRYS-JONES: 'The Maracaibo Adventure'

7.15 Sports Talk. Mr. LEIGH WOODS: 'West of England Sport'

7.30 *S.B. from London and Manchester (see London)*

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*

2.10 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 *S.B. from Cardiff*

6.45 *S.B. from London*

7.0 *S.B. from Cardiff*

7.30 *S.B. from London and Manchester (see London)*

9.0 *S.B. from London*

9.30 Sports Bulletin. *S.B. from Cardiff*

9.35-12.0 *S.B. from London*

SOLOS ON THE SILVER HANDBELLS.
Nellie Norway will perform on these rarely-heard instruments during the concert for blind and disabled soldiers and blind workers that Cardiff will relay this afternoon.

6BM BOURNEMOUTH. 328.1 M. 920 kC.

12.0-1.0 Gramophone Recital

2.10 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45 *S.B. from London*

7.30 *S.B. from London and Manchester (see London)*

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

5PY PLYMOUTH. 400 M. 750 kC.

12.0-1.0 A GRAMOPHONE RECITAL
of Songs from Opera and Light Orchestral Music
Overture, 'Oberon'..... *Weber*
Eily Mavourneen ('The Lily of Killarney') *Benedict*
Vissi d'Arte (I lived for Art) ('Tosca').. *Puccini*
'L'Arlésienne' Suite No. 2..... *Bizet*
Ave Maria ('Othello')..... *Verdi*
Love, the Magician (Parts 1 and 2).... *De Falla*
O Isis and Osiris ('The Magic Flute')., *Mozart*
Shepherd's Dance ..... } *German*
Morris Dance ('Henry VIII')..... }
Celeste Aida (Heav'nly Aida) ('Aida') .... *Verdi*
L'Apprenti Sorcier ..... *Dukas*

2.10 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
WHEN THE SUN IS SETTING
Just one story before bed-time—'What Happened to Martha Mouse' (*Olwen Bowen*)
A little fun and some music

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45 *S.B. from London*

7.30 *S.B from London and Manchester (see London)*

9.0-12.0 *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
March, 'The Happy Warrior'.. *Kahl*
Overture, 'Die Felsenmühle' (The Mill on the Rock) ..... *Reisiger*

EDNA HALL (Contralto)
Easter Carol ..... *Martin Shaw*
I wonder if Love is a Dream *Forster*
By the waters of Minnetonka *Lieurance*

ORCHESTRA
Little Suite..... *Coleridge-Taylor*

EDNA HALL
Song of the Genii ..... *Bantock*
A Birthday ..... *Cowen*
Rose in the Bud..... *Forster*
June's First Rose ..... *Coates*

ORCHESTRA
Selection, 'Tipperary' ..... *Baynes*

2.10 London Programme relayed from Daventry

3.45 A Musical Tour of Europe
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Shamus O'Brien' (Irish)....*Stanford*
Flight of the Bumble Bee.. } (Russian)
Dance of the Tumblers .... } *Rimsky-Korsakov*
MARY HASLAM (Pianoforte)
The Submerged Cathedral (French) ....*Debussy*
The Spinners of Garanted ('In Brittany') (French) .....*Rhené-Baton*

STANLEY TURNER (Baritone)
A Voice by the Cedar Tree (English).. *Somervell*
From Oberon in Fairyland (English) ..... *Slater*
Old Clothes and Fine Clothes (English) *Martin Shaw*

ORCHESTRA
'Peer Gynt' Suite, No. 1 (Scandinavian)..*Grieg*
Hungarian Rhapsody, No. 1 in F (Hungarian) *Liszt*

MARY HASLAM
Wedding March and Dance of the Elves (German) *Mendelssohn, transcribed by Liszt*

STANLEY TURNER
Prologue ('Pagliacci') (Italian) .... *Leoncavallo*
Il Lacerato Spirito (Italian) (The Wounded Spirit) ..... *Verdi*
Colline's Song, 'A Last Good-Bye' (Italian) *Puccini*

(*Manchester Programme continued on page 894.*)

POINTS ABOUT MET-VICK ALL ELECTRIC VALVES

THE VALVES WITH THE INDIRECTLY HEATED CATHODES

Why have so many of the leading manufacturers of wireless sets adopted as standard **Cosmos All-electric Valves?** A few reasons are here given indicating that for successful operation of sets completely from the electric light supply mains, these Valves are indispensable.

NO HUM!

All valves with directly heated cathodes ("Raw" A.C. Valves as they are called) operate with **Hum.** This hum even if small, makes them quite unsuitable as detectors—the most critical position. **Cosmos All-electric Valves *do not Hum,*** and are suitable for all stages.

LONG LIFE!

By reason of their big cathodes and great cathode-emission, **Cosmos All-electric Valves** are robust, strong and long-lived.

NO GRID EMISSION!

A valve that emits from the *grid,* cannot be used in R. C. C. Sets, nor, if serious, in transformer coupled Sets. Grid emission is a more serious defect than "softness," and no one would dream of using a "soft" valve. **Cosmos All-electric Valves** do ***not*** grid emit.

HIGH TONE QUALITY!

Cosmos All-electric Valves give great amplification per stage. They are extremely sensitive and by reason of low impedance values, give high tone quality of reproduction and handle power volumes with ease.

ADAPTABILITY!

Special capping and the use of disc adaptors enable **Cosmos All-electric Valves** to be used in existing battery sets without re-wiring. The extraordinarily good characteristics of these valves, however, may render a slight modification to ***some*** circuits desirable.

COST NO MORE!

The prices of **Cosmos All-electric Valves** are comparable with the prices of ordinary battery valves. Why use any less satisfactory?

Type AC/G **Green Spot** High Amplification **15/-**

Type AC/R **Red Spot** Power Amplification **17/6**

A.C. Sockets 3/- each.
Met-Vick Disc Adaptors 6d. each.
Eliminators especially designed for these Valves, send for Section C.

MET-VICK VALVES

JV 133

METRO-VICK SUPPLIES LIMITED, 155, Charing Cross Road, LONDON, W.C.2.

