

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

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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 to-day 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. Brailard much has been done, and, had the Committee not been formed, unimaginable chaos would now reign. Unfortunately, a few recalcitrant,

mitted to the Council of the Union a plan for the allocation of wavelengths, called the *Plan de Genève*, 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		
Kilo-herts.	Metres	Station.	Kilo-herts.	Metres	Station.
192	1,562.5	Deventry 5XX	192	1,562.5	Deventry 5XX
610	491.8	" 5GB	622	481.3	" 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.

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 persistence 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 sub-

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:—

Battersea LXX	..	..	..	plus 12
Battersea LXX	..	..	..	plus 12
Wangan	..	..	..	8
Manchester	..	..	..	13
London	..	..	..	2
Cardiff	..	..	..	78
Abingdon	..	..	..	204
(This gets exclusive wave.)				
Edinburgh	..	..	..	11
Bournemouth	..	..	..	126
(And goes on to a national frequency)				
Keynote	..	..	..	plus 126

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 (3) 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.

- The above tables are all broadcast from Battersea LXX, which has a present wavelength of 1,500.0 Metres, at 100 Kilowatts, and a power of 25 Kilowatts.
- Gale Warnings are always repeated at the first regular time of broadcast, i.e., 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 those times.
- Time Signals consist of the ordinary transmission by the Standard Clock at Greenwich Observatory, of six dots, representing successive seconds. The final dot is the Time Signal. The interval of six dots is then 5.83 seconds. The Time Signal is 5.83 seconds, when necessary, be accompanied by programme, and the signal will be heard enough to be easily distinguishable.
- Validity of some of the above services is bound to come from time to time, in accordance with the exigencies of war conditions. The 5.30 a.m. Shipping Forecast programme is liable to be altered, but such alterations are advertised in the Radio Times and in the newspapers, and we also give alternative arrangements on the previous day. Also, every morning, after the Shipping Forecast, we broadcast the time of the evening Forecast, whether it is regular or not.
- The possibility of Gale Warnings cannot be guaranteed, but it is only rarely that they may be more than three or four hours.

'GOOD NIGHT, EVERYBODY—GOOD NIGHT!'

By a Lively 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 inflection.

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 inflection.

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 be heard but to the heart; we close on the common ground of humanity.

Thank you, Mr. Announcer, on behalf of thousands of homesick 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?



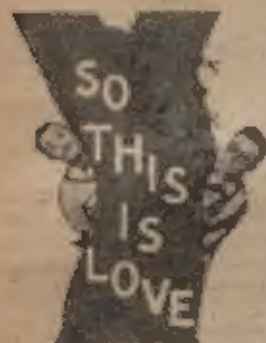
By
Eric Arnold.

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 Eekersley. 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 *Parsifal*, 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.



Parsifal, 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 least upon the Elizabethan audience and preluded Shakespeare.

Followed *Speed*, where the mechanical and age-old device of using celestial characters to comment upon the follies of mankind redoubled 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 handrum 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 fulfuries 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. *Roméo*, adapted and produced in the Spring, stands out before all the new plays, despite the awkwardness of the necessary inter-



ruptions. 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 *Brenn 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

By Gordon Oakes.

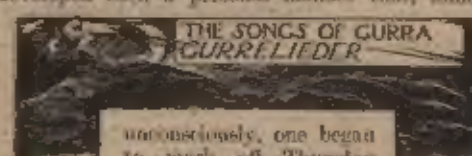
WHEN one calls to mind the programmes given by the B.B.C. during the last eleven months, when one thinks of all the silly little people who have grumbled at them so heartily, when one realizes that the broadcasting machine has become an enormous power for good or evil, one cannot but recall Nietzsche's *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 Damoise and his Ten Jokes, and the Smiley Sisters in Syncopeation, excellent as these 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.

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unconsciously, one began to mark off Thursday evenings 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.



Personal References.

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 Banyan of Broadcasting." This is the way aspiring authors are ruined. I had no idea that I was 'The Banyan 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 Ronaldsday, 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 Darnay (January 8), Jack Morrison and Charlie Mayne (January 12). Wish Wynne has just published a book of verses and short stories with the characteristic title of 'Ere!' (Sheffington, 5s. 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.'

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

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 H. H. 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 Rabeurn 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.

ICAN 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 Rabeurn 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 blue hopelessness of today Jenny, with her gay slang, her unquestionable 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 tragic-comedy of youth as youth was before the war. After the appearance of 'Carnival' and 'Sluister Street,' Henry James wrote to their author: 'You have emancipated the English novel.' There is all the surprised happiness of a new freedom in these 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 Stenermann, 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 1835 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. Mahmud 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, Hamperdick, 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.

IAM 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, humorous. 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 bowler hat?



'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 seras, Hawaiians 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 Maynard, 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 Clown,' 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 whiskies 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 Bartholomew, opened a fund for providing the wives and children of these men with warm clothing, etc., and to facilitate the transfer of funds 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 'musical 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 Paulkner. 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 Siss,' '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 Geoffrey Elton (Constable); 'St. Christopher's Day,' by Martin Armstrong (Collins); 'The Silver Flame,' by James Hilton (Butterworth); 'General Crack,' by George Preedy (Lane); 'Red Rest,' by Cornelia Cannon (Hodder); and 'Charlotte Löwensköld,' by Selma Lagerlöf (Werner Laurie).

—And Some New Novels.

ON December 12, Mrs. Hamilton reviewed the following: 'The Crime and the Conscience,' by Horace G. Hutchinson (Murray); 'Hogmanay,' by Christine Orr (Hodder); 'Show Girl,' by J. P. McEvoy (Breton); 'The Transgressor,' by Anthony Richardson (Constable); 'Pilgrims of Adversity,' by William McFee (Heinemann); 'The General's Ring,' by Selma Lagerlöf (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, 8.11 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 Angoni 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 Watryn Wateryns, and Antonio Pini, the 'celist); from London on Wednesday, January 9 (with Eileen Pileher and Walter Glynn); 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 *Chanticleer*. 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, Bergamot 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 holed 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 naïve 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 455.)



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 mercenary disinterested gentles 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 has been lifted was poignantly evident, for the Shavian thunder at the Postmaster-General seemed to send our 'anti-pong' valve holders into a fit of violent mechanical oscillation.

These programmes which have been had 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. 5s 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 dilatory 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 commonplace the excellent outside broadcasts and commentaries of sporting events, such as the Cup Final, and the Gene Turney—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 withered, 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 Muses of Cambridge* was great, and *Kabalevsky* 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 Halle 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 Collect-

ing' to 'Finance in the Modern World.' In 'Our selves as Others See Us,' M. Theodore Koussarjevsky 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 gallery' voice to do it justice? Why not try the Hyde



Park under 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 quite?

The best aspect of all of the programmes, however, is that it is we listeners who determine what they shall be. We can 'hang' into the studio with no more trouble than is entailed in checking 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 so much 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 burn 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 459.)



WHAT THE OTHER LISTENER THINKS.

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

I TALK to me 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. Noyes.

I WISH to utter a strong protest against any such project as a Bishop of Broadcasting—to a one-man preacher. There are thousands among our listeners who belong to every possible phase of religious thought. Why should they all be told 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 aim to be the one in charge.—Dick Sheppard.—E. R. C., London, S.W.17.

A nation (whether to name or fact) implies, in the Rev. John Mayo's words, 'The Church.' Would you willingly cut off all the other sects, denominations and unorganised Christians?—K. N., 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., Tilton.

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, begin to forget, but rather the reverse.—E. J. R., Tunbridge.

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., Overton.

I NOTICE in your issue of November 16, page 133, 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 Commemorative Festival was carried out by the London Schoolmasters' Association at the Memorial Hall on November 16, 1928.—S. TAYLOR, Hon. Sec., Treasurer and Conductor of Festival, 55, Cuswick 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 Warbler Organ music from one of the broadcasting ensembles, to be given in the evening.—W. U. P., Middlesbrough, 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 have given you the result in order of votes: Two of the Announcers, Mr. C. E. Hedges and Mr. Vernon Bartlett. When asked to vote for a lady speaker eight voted for Dame Rachel Crowley. 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., Bognor.

I NEED to protest against the recommendation as a 'good book' on page 587 of *The Radio Times* of 'Jude the Obscure,' 'Masters of Deceit,' and 'Jew Sins,' without any indication of the kind of book each is, apart from artistic or literary merits. I read 'Jew Sins' 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 susceptibility.—E. M., 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 B.B.C. do not enter into the question, of course. There 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 music 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 turned in Berlin last Sunday, November 25?

- Berlin. *Kriegsmusikrevue.*
- 5.0 Talk. 'Forgotten German Graves.'
- 5.30 Talk. 'Death and Dying as Comprehended by the People.'
- 6.0 Memorial Service.
- Berlin. *Concert.*
- 5.0 p.m. 'Weather and Flowers in Cemetery.'
- 4.0 Recitation: 'When Great Men Die.'
- 5.0 Talk: 'Death in German Park 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.

THAT poster a little to the thousands of young people of England and have less boring Sent 'comedians' and more symphonies.—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 when 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 be lost 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 signals. We appreciate especially your good classical music; we appreciate it perhaps more than your English listeners. Regarding the B.B.C. programmes, I would tell 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. WERNER, Allotern, 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 trumpet, strings and, if I may say so, brasses, at certain intervals blowing out into a horrible crescendo, which gives a most remarkable imitation of a moonlight Sonata by the 'nightclub' orchestra. Good as a Dance Band feel.—E. H. S., Market Harborough.

I HEAVILY dislike the empty heaven 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., Rottens.

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 Elze 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 look 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 plenty of Rugby talent. Here and there, of course, the obvious may be made yet more plain. C. D. Arvid, 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. Snodiddle—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 elusive 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 tender there is still R. Cove-Smith—as dour and militant a scrumming 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 pre-dominating 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 1736 he was granted a 70 years' lease, by Earl Fitzroy, of a piece of ground near the 'Cob and Walnut Tree,' in the open country, on what is now known as Tottenham Court Road. The illustration on page 368 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



GEORGE WHITEFIELD PREACHING IN CORNWALL.

(Reproduced from an old print.)

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 tearing the edge of a cliff in imminent danger, and at last exclaimed audibly 'My God! he will fall over!'

Whitefield laid the foundation stone of the church in November, 1736. 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 1802, 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. L. L. Berens, afterwards Principal of Adelaide University, and the Rev. J. Jackson Wray, who for eleven years drew crowded congregations, but the building collapsed in 1883, and temporary erections were used until it was rebuilt in 1903. Three years later, the Rev. C. Silvester Horne, M.A., B.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: 5ozs. lard or margarine; 2lb. flour; 1 large tablespoon baking powder; pinch of salt.