Saturday's Programmes continued (January 5)

(*Manchester Programme continued from page 892.*)

ORCHESTRA
Selection, 'La Gran Via' (Spanish) .... *Valverde*

5.15 THE CHILDREN'S HOUR:
S.B. from Leeds
THE OLD MAN NOBODY WANTS
GUNNELLE HAMLYN and M. DITCHBURN BENHAM will sing songs about him

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 Mr. WILLIAM ARMSTRONG: 'The Provincial Theatre.' *S.B. from Liverpool*

7.15 *S.B. from London*

7.30 A BRASS BAND CONCERT

FROM MANCHESTER

THE IRWELL SPRINGS BAND, conducted by HARRY BARLOW
March, 'Wellington' ..... *Zehle*
Overture, 'Merry Wives of Windsor' .. *Nicolai*

FROM LONDON

GEORGE BAKER (Baritone)
O Mistress Mine ..... *Quilter*
Come Away, Death .....
The Twelve Days of Christmas
arr. Frederic Austin

FROM MANCHESTER

7.55 BAND
Cornet Solo, 'Cleopatra' ..... *Demare*
(Soloist, C. JONES)

FROM LONDON

8.2 NOEL EADIE (Soprano)
Eriskay Love Lilt ..... *Kennedy Fraser*
The Star ..... *James H. Rogers*
A Brown Bird Singing ..... *Haydn Wood*
Daffodils a-Blowing ..... *German*

FROM MANCHESTER

8.9 BAND
Selection, 'Gems of Meyerbeer' .... *arr. Round*

FROM LONDON

8.22 GEORGE BAKER
In Summertime on Bredon ..... *Graham Peel*
Sigh no more, Ladies ..... *W. A. Aiken*

FROM MANCHESTER

8.29 BAND
Waltz, 'Dream on the Ocean' ..... *Gungl*

FROM LONDON

8.34 NOEL EADIE
Waltz Song ('Romeo and Juliet') .... *Gounod*
Down in the Forest ..... *Landon Ronald*
Love the Jester ..... *Phillips*
Ladies and Gentlemen ..... *Francis Dore*

FROM MANCHESTER

8.41 BAND
Selection, 'The Desert Song' ..... *Romberg*

9.0 *S.B. from London*

9.30 Regional Sports Bulletin and Local Announcements

9.35 *S.B. from London*

10.35 DOROTHY MONKMAN
and
BOBBY BLYTHE
In Song and Comedy

10.50-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kC.

12.0-1.0:—Music relayed from the Oxford Galleries. **2.10**:—London Programme relayed from Daventry. **4.15**:—Music relayed from Tilley's Blackett Street Restaurant. **5.15**:—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 **7.15**:—Mr. T. W. Bell, Secretary of the Northumberland Football Association. 'Association Football.' **7.30**:—S.B. from London and Manchester (see London). **9.0**:—S.B. from London. **10.35**:—Tilley'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. **3.30**:—Dance Music relayed from the Locarno Dance Salon. **4.0**:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Gabrielle' (Rosse). Alexander Hanna (Bass-Baritone). Scottish Songs: When the kye come hame and The Land of the Leal (arr. Hopekirk); Bonnie Wee Thing (Old Air) (arr. Diack); In Praise of Islay (arr. Hopekirk). Orchestra: Selection, 'Les Huguenots' (Meyerbeer); Selection, 'See See' (Jones). Alexander Hanna: Irish Songs: Down by the Sally Gardens and Must I go bound (arr. Hughes); The Monkey's Carol and Trottin' to the Fair (Stanford). Orchestra: Selection, 'Hit the Deck' (Youmans). **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**:—Mr. A. S. Neill, M.A., 'A Short Story.' **7.15**:—Scottish Sports Talk. Mr. Alexander Adamson: An Eye-Witness Account of the Association Football Match, St. Mirren v. Dundee. **7.30**:—S.B. from London and Manchester (see London). **9.0**:—S.B. from London. **9.30**:—Scottish News and Sports Bulletins. **9.35-12.0**:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

11.0-12.0:—Gramophone Records. **3.30**:—Dance Music by Len Russell and his Orchestra, relayed from the New Palais de Danse. **4.10**:—Studio Interlude. Gwyneth Hopkins (Contralto): Andrew Cruickshank and Basil Ironside (Variety Duettists). Gwyneth Hopkins: Life in a Song (Arthur Meale); The Fairy Laundry (Montague Phillips); Desirée (Kitty Parker). **4.17**:—Andrew Cruickshank and Basil Ironside: From Monday On (Crosby); Virginia (Phillips); Sometimes (Elizalde); He's tall and dark and handsome (Tobias and Sherman); How can you look so good? (Endor). **4.32**:—Gwyneth Hopkins: There sits a bird (Frederic Keel); Over the Mountains (Roger Quilter); At the mid-hour of night (Frederic Cowen). **4.40**:—Dance Music (Continued). **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**:—Mr. C. B. Forbes: Sports Talk, 'The Position of Football Today.' **7.30**:—S.B. from London and Manchester (see London.) **9.0**: S.B. from London. **9.30**:—S.B. from Glasgow. **9.35-12.0**:—S.B. from London.

2BE BELFAST. 306.1 M. 980 kC.

2.10:—London Programme relayed from Daventry. **3.45**:—Light Music. The Radio Quartet: Selection, 'Classica' (arr. Montague Ewing); Two Light Syncopated Pieces (E. Coates); Petite Suite Moderne (Rosse). **4.15**:—Hugh Carson (Baritone): The Pibroch (C. V. Stanford); Ethiopia saluting the Colours (Charles Wood); Sea Fever (John Ireland). **4.27**:—Quartet: Au Printemps (Thomé); Selection, 'The Maid of the Mountains' (Fraser-Simson, arr. Morgan). **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. **7.30**:—S.B. from London and Manchester. (See London) **9.0-12.0**:—S.B. from London.

B.B.C. PUBLICATIONS.

'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.

1. '*Coq D'or*' only.
Please send me.....copy (copies) of *Coq D'or*. I enclose .....stamps in payment, at the rate of 2d. per copy post free.

2. *The Complete Series.*
Please send me.....copy (copies) of each of the Opera Librettos, as published. I enclose P.O. No..... or cheque value.....in payment, at the rate of 2s. for the whole series.

3. *The Remaining Eight of the Series.*
Please send me.....copy (copies) of each of the remaining eight Librettos. I enclose P.O. No..... or cheque value ..... in payment, at the rate of 1s. 4d. each eight Librettos.

'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.

1. '*The Fantasticks*' only.
Please send me.....copy (copies) of *The Fantasticks*. I enclose.....stamps in payment, at the rate of 2d. per copy post free.

2. *The Complete Series.*
Please send me.....copy (copies) of Great Play Booklets as published. I enclose P.O. No.....or cheque value .....in payment, at the rate of 2s. for the whole series.

3. *The Remaining Eight of the Series.*
Please send me.....copy (copies) of the remaining eight Great Play Booklets. I enclose P.O. No..... or cheque value.....in payment, at the rate of 1s. 4d. each eight Great Plays Booklets.