Ingredients for Filling: 1lb. currants; 2lbs. molasses raisins; 1lb. flour; 5ozs. Demerara sugar; 1/2 lb. mixed peel; 2ozs. almonds; 1/2 teaspoonful ground cloves; 1 teaspoonful cinnamon; 1 teaspoonful ground ginger; 1 teaspoonful pepper; 2 nutmegs 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 2 1/2 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, suet and currants (mixed); 3 eggs; a little grated lemon peel and nutmeg.

Mix all ingredients together and steam for four hours in a battered 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 1 1/2 cupsful 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 1/2 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 5ozs. of cornflour very lightly, next the juice of 1/2 orange. Grease some petty 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); 1pt. vinegar.

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

There have been too many "smoking" tins a covering is necessary to prevent the attack of flies whilst hanging to mature in a dry place.

Iceing 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 piece 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 Listener's 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 sketches 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.*

More Small Cakes.

Ginger-Bread Fingers.

7ozs. flour.
Pinch of salt.
1 tablespoonful ground ginger.
2ozs. crystallized ginger or peel.
2ozs. treacle or syrup.
2ozs. brown sugar.
2ozs. lard.
1 egg.
1 gill milk.
1/2 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. Collington 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 382.)

Many useful hints on Cookery, Dressmaking, Health and Gardening will be found in 'HOME, HEALTH AND GARDEN,' price 11s. from all Booksellers, etc., or from the B.B.C., Savoy Hill, W.C.2. (Postage 3d.)

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 5. 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 enmeshed 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 bandmasters in the country. The Coombe 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 was 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 4, and will include in its programme a selection from *Mignon* and Massenet's *African Scenery*. The artists are Phyllis Pock (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 this 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 'remembrance' 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 Tophis 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 heart of the vocal work has fallen upon its members. Also in the programme is Margaret Abblethorpe (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 1924 the Society assisted over 6,000 families. Convalescent treatment was provided for 389 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.

A NOTHER 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, Joaquín Nin, and de Falla.

'Money Makes a Difference.'

FMORTON HOWARD specialises 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 Pawkes, 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 House on the Tangle* from which he broadcast a story on Monday last. In *Atmospherics* 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'. I am proud to say, the very last 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 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



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

pride. We got a little scranell 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.

'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 the 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 those stupid cacklings. It had something to do, in space if not in time, with them. And then as, harkbroadth by harkbroadth, 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.

'Also, it is most kind of you, Mr. Mayor. 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

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 ship went up just now from the sea. They say some ship run aground in the fog. I'm jumpy 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 it's 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 life and a drum playing. God save the King.'

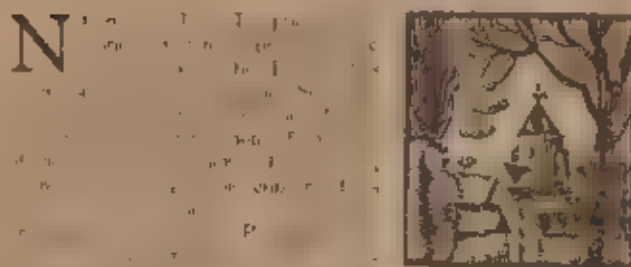
And then? I asked. 'He slept here,' he said. 'In the mayor's Orchard you know. There are some extremely old apple-trees in the garden—'

'Interesting,' I said. '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 that 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. At atmospheric, 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.



There is a very real need for a new kind of religious service. The service of our churches and cathedrals today finds very little response. Yet I maintain we may not necessarily be the new religion for that. It is merely a question of how we feel that such services belong in this other point of view, and how we can make them more effective.

Things about which many of us are still in doubt are lack of a word, faith.

Set us on some bare hill at sunset, however, and shall feel more than a merely aesthetic response certain manifestations of beauty. Show us Fra Angelico'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 Time is the King, 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 control. Brain as well as heart, then, must be satisfied if many of us, too, 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 ritual and a ritual that were the flower of another age, not a ritual that we can understand or appreciate. It depends not a little on our acquaintance with the past.

The churches themselves, and cathedrals, are architecturally designed to stage that ritual. Take away the setting and the services must necessarily be a very different thing. They 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 beam and cup and chalice—all these make the service what it is. They are its bones; without them the service is but a framework into which you must fit your own emotion like the picture—if it can and chooses.

The broadcasting of such services must necessarily rob them of very much that is inherent in

them. It will supply that vitality which is for invalids, and for those who are using the service.

presents a further possibility of tremendous import, and one of which it has not yet availed itself.

and services are not the same.

the service is not the same as the service of the church. It is a new service, a new kind of service, a service that is not bound by the old rules and regulations.

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J. There will be two broadcasts this week of Jerome K. Jerome's famous play THE PASSING OF THE THIRD FLOOR BACK. K. 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 of the B.B.C. Advisory
Spoken English
to interest the Press of this
is being followed with in
by the foreign countries of Europe, in most
of which English is the first foreign language
taught in the schools. There can be
doubt that the pronunciation of our language
is a formidable difficulty for the foreigner
it may have a decisive influen
ature of the English language in
I is not the actual technical
of the English speech sounds is
the obstacle, but, apart from the two
ds represented by the letters 'th'
in *think* and *there*), we have
difficult sounds like the
sounds, the French nasalized vowels
Spanish 'j,' or the extremely difficult sounds
peculiar to Arabic. Our trouble lies in the
peculiar nature and distribution of our stru
and above all

... we can do to instil order into the chaos will have a definite influence upon the future history of the English world, for, however we choose to view the problem, it is modern. I am that the world of the future will speak one language, and that language may be a variety of English. This future is remote, and the variety of English may be such 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.

It, then, it appears to any reader that the N.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, to 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

[illegible]

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, 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 'ideal of it' from which we may all learn the inadvis-

rare English words: many of us get through life without using such words as 'cor-

them. The foreign words are all familiar, and very careful consideration has been given to each one. If the Committee recommends, for instance, that the Indian word 'thag' shall be pronounced with the 'th' as in 'thar' it is not to be presumed that the Committee is ignorant of the Indian pronunciation of this word, which may be different from the English word 'th'. It was the intention, whether Asiatic, European or American, to report to the Committee, who then decide what pronunciation shall be adopted. And if the Committee decides that 'pathan' is to be pronounced 'pāthān' and not 'pāvthan,' it is not to be assumed that the decision has been made on the basis of a comparison to the fact that it is apparently not in keeping with the principle followed in the case of 'thag.'

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 ~~admission~~ 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.

Setting 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—'

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

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

Reading from the Old Testament

10.30 a.m. (Dewentry only) TIME SIGNAL, GREEN-
WICH, WEATHER FORECAST

5.30 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

5.40 MEGAN FOSTER

An Old Carol Quilley
To the Queen of Heaven Dunlop

5.48 BAND

Ballet Music ('The Sicilian Vespers')... Verdi

5.52 NORMAN ALLIN

The Cardinal's Song ('The
Dance') Haydn
Father o' Flynn Stanford

5.58 BAND

Air ('Rinaldo') Handel
Minuet ('Satanstoe')

5.58 MEGAN FOSTER

Silver Victor Hely-
Lucy Hutchings

5.58 BAND

Ad Original Suite Caplan Jacob
March; Intermezzo, F. H. H.

5.40 NORMAN ALLIN

All suddenly the wind comes
and H. H.
Negro Spiritual—'Borneo Song'
I feel like a motherless child
On the road to Mandalay
H. H.

5.48 BAND

Bourée and Gigue ('Much
Ado about Nothing')
Poem
Mock Moor's Dance
G. H.

5.0 A Violin Recital

by ADILA FACHRY

5.30 READING

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

6.45-8.15 approx Church Cantata (No. 28) Bach

'GOTTLOB, NUN GIBT DAS JAHR AN ENDE'
'O PRAISE THE LORD FOR ALL HIS MERCIES'
Relayed from the Guildhall School of Music

Artists

LOUIS OWENS (Contralto)

JOHN ARMSTRONG (Tenor)

STANLEY RILEY (Bass)

(For the words of the Cantata see page 860)

8.0 A Religious Service

WHITFIELD'S CHURCH AND CENTRAL
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 and
Once more we invoke Thee, Who only can save
To stand at the feet of the brave.
Hallelujah!

Leader Who never shall fail
Through long be the fight
For God and the Right
Thy Love and Thy Truth shall prevail

SUNDAY, DECEMBER 30

2LO LONDON & 5XX DAVENTRY

(861.4 M. 830 KC.)

(1582.5 M. 162 KC.)

Celebration of the Eucharist
The Eucharist is a memorial of the death of Jesus Christ
and of His resurrection, and a means of grace to the faithful
who receive it.

The Eucharist is a memorial of the death of Jesus Christ
and of His resurrection, and a means of grace to the faithful
who receive it.

Chorus Silvester Hymns

Scripture Lesson

Antiphon, 'O Ye that Love the Lord'

Coleridge-Taylor

THE WHITFIELD'S QUARTETTE

JESSIE HEWSON

BEDWARD FAIRBANKS

BERTHAM DAVIS

CARL TURNER



WHITFIELD'S A HUNDRED AND SEVENTY YEARS AGO.

This interesting old print shows Whitfield's Tabernacle, from which a
service will be relayed tonight, when it was first built by George White-
field in the open meadows that in those days fringed the Tottenham
Court Road.

Prayer and 'The Lord's Prayer' (sung)

Antiphon, 'O for a closer walk with God'

Myke B. Foster

WHITFIELD'S CHORUS

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

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

Lift up your hearts. We lift them, Lord to Thee
Here, at Thy feet, none other may we
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 aim of all, the thought of all is true,
The mist of doubt the light of day
O Lord of light, lift all our hearts to Thee.

Above the seasons of our former years
The deeds, the thoughts, that haunt our hearts
The halting tongue that dares not tell
O Lord of truth, lift every Christian soul.

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

O on the hopes which thrill our hearts today,
Firm shadow stand that shall not pass away
All we have trust that all we have shall be
Bound each to each by an eternal tie.

There, on the trumpet-call, in other years,
Lift up your hearts, lift up your voices,
And those hearts respond with full accord,
We lift them up, we lift them to the Lord.

Benediction
Concluding Voluntary, 'Finale in E Flat'

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

In 1766 George Whitefield built his church,
which was for many years the centre of
crowded congregations and a great
great preacher, a man whose name was
whom Charles Silvester Horne pioneered on us
the idea of the Institutional Church.
Since then the historic church has been a Central
Meeting place for the Anglican and the
regional Union, and the Rev. Albert Beldon
became its Superintendent just over a year ago.
(See special article on page 600)

6.45 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 has appealed
tonight was founded in 1850,
and is almost the oldest Loan
Training Society in the coun-
try. Since 1894 it has, by
means of its loans, helped
over 1000 women to get a
business or professional train-
ing that they would otherwise
have been going to find in
other ways. Of its 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 con-
stantly coming back to be
lent again.

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

8.50 WEATHER FORECAST,
GENERAL NEWS, LIT. & ART
Local Announcements
(Dewentry only) Shipping
Forecasts

9.5 The London String Players

DORA LABBETTE (Soprano)

ARTHUR BENJAMIN (Pianoforte)

THE LONDON STRING PLAYERS

Conducted by HERBERT MANN

Concerto Grosso in B Handel

9.23 DORA LABBETTE and STRING PLAYERS

Alto in 'The Magic Flute'
Vocal solo 'You Who Know'
Don't you know no more
F. G. G. G.

9.30 ARTHUR BENJAMIN and STRING PLAYERS

Concerto Beethoven

9.47 DORA LABBETTE

My Mother bids me bind my hair. Haydn
I've been roaming
Whether underneath my sweethearts'
D. G. G. G.

9.55 ARTHUR BENJAMIN and STRING PLAYERS

Wedding Cakes Haydn

10.5 STRING PLAYERS

Serenade, Op. 20 Haydn

10.50

Epilogue

'THE UNJUST STEWARD'

3 to Wm. S. Cook Case
(From Birmingham)
on behalf of the Royal National Lifeboat
Institution (Midlands Division), by Mr. ROBERT
W. ASHCROFT
is to be forwarded to 163a Corporation
Street, Birmingham

8. 30 6. FORECAST, GENERAL NEWS

A Ballad Concert
(Прем. Песен. Концерт)

THE BIRMINGHAM STUDIO CHOIR:
Conducted by JOSEPH LEWIS

1. *Asplenium platyneuron* L.



Bergitte Blakstad, 6
this afternoon

Greg programming
this in the Ballroom

440 LINGUISTICA

East and
West
Arabic
Linguistics; Death
of Abu, In the
Hall of the Mountain King
Margon (Good Morning)
Madison (Outward Bound)
The Black Dog (Every Kind of Thing)
Newman's Dan., Nos. 1 and 2

5.5 Fox BROMLEY
opens Time, Op. 71, No. 1
Op. 71, No. 1
Jug (Norwegian Dance), Op. 71, No. 5

Introduction and Triumphant March ('Siegfried
Journ for' Suite)

FROM the incidental music which he composed for the drama, *Sigurd Jorsalfar*, by Björnson (another also of the poem "Beowulf" mentioned earlier in this programme), Grieg drew out a theme from which the first and third movements now to be played. *Sigurd* was a Christian 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, Ragnar and Hystein, once rival kings of Denmark and of Norway have made peace and amid the jubilation 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 BELLE NEWTON

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

From the Cathedral, Birmingham.

948 CHORUS
 Love, kindle friendship No man O Ye
 Song at Evening Perry Pitt
 Two long day closes Sullivan
 II ————
 Two Querry Philosophers I
 My Son T. Sternale Ben
 Oh, that we two were maying Brown

103 DAVID LILLIAN
 Variations on a Theme of Gershwin
 Tartini, arr. Keeseler

MADON CORDAY
 A Legend ..
 Agnus Dei (1st & 2nd)
 Leonard Owens
 The Sands o' Dee ..
 The Ladies of St. James
 Fair House of Joy

10.30 Epilogue
(Sunday's Programmes continued on page 905)

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	MARCA	"The Soldiers of the Pyrenees"	Monckton
	WALTZ	"Blue Danube"	Joh Strauss
	TANGO	"F. Chicco"	J. Rolan
4	"	"P. L'Amour et la mort"	A. G. G. G. G.
	"	"Rendez vous"	Artaud
6	"	"L'Amour et la mort"	Caro
(Selection of melodies from Offenbach's Opera)			
7	"	"The Old Rivalry"	Arranged by Kreisler
(Solo solo by HUGO DE CROOT)			
8	"	"The Gendarme"	Poulet
9	VILLA	"Song from the 'Merry Widow'"	Fr. Lehár
10	POLKA	"P. L'Amour et la mort"	Joh. Strauss
11	SELECTION	"Memories"	Hugo de Croot

THE BRANDESET IIIA



£7 : 5 : 0

NOW INCLUDES VALVES & ROYALTY
BRANDES
RADIO PRODUCTS
CRAY WORKS, SIDCUP, FENTON

'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 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 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, unctuous 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 common with that of his neighbours. And his wireless neighbours are several hundred in number.

The ferocious demands that are so continually made for 'more jazz,' 'more talks,' 'less chamber music,' 'read open every night,' 'abolish the "Don't Entertain!" and the rest of the show' are actually only a demonstration of the childish game of beggar-my-neighbour.

In listening, as in commerce, and, indeed, in co-operative activities, the admirably shared 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 most farious activities of our neighbors. And the same applies to our neighbors, 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 adore!

Admittedly, 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; cuisine, old prints, Tchaikovsky's stories of Chichov, the music of Debussy. These things are only preserved for your gradual recognition and enjoyment by older or more cultivated neighbors. You will come to them in time, and it would surely be a pity to beggar your neighbors of these good things, simply because in sloped estate, whether of age, culture or education, you prefer the 'Ramona' Waltz, chocolate cream, orangeade and the works of J. R. Kipling.

-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 centring not so much in the departure of the old year as in the new. Much of it is a ready, joyous orchestral prelude, almost like a ballet, and the merry figure with which it begins permeates almost all the way through the opening number, a fine aria for the soprano. The second number is not the first as it usually is, the most important choral movement, so big and impressive as to be out standing even among Handel'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

No. 3 is a fine melodious aria 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 Chorus is simple, and here again reinforces the voices. The orchestra includes the usual strings and organ, two oboes, a pair of flutes (one of which is 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, and peace, 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 crowns thee with mercies, His benefits forget thou not, Thy faith He forgives and aided thy sorrows, His works the earth have filled, He brings forth, and gives for service, That they may find food, O praise the Lord of harvest, and praise unto His Holy name.

III.—Recitative (Bass)

The Lord thus saith, Ye, o'er my people I receive, goodness over will I show them. And I will plant them in the land. My heart and soul uphold them.

IV.—Aria (Tenor).

Whence goodness floweth pure, God is a light whose mercy gleams clear! A jewel rare whose lustre doth endure, God is the Lord, Who loves His children dearly; Who doth give, and honours His decree, Who is that God's word, and from the tempter's wile doth free, to him is life eternal! The Lord's beloved shall dwell in His land.

V.—Duet (Tenor and Alto).

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

VI.—Chorus

All people sing Thy praises, O Lord on Heaven's high throne, For ad Thee last ordinance Through Jesus Christ Thy Son, O hear Thy children's prayer: A year of blessing send us, From every ill defend us, And keep us in Thy care.

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

HOME, HEALTH AND GARDEN

(Continued from page 841.)

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 camellias, the best of all with-hazel, or the autumn-flowering Japanese cherry? Is there a way of arranging dogwoods, barberries or white-stemmed brambles against a background of snow, or other dark evergreens, so as to show the coloured bark of these shrubs? Can we put an overgreen 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

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 soil; that we must see to it. 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 a favourable season, the garden will yield us a good crop. The list of plants made at these trials is published widely in 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 War, etc.

Dec. 9 (Lord's Day).—To Church to Mr. Buck, where Admiral Norke, in thinking he was singing the base part to the hymn 'On Jordan's Banks' (New Winchester) did rumble out some of the strangest noises that ever I heard in my life. Moreover, do, as it were, chase the notes up and down the scale with his chin, burying it in his collar when he tries to fetch the low notes and thrusting it up towards the roof after the high ones. Yet all the notes he rumbles rumble alike from the pit of his stomach, the ridiculous old chime-wagger.

A stranger, who made the Sermon, did rather strangely compare church-worship with wireless, being, says he, a sort of broadcasting of prayer and praise from earth to Heaven. Comes to me to ask myself what shall they make, up in Heaven, of Admiral Norke's base rumblings out of his stomach?

Listening in, this night, my wife and I, to the Caerdydd Singers from Cardiff, with the greatest possible joy in hearing so many more old favourites—to wit, 'The Banks of Avon Water,' 'Robin Adair,' 'Barbara Allen,' 'Drink to me only,' and 'Integer Vitæ': which (the last of these) my wife, having no Latin, cannot understand. So presently did sing it very slowly again to her, with great pride in remembering every word of it—ever since they made me write it out, at school, so times, for damming the time by me in a chapel—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 Lullaby, all I get for my pains is my wife's saying, no wonder the wolf fled, if Horace sang to it as throatily as I do. Which vexes me, so that I was minded to pinch her in the soft of the arm. But, upon a consideration of how easily my wife bruises and our going to tomorrow to Jimble's, rather than she the fair whiteness of her arms spoiled by finger-punches, I did, out of my love to the wretch very

5.15
Take a Glance
at
1929.

MONDAY, DECEMBER 31
2LO LONDON & 5XX DAVENTRY
(161.4 MC. 800 KC.) (1.062.5 MC. 192 KC.)

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

10.15 **The Daily Service**

10.30 (Dauntrey only) **T**

11.0 (Dauntrey only) **Gramophone**

12.0 **A BALLAD CONCERT**
BARBARA ALSTON (Soprano)
ROY RUSSELL (Baritone)

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

10.20 **ORGAN RECITAL**
by EDGAR T. COCK
From Southwark Cathedral

Chorus in procession on 'In a

Holy Boy

Variations on 'Puer S.

VIVIAN LEWIS (Violoncello)

Edgar T. Cock

Chorus Preudes

(a) Close of the Year

Year's Eve; (c) New Year's

Day

A. J. J. J.

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11.15

6.30

6.45

7.0

7.15

7.25

THE FOUNDATION OF
BEETHOVEN'S
FOR VIOLIN AND
Played by MARIAN
and G. O'CONNOR

Special Interlude

Me. C. J.

7.45—VAUDEVILLE—7.45

TRIX SISTERS
Helen & Josephine
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
Songs from 'Chu Chin Chow'
NEIL KENYON
The
Scottish Entertainer

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

7.45 Vaudeville
NEIL KENYON (Scottish Entertainer)
OSBORNE AND PERRYER (In Humorous Songs
and Cross-Talk)
V. J. J. J. (In Songs also sung in 'Chu Chin
Chow')

JACK STRACHEY (Pianist)

THE TRIX SISTERS
In a Repertoire of Syncopated

JACK PAYNE and THE B.B.C.

9.0 WATSON

9.15 A Talk by Mr. JAMES STEPHENS

9.30 The ABC

9.35 A Popular Song

An Impromptu of Songs

we used to Sing

HENRY L.

W. J. J. J.

W. J. J. J.

OLIVE GROVES

THE FLYING CHORUS

10.35 SURPRISE ITEM

10.50 DANCE MUSIC

LONDON'S KEE-CAT BA

L. J. J. J.

11.0 THE PLEASANTLY
directed by AL STABITA

PLEASANTLY

from the Plaza Hotel

11.50 '1928-1929'

A YEAR may be an arbitrary division of time, but there is for most of us a real and on the New. In these few moments of transition, we 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 other in 1929

WHETHER or not he was
of Beethoven's music
Dr. Johnson we know he
repays a y amount of study

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

3.45 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

4.15 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

5.15 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

6.15 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

7.15 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

8.15 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

9.15 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

10.15 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

11.15 A Studio Concert
HOWARD DAVIES (Violoncello)
WILLIAM MANN (Baritone)

MONDAY, DEC. 31

5GB DAVENTRY EXPERIMENTAL

9.15
A New
Year's
Party

Here's
happiness
and prosperity
for you and yours

**£250 a Year For
Life—from Age 55**

Conducted by P. A.
H. J. H. H. H.