PLEASE WRITE IN BLOCK LETTERS.

Name .....

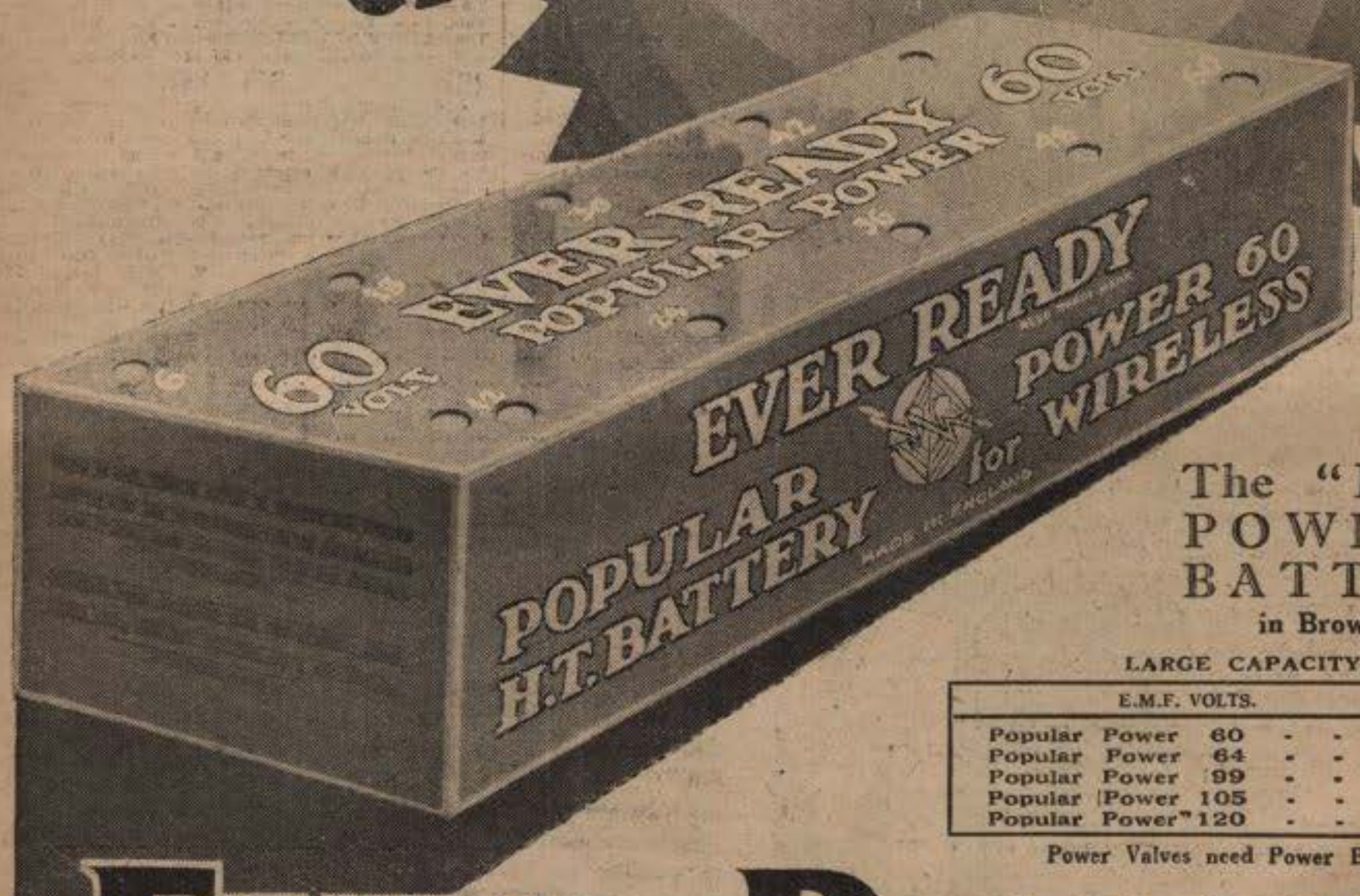
Address .....

.....

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2.
Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays can be obtained from your usual Newsagent or Bookstall.

STRONG · SILENT · POWER

RADIUM



The "POPULAR POWER" H.T. BATTERIES

in Brown Containers.

LARGE CAPACITY.

E.M.F. VOLTS.	Price
Popular Power 60 - - -	13/6
Popular Power 64 - - -	14/6
Popular Power 99 - - -	22/-
Popular Power 105 - - -	24/-
Popular Power 120 - - -	27/-

Power Valves need Power Batteries.