DOUGLAS PATERSON (C.B.M.)

A Ballad Concert

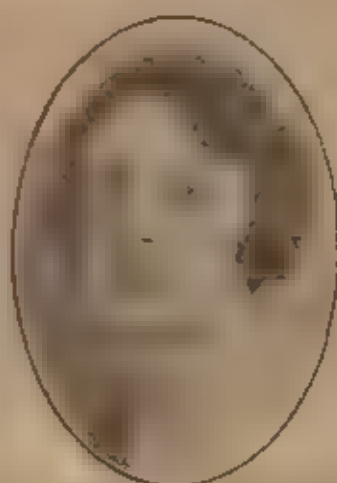
By
L. J. H. H. H.

NA H.

Chamber Music

MARIA RAGALLI (Soprano)

Dancing Hall



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

8.15 Maria Ragalli

8.25 CHORUS WALTZES

8.35 SHARK J
W. How W. How
Shadow Brown
B. How A. How
Over the Moon

The Lullaby

O. J. H. H. H.

5.35 THE CHILDREN'S HOUR
(From Birmingham)

"The Dance of the Snowflakes" by Margaret

8.45 CHORUS

For the Christmas and New Year

New Year's Party

Reception from Paterson's Cold Restaurant, Ltd.
(100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Light Music

(From Birmingham)

THE BIRMINGHAM

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6.55 DISCOVERY

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Parade on the Works of Gounod

Happy Rhapsody

M. Love, she's but a

A Good New Year

7.15 FRODOLO THORPE

10.15 DANCE MUSIC George Vinton's Kit
Cat Bards from the Kit

11.0 THE PROBABLY PLAYERS

SPARKS and THE FIDELITY DANCE H.

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£250 a Year for Life

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**£2,000 for Your Family if
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Any Age, Any Amount

Your own money, your own terms, the plan
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which are under Government supervision.

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To J. P. Junkin, Manager
Bank of Canada House, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Monday's Programmes continued (December 31)

SWA CARDIFF. 353 M. 850 KC.

11.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(CERDDORF A GYNDLAETHOT CYMRU)

Overture, 'The Merry Waves of Wadoor' (Nicola)
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 traced 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 revealed that each of them knew by heart his masterpiece, the opera *Namouna*, produced in Paris in 1881.

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 staidness which reputation 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. PARSONS: 'Making the Most of the Small Garden—1. 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.

11.15-2.0 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

FBM BOURNEMOUTH. 318.4 M. 870 KC.

3.0 London Programme relayed from Daventry

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

SPY 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. 394.6 M. 780 KC.

Gramophone Records



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 Houbsworth 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 STANFORTH (Soprano)

The Lament of Isis Bantock

Flower Song ('Fenat') (from O)

O Peaceful England, 'Merrily and' (German)

ORCHESTRA

French Suite Foulds

MARGERY STANFORTH

The Songsters Awakening Fleet

Life and Death (Cheridge)

Love's Old Sweet Song (M)

ORCHESTRA

Selection, 'The Dancing Minstrel' (Monckton)

March, 'El Abasco' (Jorilopen)

5.15 THE CHILDREN'S HOUR

LOOKING BACK

In which we spend an evening in the past
Songs sung by DORA GANDELL and HARRY
MORRIS

6.0 London Programme relayed from Daventry

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

9.35 A Request Programme

THE NORTHERN WIRELESS ORCHESTRA

Selection, 'The Glory of Russia' (Kern)

Suite, 'Holiday Sketches' (Foulds)

SINGING ALISTAIR

Old World Mosaic (Belton)

Moss Rose (Berg)

Love's Dream after the Ball (Caldwell)

CONCERT

Little Modern Suite (Foulds)

10.15 S.B. from London

10.50 DANCE MUSIC: relayed from the 1 Trade Hall, on the occasion of the Charity Ball, organized by the Manchester Rotary Club, in aid of Manchester and Salford Mental Charities

STANLEY C. MILLS and his Music

11.50-12.5 S.B. from London

Other Stations.

5NO NEWCASTLE. 300 M. 800 KC.

3.0 London Programme relayed from Daventry
5.15 S.B. from London
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 London Programme relayed from Daventry
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11.45 S.B. from London
12.0 London Programme relayed from Daventry
12.15 S.B. from London

5SC GLASGOW. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
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11.45 S.B. from London
12.0 London Programme relayed from Daventry
12.15 S.B. from London

2BD ABERDEEN. 300 M. 800 KC.

1.45 Afternoon Concert, Kathleen Porteous (Pianist)
R. D. Henderson (Baritone). The Station Orchestra
The children's hour 5.15 S.B. from London
6.0 London Programme relayed from Daventry
6.15 S.B. from London
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11.45 S.B. from London
12.0 London Programme relayed from Daventry
12.15 S.B. from London

2BE BELFAST. 294.1 M. 1,020 KC.

12.15-1.0 A Concert, Quartet Orchestra, directed by the Underworld (O'Connell), Prof. (Blackburne), (Morgan), (Thomas), (Alder), (Quinn), (Gibney), (Hogan), (A. Pouchelle), 'In the Garden of Tomorrow' (J. L. Brown), (A. Brown), (P. Brown), (L. Brown), (M. Brown), (N. Brown), (O. Brown), (P. Brown), (Q. Brown), (R. Brown), (S. Brown), (T. Brown), (U. Brown), (V. Brown), (W. Brown), (X. Brown), (Y. Brown), (Z. Brown), (A. Brown), (B. Brown), (C. Brown), (D. Brown), (E. Brown), (F. Brown), (G. Brown), (H. Brown), (I. Brown), (J. Brown), (K. Brown), (L. Brown), (M. Brown), (N. Brown), (O. Brown), (P. Brown), (Q. Brown), (R. Brown), (S. Brown), (T. Brown), (U. Brown), (V. Brown), (W. Brown), (X. Brown), (Y. Brown), (Z. Brown), (A. Brown), (B. Brown), (C. Brown), (D. Brown), (E. Brown), (F. Brown), (G. Brown), (H. Brown), (I. Brown), (J. Brown), (K. Brown), (L. Brown), (M. Brown), (N. Brown), (O. Brown), (P. Brown), (Q. Brown), (R. Brown), (S. Brown), (T. Brown), (U. Brown), (V. Brown), (W. 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Both Sides of the Bristol Channel.

Notes on Future Programmes from Cardiff.

Ten Little Nigger Boys.

The ten little nigger boys who were sitting on the wall, they were all of different sizes, and they were all of different colours. They were all of different ages, and they were all of different heights. They were all of different weights, and they were all of different shapes. They were all of different sizes, and they were all of different colours. They were all of different ages, and they were all of different heights. They were all of different weights, and they were all of different shapes.

The House in the Middle Ages

CITY LIFE IN THE MIDDLE AGES. The general title of a new series of talks by Mrs. D. Portway Dobson. She has done much research work in Medieval History and her special subjects are Prehistoric Archaeology and Medieval Churches. During the War Mrs. Dobson taught history in the University of Bristol, and is still teacher and examiner. On Monday, January 7, at 4.45 p.m., she will deal with the houses and defences of the medieval city. She will give a vivid picture of the contrast between the hovels of the poor and the mansions with fine oak-paneled 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 8, 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-working*, 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 p.m. 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, December 23, 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 guests 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 ends. 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 a 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.

Musical in the Museum

One of the most interesting features of 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 *Lao Ron of Bonheur*, a volume bound in vellum, presented to the Prince of Wales when he visited the Welsh Museum. This volume was officially opened on Friday, December 8, by a sergeant of the Welsh Brigade of the Royal Artillery. It is to be turned daily (except Sundays and public holidays) at 11 a.m. The volume is exhibited in a room in the Museum, and the daily opening is arranged by a member of a local military band. The roll has been signed by Mr. O. H. H. W. The free concerts in the Museum will be continued from December 24 to December 31.

In Marble Halls

WHEN 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. Eljak 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.

Notes on the Programme

PROGRAMME for the evening of January 8. The first part of the programme will be given by the Welsh Tenors, who will sing a number of songs. The second part will be given by the Welsh Chorus, who will sing a number of songs. The third part will be given by the Welsh Soloists, who will sing a number of songs. The fourth part will be given by the Welsh Orchestra, who will play a number of pieces.

Famous Welsh Women

MRS. GRIFFYDD, wife of Professor Griffiths, 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. Griffiths has published a volume of *Gay 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 route through Carnegyn 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 Bettwys to Bettwys-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 '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 sound and origin, or at least the preceding was Venus. This programme brought so many appreciations that a second will be given on Thursday, January 10. This time inspiration will come from Mars. This programme will in no way 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 place of Queen Elizabeth it was an excellent jumping-off place for pirates. Miss Hilda Isaac, who has written a thesis on the History of Wales in the days of good Queen Bess, is the author of a book called *The Pirates of Penarth* based on 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 many 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 a boisterous interlude. Then follows music suggesting piracy, and the stage is set for the hoisting of the black flag. The 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 Roman's one-act play *The Snow Man* will be the central feature. The merging of fantasy into reality makes the play a peculiarly sympathetic medium for this charming little work, for the dream and the vision are realities which the theatre would turn into everyday 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

- 10.15 a.m. The Daily Service
10.30 (on Sunday) TIME SIGNAL, GREENWICH, 530 P.M.
11.0 (on Sunday only) Gramophone Records
12.0 A CONCERT IN THE STUDIO
MUSIC VENUE (1st Floor)
ALEX JOHN (Tenor)
KATHLEEN COOPER (Pianoforte)
10-20 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
3.0 Popular Chamber Music Concert
LOUISE MARSHALL (Contralto),
NANCY PHILLIPS (Viola)
HINDA PHILLIPS (Pianoforte)
6.0 LOUISE MARSHALL and ORCHESTRA
Conducted by ARNOLD PAGLE
From the Shepherd's Bush Pavilion
8.15 THE CHILDREN'S HOUR
'King Robert of Sicily' (Langfellow)
'St. Irenne' (Boch), and other selections, by
Miss GEORGE ANN TRO
'The very Latest from the Zoo'
New Year News by LESLIE G. MAINLAND

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

NEW YEAR resolutions are a subject fairly well worn, but this evening Mrs. McCormack (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 with the way of looking at the New Year. Nothing is so important as the way we look at it. It is possible, by making up our minds 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.

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

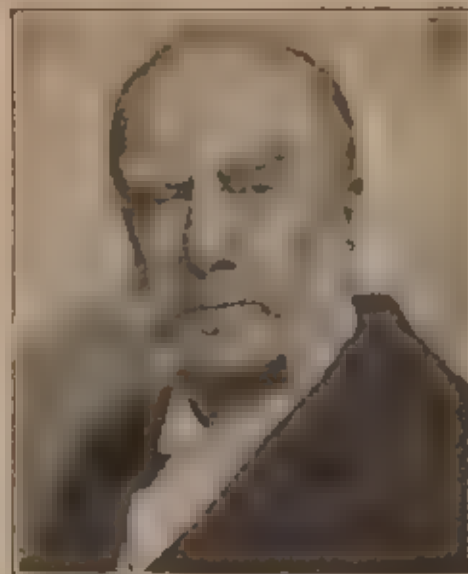


MISS BARBARA CARTLAND
will give a joint recital, with Sinclair Logan,
tonight at 9.35.

TUESDAY, JANUARY 1

2LO LONDON & 5XX DAVENTRY

(361.4 M., 830 K.D.) (1,482.5 M., 182 K.D.)



SIR ALFRED YARROW,
the veteran shipbuilder, will give his remi-
niscences of eighty years in a talk this evening at 7.0.

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
LILLIAN HANSEN SATIS
THE VIOLIN AND PIANOFORTE
Played by MARJORIE HAYWARD
and G. O'CONNOR MURPHY

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, looks back to one's more worth while. Sir Alfred Yarrow, who looks back for more than eight years, he was born in 1842, into an English family of one of our best shipbuilders now. It is a great pleasure to him to find that a new world has opened up to him in the New Year, and to find that he has seen in the world at large.

7.15 Musical Interlude

7.25 DR. NEVILLE WHYTEHEAD
D.D. M.A. M.B. M.Ch. M.D. M.Sc. M.F.C.S.

7.45 A MILITARY BAND CONCERT

ALICE MOXON (Soprano)
STUART ROBERTSON (Bass)
THE WINDFLESH MILITARY BAND
Conducted by B. WALTON O.D.
Marches: Heroique, 'Szabadi' M. 10.0

7.52 STUART ROBERTSON

Drake's Drum M. 10.0
O take those lips away M. 10.0
Border Band M. 10.0

8.0 BAND

Overture di Ballo M. 10.0

8.12 ALICE MOXON

Charming Chorus M. 10.0
Chorus of the M. 10.0
Allegro M. 10.0

8.20 BAND

Selection, 'Madame Butterfly' M. 10.0

8.40 ALICE MOXON and STUART ROBERTSON

The Keys of Canterbury M. 10.0
Why sight thou Shepherd M. 10.0
Raggleton's Daughter of Iero M. 10.0

8.48 BAND

Russian Peasant Dance, 'Kukushka' M. 10.0

9.35 A Recital by Pouishnoff

9.00 THE FORECAST, SUNDAY

9.15 THE BARTON, SUNDAY

9.30 Local Announcements (1)
9.40 The Forecast

9.35 A Recital

by POUSHNOFF (Pianoforte) and SINCLAIR LOGAN (Baritone)

Improvisation on Variations, Op. 142, No. 8

Andante e Rondo Capriccioso

SINCLAIR LOGAN
The Love

Andante e Rondo Capriccioso

Andante e Rondo Capriccioso

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Andante e Rondo Capriccioso

Tuesday's Programmes continued (January 1)

5WA 353 M. 900 KC

40 A Light Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALESOverture, 'Capriccio of Beethoven'
Suite, 'Kusanagi Ballet'
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, but a more melodic 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

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

The last movement is almost bounteous in its good spirits.

50 Mrs Vera Pichler: 'The Story of Every day Things—The House'

515 THE CHILDREN'S HOUR

60 London Programme relayed from Daventry

615 S.B. from London

70 S.B. from Swansea

725 S.B. from London

745 DOLLY MONKMAN

and

ROBBY BLYTHE

in Song and Comedy

40 A CONCERT

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

WINTER GARDENS PAVILION ORCHESTRA
Directed by WILLIAM BIRD

WALTER GLYNNE (Tenor)

Maud, my girl E. C. F. ...

Jwan Rector (Violoncello) and Orchestra

La Chiquitane Gabriel-Marie

My Inspiration is You N. Chad

A Song of the Sea Dr. Syco

A Song of the Sea

A Song of the Sea

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A Song of the Sea

70 A Welsh Interlude

(Current Topics in Wales)
A Review in Welsh, by
E. EUSTACE H.

725 S.B. from London

930 M. from London

935 120 S.B. from London

120-10 London Programme relayed from Daventry

30 London Programme relayed from Daventry

615 S.B. from London

70 The Rev. E. Southam: New Year Resolutions

715-120 S.B. from London 930 Local Announcements

5PY PLYMOUTH.

120-10 London Programme relayed from Daventry



FROM CARDIFF TODAY.

Vera Pichler (left) will talk on 'The Story of Everyday Things' at 5.0 this afternoon. Anna Winn sings in the concert relayed at 2.0 from the Winter Gardens Pavilion, Weston-super-Mare.

30 London Programme relayed from Daventry

THE CHILDREN'S HOUR

Resolutions

New Resolutions, to include 'The Land of Hope'

New Songs—'Early to Bed' and 'Try, Try Again' (I mean)

And perhaps a New Play, 'The House'

60 London Programme relayed from Daventry

615 S.B. from London

70 Captain Henry La Cour: 'New Year in Other Lands'

715-120 S.B. from London 930 Local Announcements

2ZY 304 M. 780 KC

30 London Programme relayed from Daventry

THE MANCHESTER SHIP CANAL

Mr. K. Russell Braden: 'The Birth of a Port—How it round the Grange'

415 London Programme relayed from Daventry

THE CHILDREN'S HOUR

S.B. from London

60 London Programme relayed from Daventry

615 S.B. from London

70 THE MANCHESTER SHIP CANAL
(Chairman of the Canal)

715 S.B. from London

746 The 35th Anniversary of the Manchester Ship Canal

A Special Feature
from the Manchester Ship Canal

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Other Stations.

NEWCASTLE.

120-10 S.B. from London 930 Local Announcements

GLASGOW.

110-120—Dramatic (Glasgow, 2.15)
4.0 S.B. from London
6.0 S.B. from London
7.0 S.B. from London
8.0 S.B. from London
9.0 S.B. from London
10.0 S.B. from London
11.0 S.B. from London
12.0 S.B. from London

ABERDEEN.

120-120 S.B. from London 930 Local Announcements

BELFAST.

4.0 S.B. from London
6.0 S.B. from London
7.0 S.B. from London
8.0 S.B. from London
9.0 S.B. from London
10.0 S.B. from London
11.0 S.B. from London
12.0 S.B. from London

5SX SWANSEA.

30 London Programme relayed from Daventry
515 S.B. from Cardiff
60 London Programme relayed from Daventry
615 S.B. from London

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9.35
'The Passing
of the
Third Floor Back

4.45 ORGAN RECITAL by Edward O'HERRA
From Madrasa Tussaud's Cinema

645 THE FOUNDATIONS OF MUSIC
BEETHOVEN'S SONATAS
FOR VIOLIN AND PIANOFORTE
Played by MARJORIE HATWARD
and G. O'CONNOR MURPHY

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.

HEDDIE NASH (Tenor)
DAVID MCCALLUM (Vio. o)
THE WIRELESS ORCHESTRA
Conducted by JOHN ASSEL

THE Rhapsodie founded on tunes which may well be actual Breton folk-songs, is in two

undergoes a good deal of change in the first beginning in an easy-going pastoral way with a few lone claret, a few happy, smiling tunes. Other instruments join until the whole orchestra is busily employed, but the first melody returns through the course of the work. The finale is very strong and the orchestra has a good deal to do. It is a brief return to the beginning of the melody of the first movement, but it is a very good one.

**11.0-12.0 DANCE MUSIC, JACK PAYNE and
The BULL DOG ORCHESTRA**

WEDNESDAY, JAN. 2

5GB DAVENTRY EXPERIMENTAL

(401.8 M. 810 KC.)

TRANSMISSION BY THE DAVENTRY EXPERIMENTAL STATION

3.0 A BAND CONCERT

The City of Daventry Municipal Band

1. The Town of Daventry
2. The City of Daventry
3. The City of Daventry
4. The City of Daventry
5. The City of Daventry
6. The City of Daventry
7. The City of Daventry
8. The City of Daventry
9. The City of Daventry
10. The City of Daventry

3.20 3.30
Sung by No. 4 F.V. Band
Soloist, P.C. HANEY

NEWMAN AND RICHMOND (Light Duet)
A New Year Song
The Little White House
The Little White House
The Little White House
The Little White House
The Little White House
The Little White House
The Little White House
The Little White House
The Little White House

3.50 THE KENNEDYSONS
The Tune of the Open Country
If ever I meet the Serpent
The Serpent's Lullaby

BAND
Duet Suite, 'Faust'
Suite of Valse
Newman and Richmond
May out of the South

Voices No. 1 (Christmas is here)
Drink to me only
Carol for the New Year
BAND
Selection, 'The Mikado' ... Sullivan

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

5.30 THE CULBERTSON'S HOUR
(From Birmingham)
'Robert Redbreast's Party,' by Iduna Ray. Songs by GRACE DAVIES (Soprano) and HAROLD CARRY (Baritone). 'Traditional Sayings—Bring Out the Old,' by William Hughes

6.15 THE SIGNAL, QUEENSWICK; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM ORCHESTRA

Conducted by FRANK CASTELL

Overture, 'Mirella' ... Wagner
HILDA BLANK (Soprano)
Overture, 'Mirella' ... Wagner

To One who passed Whistling thru' the Night
Spring ... Handel

6.50 ORCHESTRA
Selection, 'Mirella' ... Wagner

DESIREE MACLEWAN (Pianoforte)

Selection, 'Mirella' ... Wagner

Angelo Mathias ...

Angelo Mathias ...

Angelo Mathias ...

Angelo Mathias ...

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8.30 Military Band Concert

DESIREE MACLEWAN
Balad, O ...
J ...
ORCHESTRA
M ...

8.0 A Short Story ...
by Mr. V. C. ...

8.30 A MILITARY BAND CONCERT

MEGAN THOMAS
(Soprano)
RITA SHARPE
(Violoncello)
W. J. ...
MILITARY BAND
Conducted by
D. W. ...

8.40 MEGAN THOMAS
Three Songs of June
Pedlar ...
Butterfly ...
June is here ...

CELLO SOLOS

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

8.48 BAKH
Selection, 'The Jewels of the Madonna' ... Wolf Ferrari

9.4 RITA SHARPE
Ave Maria ... Schubert
Arlequin Trio ...

9.12 BAND
Suite, 'Calirhoe' ...
Valse Lente: Danse de Calirhoe; Pas des
Cymbales

9.22 MEGAN THOMAS
Butterfly Wings ... Phillips
A Birthday ... Huntington Woodman
So Siren Rose ...

9.30 BAND
Selection, 'Genevieve de Brabant' ... Offenbach

9.45 RITA SHARPE
Melodie ... Purcell, arr. Moffat
R ...
M ...

9.52 BAND
Suite, 'In Days of Old' ...
Morris Dance; Danse Characteristique ...
Barbara ... Satyr's Revel

10.0 WEATHER FORECAST ...

10.15 DANCE MUSIC. THE CAVE DE PARIS
DANCE BAND

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

(Wednesday's Programmes continued on page 880.)