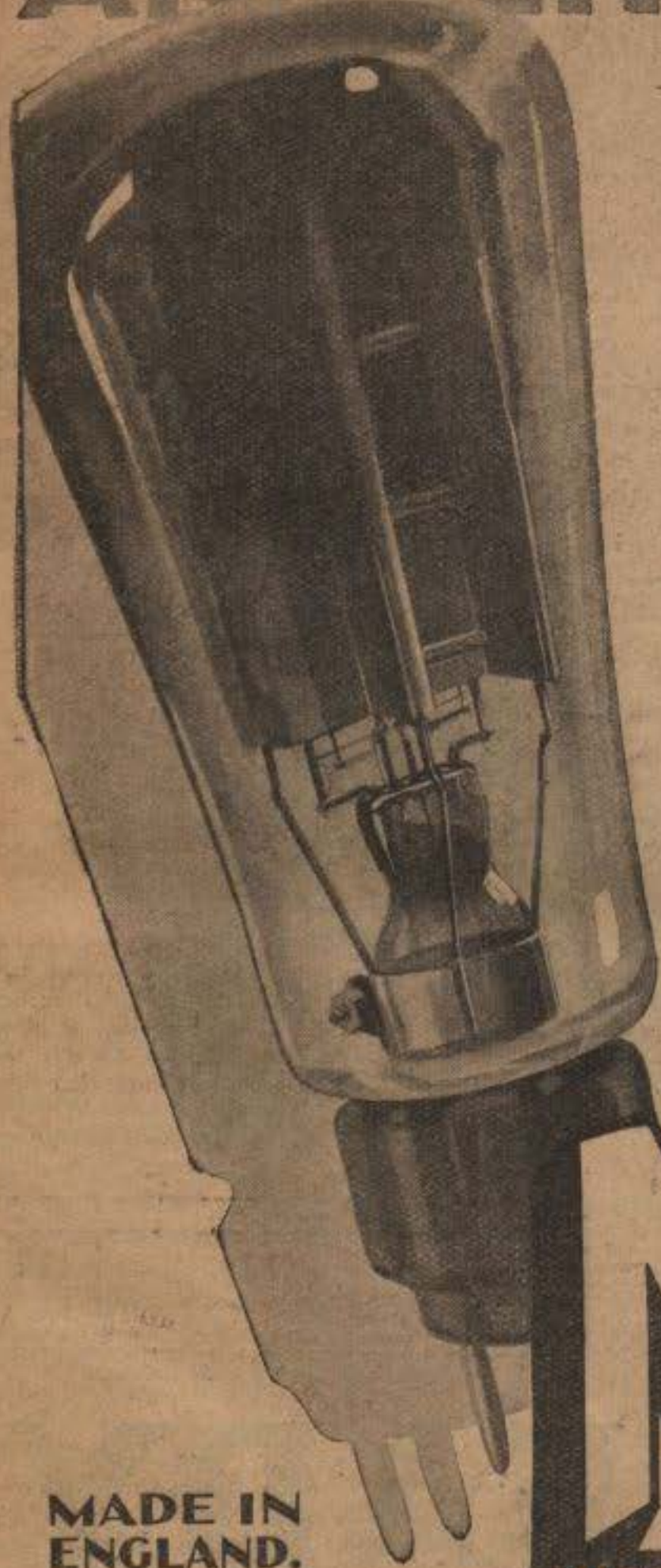
EVER READY Reg^d

BRITAIN'S BEST BATTERIES

— LAST LONGEST

SUPER POWER AMPLIFICATION

WITH ONLY 200 Volts



THE NEW MAZDA PX650 is the only valve available, at the present time, capable of giving 1,000 milliwatts undistorted output with only 200 volts on the anode. Its filament consumption, too, is about half that of previous heavy duty power valves—and this is a *Super* power valve. In the output of a correctly designed amplifier the PX650 will handle all the volume necessary to drive a moving-coil speaker. It will give all the sudden passages, all the booming of the drums without a movement of the milliameter needle.

The PX650 can be operated satisfactorily with only 100 volts on the plate, so that even on low voltage D.C. supply advantage can be taken of the wonderful amplifying properties of this valve. There is no need to step up A.C. to 300 or 400 volts, 200 volts on the PX650 is ample.

Filament Volts	6
Filament Amps	0.5
Max. Anode Volts	200
Amplification Factor	3.5
Mutual A.C. Conductance	2.0 mA/V.
Anode A.C. Resistance	1,750 ohms.

Price 25s. 0d.

MAZDA PX650

NICKEL FILAMENT VALVE

MADE IN ENGLAND.

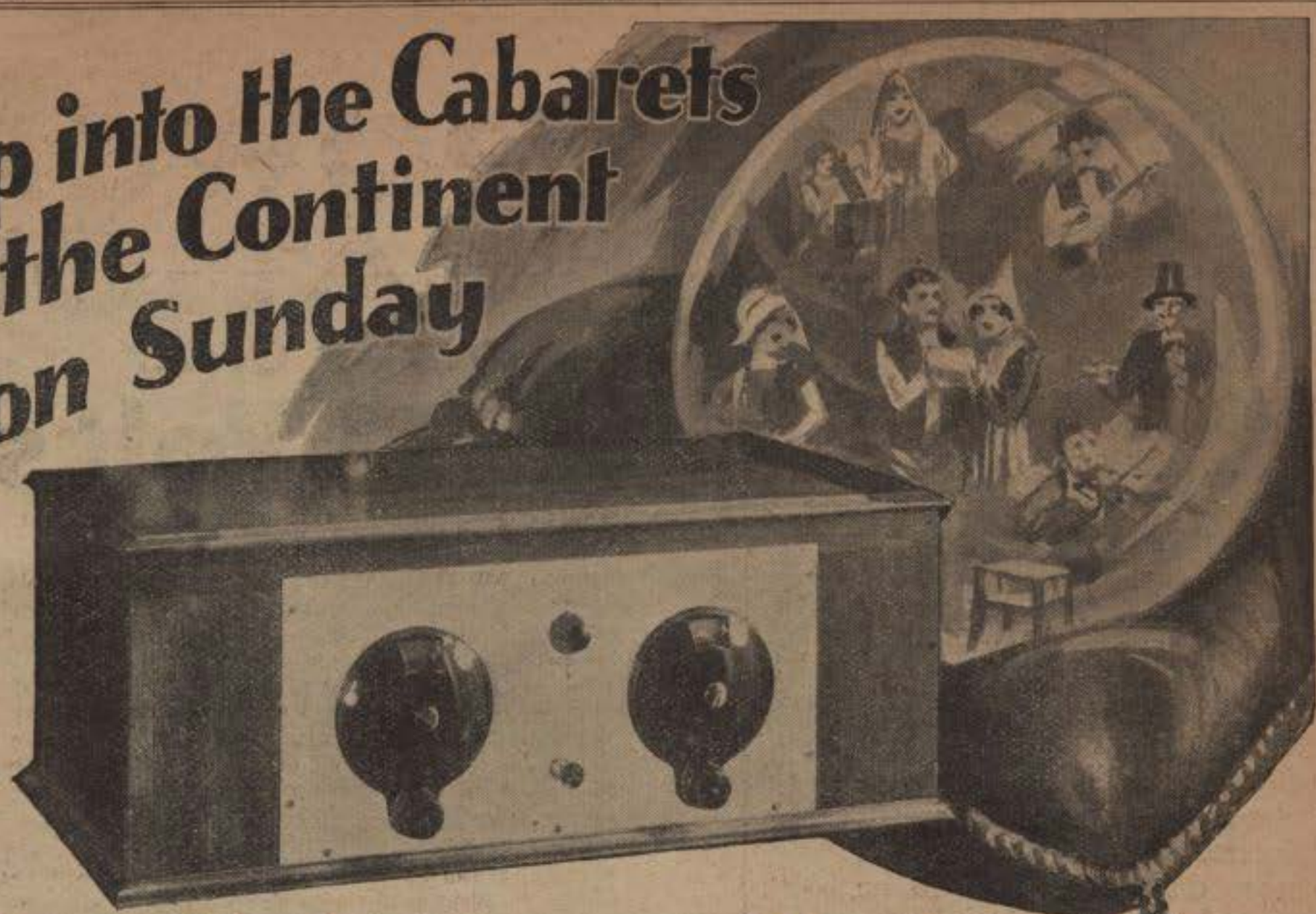
The above price is applicable in Gt. Britain and N. Ireland only.

B T-H

The British Thomson-Houston Co. Ltd.