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BEETHOVEN.
"APPASSIONATA" and "PATHETIQUE" Sonatas.
Wm. Knechtel—Piano. Two Works. Five Records.
9500-9505 (4s. 6d. each). In Art Album, 22s. 6d.

"L'ARLESNIENNE" Incidental Music.
Symphonie de ...
each. In Art Album, 12s.

GRIGI.
PIANO CONCERTO in A minor. (Cesare Friedman
and Symphony Orchestra.) First Records, 9540-9549
4s. 6d. each. In Art Album, 12s.

HANDEL.
"MESSIAH" (H.B.C. Choir conducted by Sir Thomas
Beaton. Soloists: ...
each. In Art Album, 12s.

LEONCAVALLO.
"PAGLIACCI" In English. (Principal Chorus and
Orchestra of British National Opera Company.) Twelve
Records, 4547-4558 (4s. each). In Art Album, 30s.

HUNGARIAN Rhapsody No. 1. (Ernest Dohnanyi
and Budapest Philharmonic Orchestra.) Two Records.
9500-9501 (4s. 6d. each). Complete, 12s.

MASCAGNI.
"CAVALLERIA RUSTICANA" (Principal Chorus
and Orchestra of British National Opera Company.)
Ten Records, 9502-9511 (4s. each). In Art Album, 30s.

"MIDSUMMER NIGHT'S DREAM" Overture. (Sir
Henry J. Wood and New Queen's Hall Orchestra—
Proprs. Chappell & Co., Ltd.) Two Records, 9520-
9521 (4s. 6d. each). Complete, 12s.

MOZART.
SYMPHONY No. 25 (E flat). (Felix Weingartner and
Royal Philharmonic Orchestra.) Two Records, 9530-
9531 (4s. 6d. each). Complete, 12s.

ROSSINI.
"WILLIAM TELL" Overture. (Sir Henry J. Wood
and New Queen's Hall Orchestra—Proprs. Chappell
& Co., Ltd.) Two Records, 9532-9533 (4s. each).
Complete, 12s.

SCHUBERT.
"UNFINISHED" Symphony (B minor). (Sir Henry
J. Wood and New Queen's Hall Orchestra—Proprs.
Chappell & Co., Ltd.) Three Records on 2 sides, 4s. 6d.
each. Complete, 12s.

TRIO in B flat. (Joh. D'Amari—Viola Felix
Salomon, Cello Myra Hess—Piano.) Four Records,
9534-9537 (4s. 6d. each). In Art Album, 12s.

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Wednesday's Programmes continued (cont.)

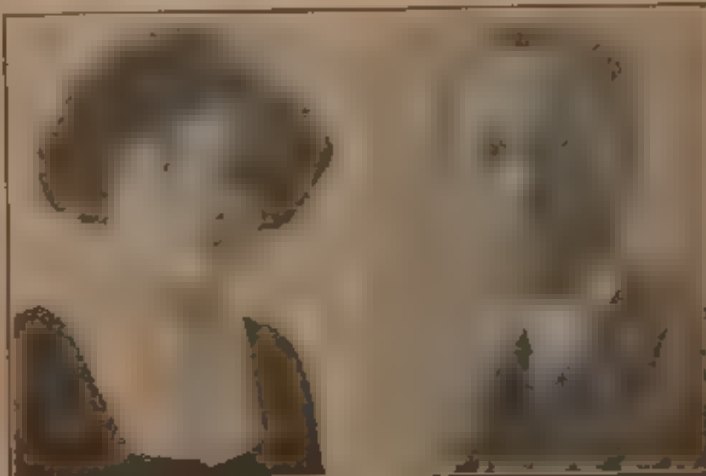
SWA	CARDIFF.	SWANSEA.	BOURNEMOUTH.
5.45	8.51 M. 851 MC.	5.5X	284.1 M. 1,020 MC.
<p>A Symphony Concert Broadcast from the National Museum of Wales NATIONAL ORCHESTRA OF WALES (REPRODUCED BY THE NATIONAL ORCHESTRA OF WALES) Symphony No. 41 in G Minor (Symphony No. 41 in G Minor) THEME AND VARIATIONS is the second movement of Shostakovich'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 quicker, transforms it into a dance-like movement with three quick beats in the bar. The others begin the melody here. Variation 1 is in rapid Scherzando, a little Scherzo (or Jost). The rhythm is in 6-8 and the two have the first share of the merry tone made of the original theme. The whole orchestra joining in it later. A duet for piano in 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 variations 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.</p>			
3.0	London Programme relayed from Daventry	3.0	London Programme relayed from Daventry
5.15	S.B. from London	5.15	S.B. from London
6.0	London Programme relayed from Daventry	6.0	London Programme relayed from Daventry
6.15	S.B. from London	6.15	S.B. from London
7.45	S.B. from Swansea	7.45	S.B. from Swansea
9.0-11.0	S.B. from London (9.30 Local A.S. included)	9.0-11.0	S.B. from London (9.30 Local A.S. included)

VIOLIN AND PIANOFORTE.

Marion 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.

3.0 London Programme relayed from Daventry

5.15 **THE STATION TWO:**
FRANK THOMAS (Violin), I. and M. H. H. (Violoncello), HUBERT PEXCELLY (Pianoforte),
Two Slavonic Dances, Nos. 8 and 9
Dvorak, arr. Hermann
Trombaid. Blon
W. L. COLLEY (Tenor)
When the charmer would win me Ten
Two
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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.

5.45	THE CHILDREN'S HOUR: FULL PATRON FIVE "About all fish fishermen sell And all they do not sell as well." Doris Gansell and Harry Horswell sing songs of the deep sea. Eam Foot 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 THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON Overture, "In the South" (from LIT-SP-OL)
8.0	ELEANOR TOYE (Mezzo-Soprano) Will sing alternative settings, by Arnold Bax and Hamilton Harty, of two Poems by Rudyard Kipling. Cradle Song The Bann of Wandering
8.12	ORCHESTRA Suite, "The Sea" (from LIT-SP-OL)

3.0	London Programme relayed from Daventry
5.15	THE STATION TWO: FRANK THOMAS (Violoncello), F. and H. H. H. (Violoncello), HARRY PASCHELL (Pianoforte), Two Slavonic Danes, Nos. 8 and 9 Dvorak, arr. Hermann Trambird, W. L. CORLEY (Tenor) When the charmer would win me The W. L. CORLEY A For You Alone The 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 A.S. included)

REBE WILLIAMS March y Cadden R. S. Hughes Eiddigen Hun Gwen RELIANCE JAMES Defydd y Cerrig Wen } Traditional, arr. Thomas Ar Hyd y Nos Phaf y Plafell ANNIE DAVIES Robin Ddwy (Folk Song) HARRY JAMES ORCHESTRA Welsh Airs for Harp and Strings arr. Megan Glanville Y Dardd yn ei Awen Y Tor Da Yr Eneth Wylledig Hen Carol Gymroig I GYR WILLIAMS Dychwelyd y Delyn I Ffyn i'r Nod ANNIE DAVIES Yr Eneth Wylledig Yr Eneth Wylledig ORCHESTRA Water Music Russian Cradle Song Faves and Moonbeams 9.0 S.B. from London 9.30 Musical Interlude relayed from London 10.15 S.B. from London

Wednesday's Programmes continued (January 2)

(Manchester Programme continued from page 890)

F 18 ELEANOR A 18

Come, sing and dance Herbert Hamble
 Howl Miss Curren
 C. W. + W.

240 11 17 77

Five Old English Dances

90-110 S.R. from London (9.30 Local An

Other seasons.

580

NEWCASTLE

126

5-C CLASCOV

5.58 3.15 6.00
The New Jersey Evening News 6.15
A. from Lakeland 6.30 A.B. from Edinburgh 6.45
7.45 9.35 11.00

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INIDE BATTERIES, CLIFTON JUNCTION, & MANCHESTER.

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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

5.00 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

Meteorological Music by Various Composers

The following Celestial Bodies will be heard:

The Great Bear .. DONALD DAVIES

A Satellite ..

Neptune ..

Mrs. Mercury .. DOROTHY EAVES

Luna and Lunatic (two Moon-faced Mums)

S. .. BLOOM and BRUNETTE

The Planets ..

The Planets ..

The Major and Minor (Key) Planets

The Planets ..

9.0 S.B. from London (9.30 Local An

9.35 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES

Conductor: Mr. ...

Conductor: Mr. ...

Conductor: Mr. ...

Conductor: Mr. ...

Conductor: Mr. ...

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

A Farce by GORDON MCCONNELL

The Man .. HERBERT SIMMONDS

The Maid .. WYNNE APJELLO

The Middlehead .. 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 U

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

Enter the Middlehead, looking for the Man and asking for trouble. He offers her his hand and his hand, which she refuses, and a

Lynette ('A Southern M ...') ...

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 Middlehead, who seductively questions concerning the Maid and the Man. The latter airily replies that he intends to

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

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

I worship the ground you tread so lightly

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

never, never can undo (The ...)

by other men apparently lack

any her normal merry act.

Come, come to Arrady (Merric ...)

10.35 12.0 S.B. from London

SSX SWANSEA. 735 M. 920 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

9.35 12.0 S.B. from London



Wynne Ajello (left) plays 'The Maid of the Middlehead' and Dorothy Eaves (right) takes part, ex. ltr. in the evening, in her own All-Star Revue

6BM BOURNEMOUTH. 375 M. 820 KC.

12.0-1.0 London Programme relayed from

3.0 London Programme relayed from Daventry

3.45 The Hor. Mr. ...

4.0 London Programme relayed from Daventry

6.15 12.0 S.B. from London (9.30 Local A

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London

3.0 London Programme relayed from Daventry

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

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

THESE ... Tall Tree, Spy ...

shoulder bearing a point to the N of N

Barnston ...

(Stenson)

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

Play, 'The Jolly Roger,' specially written for

broadcasting by O. E. Hodges and R. de Rohet

6.0 London Programme relayed from Daventry

6.15 12.0 S.B. from London (9.30 Local An

2ZY MANCHESTER. 384 M. 780 KC.

12.0-1.0 A.T.

WINTERED PRIZE (Piano)

Organ Prelude in E Minor ... Bach, arr. ...

Sonata No. 7 ... Scarlatti

Sonata No. 12 ... Scarlatti

BIRN POLLEN (Baritone)

Bright is the Ring of Words ... Vaughan Williams

Sonata No. 12 ... Lully, arr. A. L.