3128

Peep into the Cabarets of the Continent on Sunday



This distance-getter built in 6 Simple steps

— or you can buy it completely assembled *for* £8

If you prefer it, you can buy the Lissen S.G. 3 Receiver, factory assembled and factory tested in handsome wood cabinet, big enough to hold batteries and accumulator, as illustrated, for £8. (This price includes everything except valves, batteries, accumulator and loudspeaker.)

There are brighter programmes for you on the Continent on Sundays—dancing, variety, humour—programmes with the carnival spirit in them; and you can get them all on the Lissen S.G.3 Receiver. Night after night you can tune in distant stations at full loudspeaker strength all around the dials of this receiver. It gives you selectivity such as you have never known before, so that you can cut out the local station at will; it gives you volume and purity on distant stations that you would never have believed possible with a 3-valve receiver.

BUILT IN 6 SIMPLE STEPS!

Merely follow the plain and easy instructions and chart which Lissen have published, which makes failure impossible and which you can get from your nearest radio dealer or procure by filling in the coupon below and posting direct to Lissen. Your dealer can supply you with an envelope, price only 10s., which contains panel, baseboard, screen and all the sundries you require for this receiver. In addition you use the standard Lissen parts specified. You are not tied down to any particular make of valve nor to any special cabinet. But a suggestion for a suitable cabinet is given to you and that cabinet will hold batteries and accumulator so that the receiver, when built according to the Lissen instructions, will be a self-contained set, with nicely finished wood cabinet.

THIS RECEIVER IS A REAL DISTANCE - GETTER

Ask your radio dealer to-day for the free chart of the S.G.3 Receiver; or send coupon on the right to factory for it.

LISSEN LIMITED,
200/220, FRIARS LANE, RICHMOND, SURREY.

Managing Director: Thos. N. Cole.

LISSEN S3G RECEIVER

FREE Step-by-Step Chart and Wiring Diagram

To:
LISSEN LIMITED,
200/220, Friars Lane,
Richmond, Surrey.

Please send me the FREE STEP-BY-STEP CHART of the S.G.3 Receiver.

NAME .....

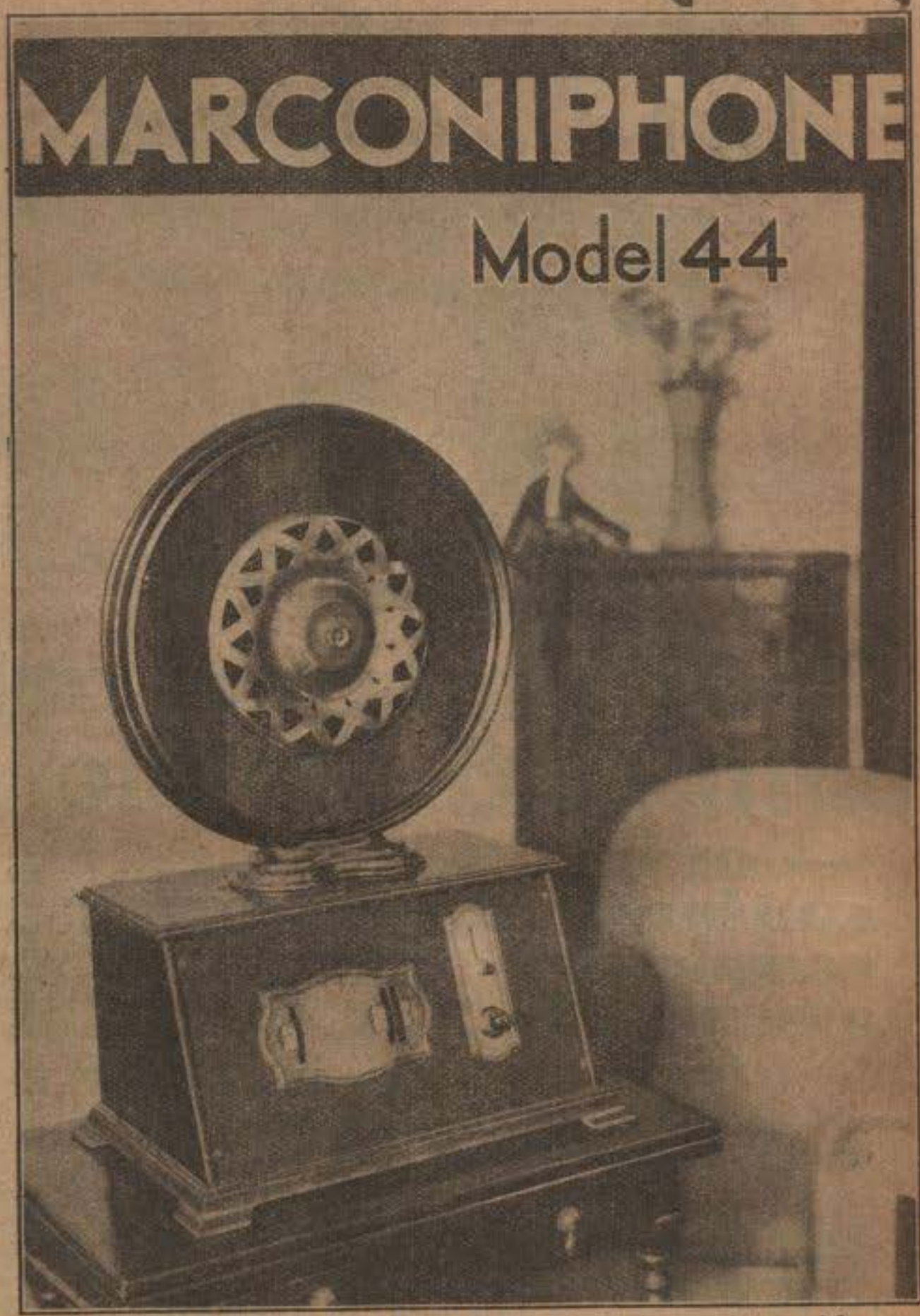
ADDRESS .....

.....

Please Mark Envelope S.G.3 in top left corner.

Remarkable range - - - reproduction that's *alive!*

It is a revelation in modern reception to hear the world's broadcasting come in station after station as the tuning dials glide round. The new Marconiphone 44—using two Marconi Screened Valves—enables the most distant stations to be located quickly and easily by means of twin dials calibrated into wavelengths. The long and short wavebands are covered by two sets of tuning coils both controlled by a transfer switch. As for the reproduction, its vividness will surprise you unless you are already familiar with Marconiphone performance. Reaction is not employed, though the set is highly sensitive, and the specially designed circuit handles frequencies over the entire audio range with consistent effect. Even the most elusive harmonies are faithfully interpreted.



MARCONIPHONE MODEL 44 Four-Valve Receiver, complete with tuning coils (250-550 and 1,000-2,000 metres) is supplied at £22 10s. 0d.

CONE SPEAKER Model 75 (as illustrated), £3 15s. 0d.

Send now for full particulars of all Marconiphone new season's receivers and loudspeakers.

All Marconiphone Receiving Sets are available on simple deferred terms. Details on request.

THE MARCONIPHONE CO., LTD.,

(Dept. P) 210-212, Tottenham Court Road, London, W.1. Showrooms: 210-212, Tottenham Court Road, London, W.1, and Marconi House, Strand, W.C.2.

CLARITY

BETWEEN the far distant broadcasting station and your own fireside, Mullard P.M. Valves form the perfect link.

The tone they give you—the volume—the sensitivity to distant stations—Mullard P.M. Valves make an old radio set modern and a modern set perfect.

Your receiver is as good as your valves; your valves are as good as their filaments—and the Mullard P.M. Filament is unique.

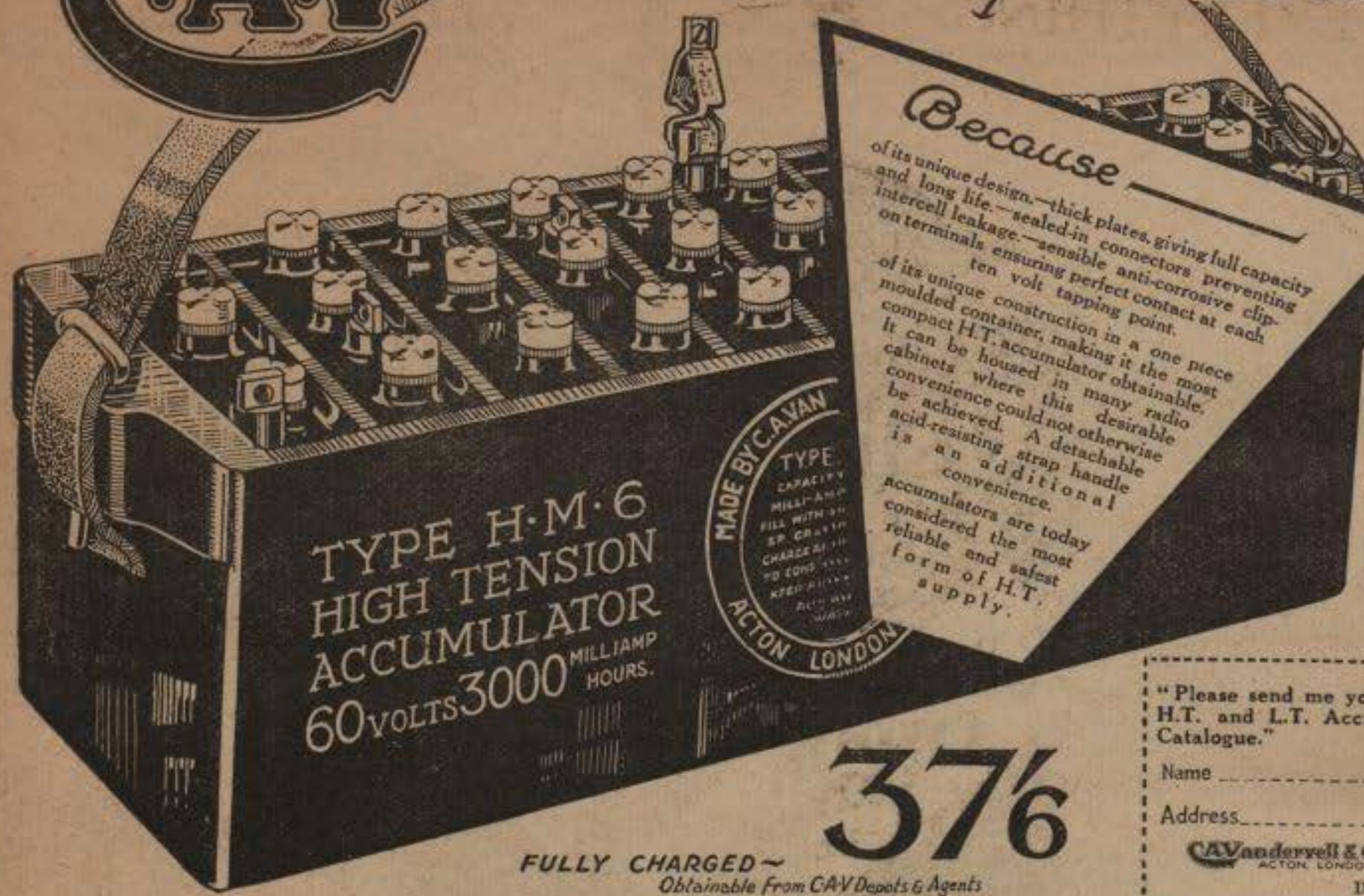
Get a set of Mullard P.M. Valves to-day—all radio dealers sell them.

Mullard

THE · MASTER · VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO., LTD., DENMARK HOUSE, DENMARK STREET, LONDON, W.C.2.

C·A·V Undoubtedly the Best



FILL IN AND POST TO-DAY!

"Please send me your latest H.T. and L.T. Accumulator Catalogue."

Name _____

Address _____

C.A.Vanderwell & Co. Ltd.
ACTON, LONDON, W.3
Dept. W2

37/6

FULLY CHARGED—
Obtainable from C.A.V Depots & Agents and from all radio dealers

Brandes Radio Products

L.T. ACCUMULATORS

Dry-Charged Accumulators with a Slow Discharge.

The Brandes dry-charged accumulators are eminently suitable for Dull Emitter Valves and are specially designed to hold their charge over long periods. Carriers are included with all accumulators.

H.T. BATTERIES

It's the cells that count.

The old flash-lamp type of cell in ordinary batteries cannot even guarantee you the usual term of service expected of the 60 volt Battery. The Brandes B.S. 60 with the new large capacity cell goes further—it gives even longer life than you expect of it.

NOTE

Brandes Products value of £5 (or over) may be purchased on Hire Purchase Terms and are only obtainable from Brandes Authorised Dealers.

BRANDES LIMITED CRAY WORKS, SIDCUP, KENT.

ASK YOUR BRANDES AUTHORISED DEALER FOR DETAILED LISTS.