Down in a Mossy Dell ... Lewis Marion

HUGH WRIGHT

Houda ...

MARY MOON (Soprano)

How could I ever ... Handel

Nina ...

Arietta ...

W. ...

Prelude Op. 16, No. 3 ... Scriabin

Scherzo in E Minor, Op. 16, No. 11

Mendelssohn, arr. Pauer

BIRN POLLEN

The Ring of Words ... Vaughan Williams

Sonata No. 12 ... Lully, arr. A. L.

Down in a Mossy Dell ... Lewis Marion

HUGH WRIGHT

Charles Song ... Antonio de ...

Tempo di Minuetto ... Pugnani, arr. Kreisler

MARY MOON

Spring is at the Door ...

Dream Valley ...

It was a lover and his lass ...

3.0 London Programme relayed from

Daventry

3.45 Miss ANNE LANGLING: Bridging the Gap

—The Flower Vase in Midwinter

4.0 THE NORTHERN WIRELESS ORCHESTRA

March, 'The Cockney Band' ...

Selection, 'Romances of all Nations' ...

arr. Galfrey

RAIN MARLOWE (Bassoonist)

The Saxophone ...

Concerto

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FRIDAY, JAN. 4

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC)

9.0
Hear the
New
Revue

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 yards which have not space for a modern poultry house.

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ORGAN RECITAL

by J. EDGAR HUMPHREYS

Organist and Director of the Choir St. Mary's

MARY HILLIARD (Soprano)

Soprano in D Minor First Movement) Rhenish

MARY HILLIARD

The H. (Soprano) (Soprano) (Soprano)

EDGAR HUMPHREYS

First Movement in C major Verset, Ave Maria Steub (Soprano)

MARY HILLIARD

Choral, the H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

EDGAR HUMPHREYS

Choral, the H. (Soprano) (Soprano) (Soprano)

(a) Christ the Redeemer

Andante Movement from 4th Concerto in D minor

First Movement in D minor

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First Movement in D minor



SHERIDAN RUSSELL
is the 'cell' in the concert of the evening will be broadcast from Birmingham this evening at 6.30

The detector, giving with a high level of accuracy after hours run to one of the most reliable but offered no...

in a fit of remorse that he would revise his programme and turn over a new leaf at a rate of resolutions per hour, perhaps.

HENRY PEPER
JOHN ARNOLD
COLLEEN O'NEILL

* This probably

10.0 WEATHER FORECAST

10.15 DANCE MUSIC: MARTIN B. WESTON
Band from The Hotel Continental

11.0-11.15 ALFRED and his band and the New
Paces Orchestra from the New Pavilion

(of on page 889)

6.30 Light Music

From Birmingham

Conducted by JONAS LEWIS

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

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The H. (Soprano) (Soprano) (Soprano)

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The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

The H. (Soprano) (Soprano) (Soprano)

Friday's Programmes continued (January 4)

SWA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 JOHN STRAS'S CARLTON CELEBRITY

On EXTRA

Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 A. R. DAWSON 'Smuggling Days and Smuggling Ways—L. Concerning Smugglers'

6.15 S.B. from London

7.45 The Station Trio

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENCKLEY (Pianoforte)

Sylvan Scenes, No. 1 Fletcher

'THE PERFECT PAIR'

A Dialogue by VERA BERINGEN

10.0 W. H. B. GEORGE H. H. TOWAY

Dora W. W. H. his wife DOROTHY HOLLOWAY

James and Dora Wingham have every

thing 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,

but the result of a system which they

recommended 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.

Sylvan Scenes, No. 5 Fletcher

8.15-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 354 M. 1,220 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

376 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

Read up, 'The New Snow' (E. Miles)

A Fairy Story in Seven Chapters for the Piano (F. Scholla)

6.0 London Programme relayed from Daventry

5.15-11.0 S.B. from London (9.30 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 M. 780 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

DICK DOGG BELL

THE SENSITIVE TRIO remind us of Bells while BEATRICE COLEMAN will sing Songs of Praise in the

5.50 TALKS FOR THE TENS. Miss ANNE LAMP ROUGH will tell us How to Make Indoor Gardens

6.0 Miss H. Eileen Phillips 'Come for the Party'

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

Other Stations.

5NO NEWCASTLE. 372 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
9.30 Musical Interlude relayed from London
9.35-11.0 S.B. from London

(Used 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.

5SC GLASGOW. 452 M. 1,000 KC.

3.30 —Dance Music relayed from the Lighthouse Station
4.0 —Dance Music relayed from the Lighthouse Station
4.30 —Dance Music relayed from the Lighthouse Station
5.0 —Dance Music relayed from the Lighthouse Station
5.30 —Dance Music relayed from the Lighthouse Station
6.0 —Dance Music relayed from the Lighthouse Station
6.30 —Dance Music relayed from the Lighthouse Station
7.0 —Dance Music relayed from the Lighthouse Station
7.30 —Dance Music relayed from the Lighthouse Station
8.0 —Dance Music relayed from the Lighthouse Station
8.30 —Dance Music relayed from the Lighthouse Station
9.0 —Dance Music relayed from the Lighthouse Station
9.30 —Dance Music relayed from the Lighthouse Station
10.0 —Dance Music relayed from the Lighthouse Station
10.30 —Dance Music relayed from the Lighthouse Station
11.0 —Dance Music relayed from the Lighthouse Station

2BD ABERDEEN. 452 M. 1,000 KC.

3.45 —Dance Music relayed from the Lighthouse Station
4.0 —Dance Music relayed from the Lighthouse Station
4.30 —Dance Music relayed from the Lighthouse Station
5.0 —Dance Music relayed from the Lighthouse Station
5.30 —Dance Music relayed from the Lighthouse Station
6.0 —Dance Music relayed from the Lighthouse Station
6.30 —Dance Music relayed from the Lighthouse Station
7.0 —Dance Music relayed from the Lighthouse Station
7.30 —Dance Music relayed from the Lighthouse Station
8.0 —Dance Music relayed from the Lighthouse Station
8.30 —Dance Music relayed from the Lighthouse Station
9.0 —Dance Music relayed from the Lighthouse Station
9.30 —Dance Music relayed from the Lighthouse Station
10.0 —Dance Music relayed from the Lighthouse Station
10.30 —Dance Music relayed from the Lighthouse Station
11.0 —Dance Music relayed from the Lighthouse Station

2BE BFLFAST. 406 M. 960 KC.

12.0 —Dance Music relayed from the Lighthouse Station
1.0 —Dance Music relayed from the Lighthouse Station
1.30 —Dance Music relayed from the Lighthouse Station
2.0 —Dance Music relayed from the Lighthouse Station
2.30 —Dance Music relayed from the Lighthouse Station
3.0 —Dance Music relayed from the Lighthouse Station
3.30 —Dance Music relayed from the Lighthouse Station
4.0 —Dance Music relayed from the Lighthouse Station
4.30 —Dance Music relayed from the Lighthouse Station
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9.30 —Dance Music relayed from the Lighthouse Station
10.0 —Dance Music relayed from the Lighthouse Station
10.30 —Dance Music relayed from the Lighthouse Station
11.0 —Dance Music relayed from the Lighthouse Station

FAVORITE PROGRAMMERS OF 1948

[Continued from page B59.]

drifted with the current. I have invited all and

[illegible]

The play was not a top production. The script was not good. The acting was not good. In what I took must surely be one of the finest pieces of voice artistry ever displayed, Mr. Isham (the actor), who played the part of Hamlet, sang a beautiful song. His intelligence in interpretation seemed far too great for the character of Hamlet. The other players, too, were real creatures, and the whole performance remained vivid as a remarkable piece of team-work.

Another series of broadcast talks 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 readings as one heard on these Sunday afternoons.

Now amongst other things it seems to me that the 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 is

written material is seen to Mr. Robert Lynd and Mr. F. I. [redacted] and novel, and the author of 'The Way of the

I have been able to discern more than a grain or two of wheat among his light, but consequential, miscellaneous notions, fashions and the idiosyncrasies of mankind.

Among the year's new loaves, it is good to recall

early days? Do you remember those dawn-days
when, through a maze of writhing wires and coils,
and not a word of message came to the
operator, because of the darkness?

And then, after you had read through the paper by the light of the candle, and found that it was something else, and again and again and held your breath and finally produced a tinkle of a bell, and then you found that it was a bell.

For more information on the company, visit www.chemcomp.com

This is the memory of one we shall not hear again. Someone much nearer the top of the Hill than the ordinary latener condemned to death by neglect. And here 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 Coll, deceased.

Some Future 5GB Programmes
From Birmingham.

The Children's H. S.

EDITH JAMES, who has many friends in the city, will give songs at the piano on Monday, January 7, when that mysterious personage, the Honsemaster, will also read another

A N e r e y r m o g h i M c y k o d s t b n l
r i t a x p o j e r u r r i t a x
f i e s o d v o e w y M c y k o d s t b n l

Th. 100 y. for the same lot nearly on
Th. 100 y. nearly 10. for the same lot nearly
same as 100 y.

Barth Copley, well known in the Midlands and North, is taking part in the proceedings on

High-Power Short Waves

THE Service on Sunday, January 8, 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.

Albrey Milward (baritone) and Hilda Withers (pianoforte) appear in the Light Music programme at 8.30 p.m. on Monday, January 7.

6. adys Farr (contralto) will be heard in the afternoon in a choral concert at 4 p.m. on Tuesday.

Embroidered
Assorted
Biscuits

As delicious as they
are moderate in price

CARR'S
CARLISTE

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 remodeling, repairing or testing. We also build any type of receiver from one to ten valves 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 is made to order, at factory prices, with no extra charge.

PENDLE WIRELESS LABORATORIES
OGDEN HILL, BARLEY, Near BURNLEY.

Oh! What have we here!

Family noses simply can't resist the lure of BISTO'S appetising aroma 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.



“Ah! Busto”

BISTO

for
Steak Pudding

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For the purpose of the above, the following is the
 1. GEO. A. BATES, LTD., 1st South
 2. Street, Strand, London W.C. 2

Saturday's Programmes continued J 5

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.



Because of their big cathode and low cathode emission, Cosmos All-electric Valves are robust, strong and long-lived.

All valves with directly heated cathodes (Raw A.C. Valves) are called "operate with Hum." This hum is a fault which makes them quite unsuitable as detectors—the most critical position. Cosmos All-electric Valves do not Hum, and are suitable for all stages.



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.



Cosmos All-electric Valves give great amplification per stage. They are extremely sensitive and by reason of low impedance valves, give high tone quality of reproduction and handle power volumes with ease.



Special capping and the use of disc adaptors enable Cosmos All-electric Valves to be used in existing battery sets without rewiring. They are also of the good character of those of the type, however, they render a high tone quality in some circuits.



The prices of Cosmos All-electric Valves are comparable with the prices of ordinary battery valves. Why are any less satisfactory?

Green Spot	15/-	Type AC R	17/6
5 Amplification		Red Spot	
		Power Amplification	

A.C. Sockets 3/- each.
Met Vick Disc Adaptors 6d. each

Eliminators especially designed for these Valves, send for Section C.



MET-VICK VALVES

METRO-VICK SUPPLIES LIMITED, 155, Chancery Cross Road, LONDON, W.C.2

Saturday's Programmes continued (January 5)

(Manchester Programme continued from page 80)

ORCHESTRA
SILVERMAN, Lu Cien Via (Spanish) Valverde

5.15 THE CHILDREN'S HOUR:
S.B. from Leeds
THE OLD MAN NOBODY WANTS
GUNNELL HAYDON M.D. HAYDON BENJAMIN
a song to go about it

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

THE ISWELL HARMONY BAND, conducted by
LARRY LARLOW

Mardi Wellington Zille
Overture, 'Merry Wives of Windsor' .. Airera
a song to go about it

GEORGE BAKER (Baritone)
Overture M Quiller
Come Away Death
The Twelve and a Christmas
arr. Frederic Austin
FROM MANCHESTER

7.55 BAND
Cornet Solo, 'Cleopatra' Demara
(Soloist, C. J. Wicks)
FROM MANCHESTER

8.2 NOEL EADIE (Soprano)
FRANCIS LOVE LAD Kennedy Fraser
The Star James H. Rogers
A Brown Bird Singing Haydn Wood
Duet in a Blowing German

8.9 BAND
Soprano Solo, 'Cleopatra' Demara
(Soloist, C. J. Wicks)
FROM MANCHESTER

8.22 GEORGE BAKER
In Sunbathing on Breton Graham Peel
High no more, Ladies W. J. Ayles
FROM MANCHESTER

8.28 BAND
Waltz, 'Dream on the Ocean' G. J.
FROM MANCHESTER

8.34 NOEL EADIE
Waltz Song ('Borneo and Juliet') G. J.
Down in the Forest
Love the Jester
Ladies and Gentlemen
FROM MANCHESTER

8.41 BAND
Selection, 'The Desert Song'
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.

5.00 NEWCASTLE
12.0 1.0 Music from the 'The Desert Song' 2.10
1.0 2.0 Music from the 'The Desert Song' 4.15
2.0 3.0 Music from the 'The Desert Song' 5.15
3.0 4.0 Music from the 'The Desert Song' 6.15
4.0 5.0 Music from the 'The Desert Song' 7.15
5.0 6.0 Music from the 'The Desert Song' 8.15
6.0 7.0 Music from the 'The Desert Song' 9.15
7.0 8.0 Music from the 'The Desert Song' 10.15
8.0 9.0 Music from the 'The Desert Song' 11.15
9.0 10.0 Music from the 'The Desert Song' 12.0

5.50 GLASGOW

11.0 12.0 - Glasgow Programme
1.0 2.0 Music from the 'The Desert Song' 2.10
2.0 3.0 Music from the 'The Desert Song' 4.15
3.0 4.0 Music from the 'The Desert Song' 5.15
4.0 5.0 Music from the 'The Desert Song' 6.15
5.0 6.0 Music from the 'The Desert Song' 7.15
6.0 7.0 Music from the 'The Desert Song' 8.15
7.0 8.0 Music from the 'The Desert Song' 9.15
8.0 9.0 Music from the 'The Desert Song' 10.15
9.0 10.0 Music from the 'The Desert Song' 11.15
10.0 11.0 Music from the 'The Desert Song' 12.0

2.00 ABERDEEN

11.0 12.0 - Aberdeen Programme
1.0 2.0 Music from the 'The Desert Song' 2.10
2.0 3.0 Music from the 'The Desert Song' 4.15
3.0 4.0 Music from the 'The Desert Song' 5.15
4.0 5.0 Music from the 'The Desert Song' 6.15
5.0 6.0 Music from the 'The Desert Song' 7.15
6.0 7.0 Music from the 'The Desert Song' 8.15
7.0 8.0 Music from the 'The Desert Song' 9.15
8.0 9.0 Music from the 'The Desert Song' 10.15
9.0 10.0 Music from the 'The Desert Song' 11.15
10.0 11.0 Music from the 'The Desert Song' 12.0

2.00 BELFAST

11.0 12.0 - Belfast Programme
1.0 2.0 Music from the 'The Desert Song' 2.10
2.0 3.0 Music from the 'The Desert Song' 4.15
3.0 4.0 Music from the 'The Desert Song' 5.15
4.0 5.0 Music from the 'The Desert Song' 6.15
5.0 6.0 Music from the 'The Desert Song' 7.15
6.0 7.0 Music from the 'The Desert Song' 8.15
7.0 8.0 Music from the 'The Desert Song' 9.15
8.0 9.0 Music from the 'The Desert Song' 10.15
9.0 10.0 Music from the 'The Desert Song' 11.15
10.0 11.0 Music from the 'The Desert Song' 12.0

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 Play Booklets.

PLEASE WRITE IN BLOCK LETTERS.

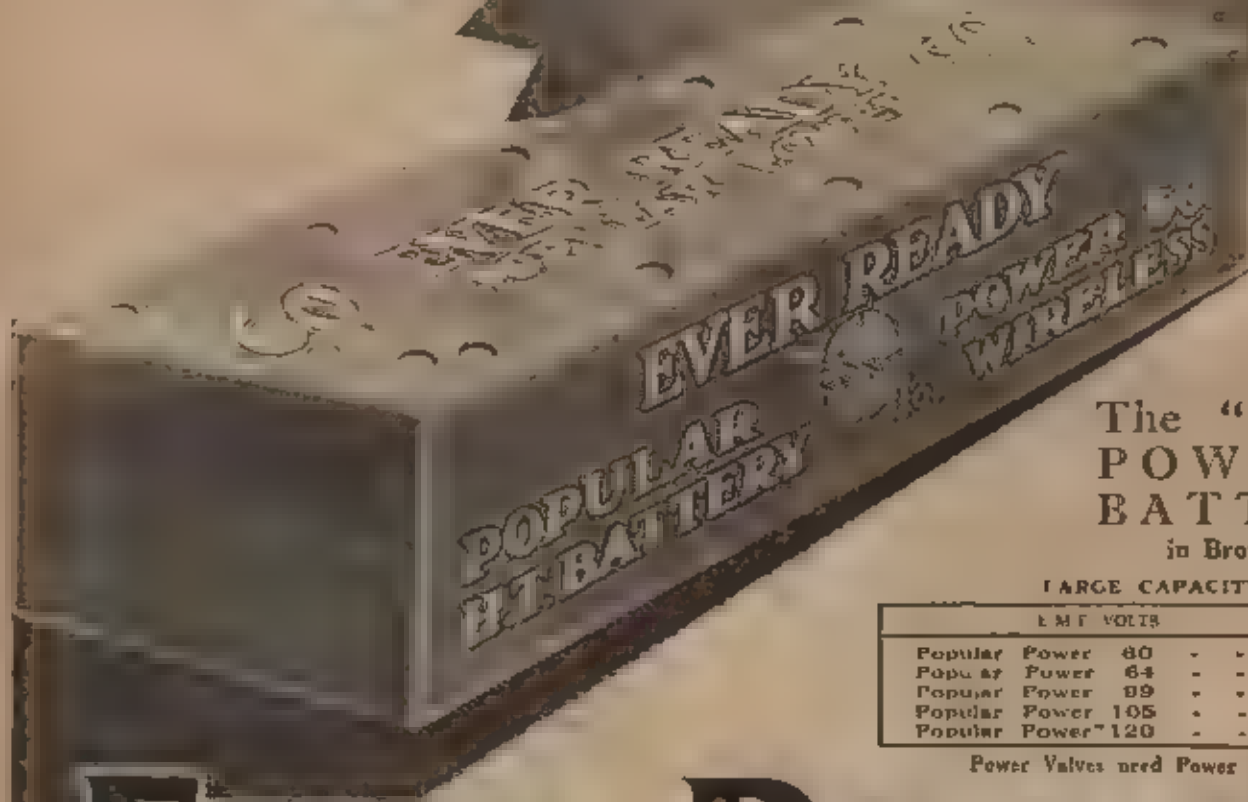
Name

Address

Applications should be sent to the B.B.C. Bookshop, Savoy Hall, 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.

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LARGE CAPACITY.

		EMF VOLTS	Price
Popular Power	80	- - -	13/6
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Popular Power	89	- - -	22/-
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EVER READY Reqd
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 sado passage and the booming of the drums without a movement of the diaphragm 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	2,750 ohms.

Price 25s. 0d.

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PX650

NICKEL FILAMENT VALVE



The above price applies to the U.K. But in S. and N. Ireland only.

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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.

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Tottenham Court Road, London, W.1 and Music House Strand, W.C.2



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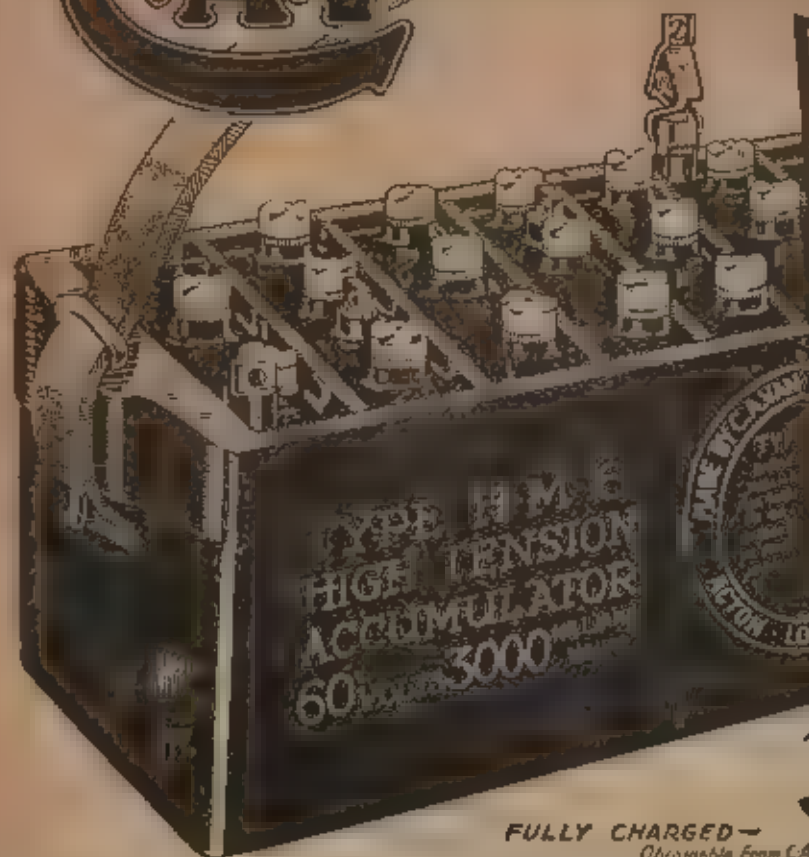
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