EVERYTHING The G.E.C. your guarantee ELECTRICAL

1928 "TENACIOUS

1929 COATING"

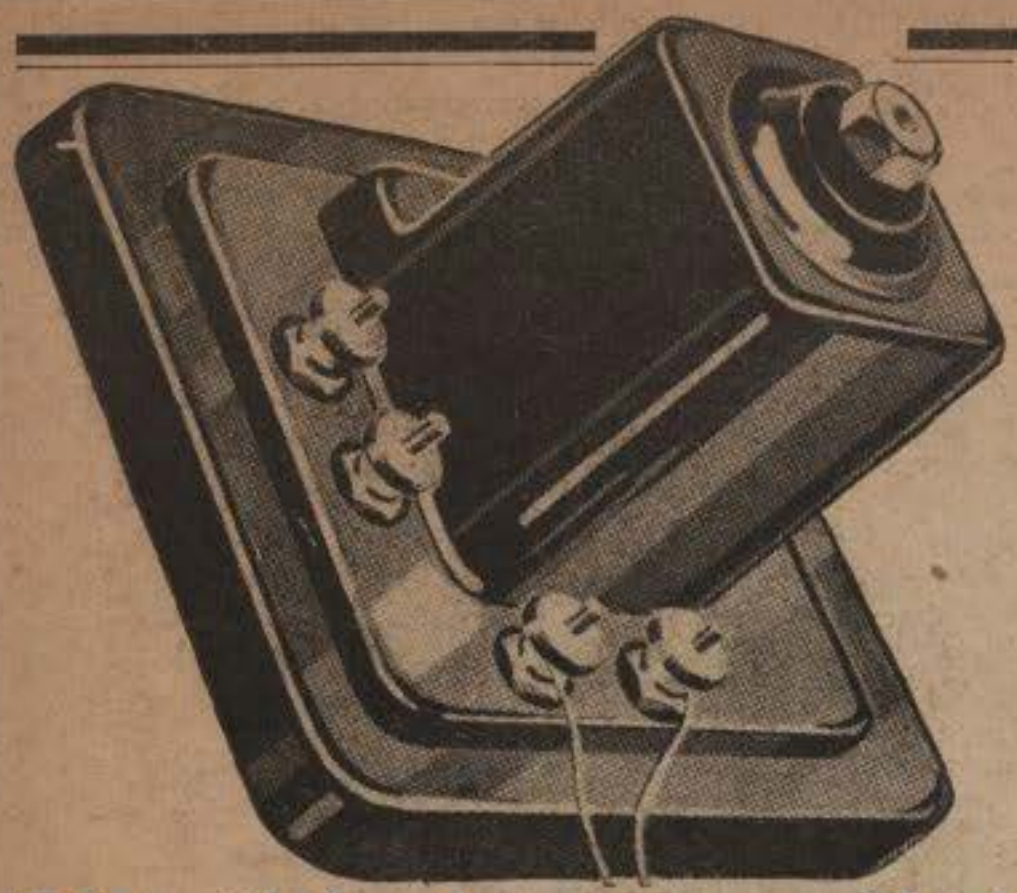
The scientific discovery of the year which means BETTER RADIO FOR ALL THROUGHOUT 1929

Osram Valves with the "TENACIOUS COATING"

MADE IN ENGLAND.
Sold by all Wireless Dealers.

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2.

Printed by NEWNES & PEARSON PRINTING CO., LTD., Exmoor Street, Ladbroke Grove, W.10, and Published for the Proprietors by GEORGE NEWNES LTD., 8-11, Southampton Street, Strand, London, W.C.2, England.—December 28, 1928.



Fix this to your Set and have wireless in every room!

You are wasting current and causing yourself inconvenience if you wire your house with ordinary flex in order to get reception in other rooms.

You can fix a Lotus Remote Control yourself and have simultaneous reception with control of your set in any number of rooms without loss of volume, interference or appreciable extra current consumption. There is no need to go to the set to switch on or off; the mere insertion or withdrawal of a wall plug switches the set on or off from any distance.

Neat, efficient and reliable, the Lotus Remote Control is a wireless convenience you ought to have in your home this winter.

FREE. You can get a free easy-to-read blue print for fixing the Lotus Remote Control from any retailer or direct from the makers.

✳ Lotus Remote Control suits any Set

The Lotus Remote Control is made for every type of receiving set, as follows:—

Complete outfit for 2 rooms: for a set using L.T. Accumulator and H.T. Battery, including 1 Lotus Relay, 2 Filament Control, Wall Jacks, 2 Jack Plugs and 21 yards special 4-strand wire 30/-

Complete outfit for 2 rooms for set using L.T. Accumulator and H.T. Eliminator ... 45/-

Complete outfit for 2 rooms for any make of circuit using All from the Mains Set 47/6

In each case, each additional room, 7/6 extra.

From all radio dealers.

LOTUS REMOTE CONTROLS

Made by the makers of Lotus Components and Lotus Portable Sets.

GARNETT, WHITELEY & Co., Ltd., Broadgreen Rd., Liverpool.

Caution

LISENIN'S FOUR LATEST TRIUMPHS

SIX-SIXTY RECEIVER
2 Spade Ends.
3 Wander Plugs.

MULLARD MASTER 3
8 Wander Plugs.
2 Spade Ends.

MULLARD MASTER 5
4 Plugs and Sockets.
2 Spade Ends.

Also included in the Cossor Melody Maker.

LISENIN

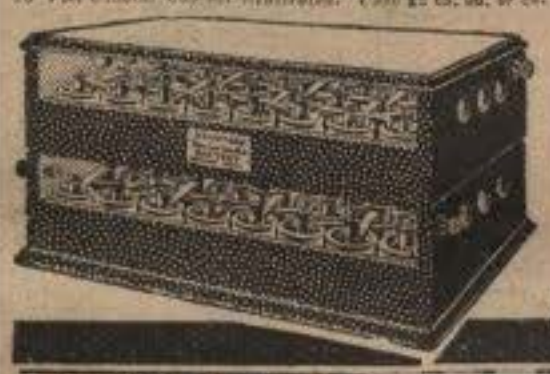
Write for NEW free booklet!

WIRELESS CO.,
1T, EDGWARE ROAD, LONDON, W.1.

8/1 DOWN SECURES PERMANENT H.T. SUPPLY.

SHUT your eyes and ask yourself this question. "To-morrow I shall buy a new H.T. Battery. In a few months from now, shall I need to repeat the process all over again?" Yet for 8s. 1d. down, permanent, economical and trouble free H.T. supply can be yours—and not only permanent—but smoother, better, non-fluctuating H.T. that will infuse a thrillingly magical "difference" into your reception! Instal the amazing Standard Wet H.T. Battery and solve H.T. Worries for ever. Over a *hundred thousand* satisfied users have proved this up to the hilt. Send now to Dept. R.T. for vitally interesting free booklet.

20 Volt Cabinet Cabinet Illustrated. Cash £2 6s. 3d. or 2s. 3d. down and five monthly payments of 2s. 1d. No References. No deposit. Assembled complete, ready for despatch. Halford's Stores, Curry's Stores and all radio dealers can supply on exactly the same cash or deferred terms as we do.



8/1 DOWN

NOTE:—Any voltage battery supplied. Write now!

STANDARD

WET BATTERY CO. (Dept. R. T.)
(The Wet H.T. Battery Co.), Head Offices, Showrooms and Warehouse, 184-188, Shaftesbury Avenue, London, W.C.2. *(Near New Oxford Street end.)*

It recharges itself overnight.

CHARGE YOUR H.T. & L.T. ACCUMULATORS AT HOME.

"INDISPENSO"

MODEL-DE-LUXE CHARGER.
(FOR D.C. MAINS ONLY.)

For charging H.T. and L.T. Accumulators from Direct Current Mains *at no cost* when light is in use. High Grade instrument in Bakelite moulded case, fitted with Polarity Indicator and Ammeter indicating current passing to Accumulator. R42/40 (as illustrated) **22/6**

Obtainable from all first-class Radio Stores. ..... Refuse substitutes.

Full particulars of complete range of A.C. and D.C. Chargers on request.

Ward & Goldstone PENDLETON MANCHESTER

LONDON DEPOT:
15 & 6, EDEN ST., HAMPSTEAD RD., N.W.1
'Phone:—Museum 2492.

The EARTH WIRE is MOST IMPORTANT

The use of Bayliss's special heavy gauge Earth Wire ensures best results and unfailing reliability. 20 ft. length with clip, 2/6 net cash with order, delivered free in United Kingdom. Additional length 1½d. per foot. Use also Bayliss's

EARTH PLATES

size 15" × 6" complete with terminal, 5/6 net cash with order, delivered free in U.K.

WILLIAM BAYLISS LTD. *Contractors to British and Dominion Governments.* **SHEEPCOTE ST., BIRMINGHAM.**

ARE YOU A WIRELESS ENGINEER?

Do you understand the ins and outs of Wireless? When you buy a Fellows Little Giant Set you can get perfect reception without any knowledge of wireless whatsoever. Not only are they exceedingly simple to operate, but each set is installed absolutely free of charge by one of our electrical engineers who will call on you immediately your set is delivered. A few days later he will again call on you to see if you are satisfied. He will always be at your service should anything go wrong.

These wonderful Little Giant Sets are sold direct to you through our Head Office and Branches, thus cutting out all middlemen's profits. They are delivered immediately to your home on receipt of cash price or first instalment.

Fellows Sets are complete, including valves, batteries, loudspeaker, aerial equipment and Royalties, in fact everything except the aerial mast. They are constructed of the finest material by skilled British labour in our three huge factories.

Remember all sets are sent on 7 days' approval on receipt of cash price or first instalment.

Write for free fully illustrated sets or accessories catalogue.

£7.2.6

or

13/6 down.

2-valve Table Mode

CABINET MODEL.

	Cash.	12 monthly payments of
2-Valve Little Giant ...	£8 12 6	16/3
3-Valve " " ...	£10 2 6	19/-
4-Valve " " ...	£11 12 6	22/-

TABLE MODEL.

	Cash.	12 monthly payments of
2-Valve Little Giant ...	£7 2 6	13/6
3-Valve " " ...	£8 12 6	16/3
4-Valve " " ...	£10 2 6	19/-

LOUDEN VALVES

Louden Valves are famous as the finest of all non-ring valves. They are made in Britain by the finest machinery, the finest methods and the most skilled labour obtainable. They are the cheapest first-class valves made

Bright Emitters, 6v	3/6
Dull Emitters, 2, 4 or 6v	6/6
Dull Emitter Power, 4 or 6v ..	8/-

Postage:
1 Valve, 4d.; 2 or 3 Valves, 6d.; 4, 5 or 6 Valves, 9d.

Louden Valves—Silver Clear

FELLOWS WIRELESS

Head Office: Dept. R.T.22, Park Royal, London, N.W.10

REGENERATOR H.T.

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

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

The H.T. that won't grow old

R.T. 22

Please send me your *SETS* / *ACCESSORIES* *CATALOGUE*

Name .....

Address ..... Write in block letters.

.....

FELLOWS WIRELESS, PARK ROYAL, N.W.10

If you would like a copy of either our sets or accessories catalogue, fill up the coupon above and post to us.

West End Showrooms:
LONDON: 2, Prince's Street, Cavendish Square (one door from Oxford Circus).

Provincial Branches:
BIRMINGHAM: 248, Corporation Street.
BRIGHTON: 31, Queen's Road.
BRISTOL: 36, Narrow Wine Street.
CARDIFF: Dominions Arcade, Queen Street.
EDINBURGH: 6a, Stafford Street.
GLASGOW: 4, Wellington Street.
ISLE OF WIGHT: "Sunningdale," The Cliff, Sandown.
LEEDS: 65, Park Lane.
LIVERPOOL: 37, Moorfields.
MANCHESTER: 33, John Dalton Street.
NEWCASTLE: 36, Grey Street.
NORWICH: 4a, Exchange Street.
NOTTINGHAM: 30, Bridlesmith Gate.
PORTSMOUTH: Pearl Buildings, Commercial Road.
SHEFFIELD: 11, Waingate.
TONBRIDGE: 34, Quarry Hill.
WORTHING: 15, Portland Road, Montague Street.

M.C. 255

Dramatic suspense—they call it

IN the broadcasting of drama—or its modern version, the thriller—clever use is made of silence to produce an atmosphere of tense excitement. Dramatic suspense, they call it.

You can get the full effect of these silences only if you are using the right H.T. current. For these "thrillers," therefore, use Lissen Battery power—notice the volume produced by this power, noiseless, steady flow of power. Notice the silence at every dramatic pause. You can get no smoother, no quieter, no better power for radio, than that given to you when you use a Lissen New Process Battery.

10,000 radio dealers sell it. Ask for Lissen in a way that shows you will take no other

MADE IN ENGLAND.

60 volt (reads 66)	7/11
100 volt (reads 108)	12/11
60 volt Super Power	13/6
36 volt	6/-
9 volt Grid Bias	1/6
4½ volt Pocket Battery, 5d. each (4/6 a doz.)	
Single Cell Torch Battery, 4½d.	

LISSEN

LISSEN, LIMITED,
Friars Lane, Richmond, Surrey.
(Managing Director: Thos. N. Cole.)