

THE BROADCAST PROGRAMMES FOR DECEMBER 15-21



Vol. 25. No. 324.

[Registered at the
G.P.O. as a Newspaper.]

DECEMBER 13, 1929.

Every Friday. TWO PENCE.

Contributors to this week's issue include:

H. N. BRAILSFORD
WALFORD DAVIES
W. R. ANDERSON
R. N. FREEMAN
ROBIN HEY

MATTHEW QUINNEY
BERNARD WALKE
IVOR BROWN
'THE BROADCASTERS'
J. B. HARKER

A LISTENER'S DIARY OF THE WEEK

In order that listeners may make notes of items which they specially want to hear, we publish below a skeleton diary of the week: other favourite items may be noted in the space provided.

Sunday, December 15

3.45 Catterall String Quartet (5GB)
9.5 Concert from Hastings (London)

Monday, December 16

8.15 Royal Children—Libretto Opera (5GB)
9.20 Ian Hay's 'The Last Thousand' (London)
10.15 'Preparation of a Daily Newspaper' (London)

Tuesday, December 17

7.45 Wagner Programme (London)
8.20 The Prisoner of Zenda (5GB)

Wednesday, December 18

8.0 Royal Children—Humperdinck's Opera (London)
9.0 A Military Band Concert (5GB)

Thursday, December 19

8.0 Albert Sammons in a Chamber Concert (5GB)
9.35 German National Programme (London)

Friday, December 20

7.45 The Prisoner of Zenda (London)
8.0 A British Composers' Concert (5GB)
9.35 A Russian Concert, conducted by Malko (London)

Saturday, December 21

8.10 Relay of The Student Prince (London)
8.30 Symphony Concert (5GB)

Let

K-B

demonstrate



K-B RADIO GRAMOPHONE

These models combine a highly efficient three-valve set similar in design to the All-Mains Receiver, and an electrical reproducing gramophone. The whole apparatus is designed for operation off A.C. electric mains. Separate volume controls are provided for radio and gramophone reproduction, and the change over from one system to another may be effected instantly by means of a simple change-over switch.

Model K-B 167. 100-120 v. A.C. } 40-60 cycles. £49 10 0 including valves and royalty.

Model K-B 168. 200-250 v. A.C. }

Model K-B 182 (Battery model, with high-grade spring driven motor) £39 10 0 including valves, batteries and royalty.

K-B Reproduction lives
..... it is Real

radio realism in your home before buying.

It's easily arranged. Just send us the coupon, and we will instruct your nearest K-B dealer to get in touch with you and give you a demonstration in your home. No obligation — just an opportunity to test K-B realism.

HERE IS THE KOLSTER-BRANDES PROGRAMME
TO BE BROADCAST FROM HILVERSUM

by the Kolster-Brandes Radio Orchestra under the direction of Hugo de Groot. Sunday, December 15th, 1929. (1,071 metres, 5.40 p.m.)

1. MARCH ..	"Wien bleibt Wien"	..	Schrammel
2. MARCH ..	"Jolly Fellows"	..	Vollstedt
3. Game of Polo ..	..	..	Tetras
4. WALTZ Song "Nina" ..	..	..	Rayners
5. Humorous variations on "The Carnival of Venice"	Ritman		
6. WALTZ "Jeanine" Solo on the V.A.R.A. Standaard	Organ		Skilkeret
7. Zigeuner Serenade	Violin Solo	..	Valden
8. Hungarian Rhapsody No. 2 ..	..	..	Liszt
9. Waltz Intermezzo	Mosk Rose	..	Boco
10. Siamese March ..	..	..	Lincke
11. Fantasy from "La Boheme" ..	..	..	Puccini

All K-B products costing £5 or more can be obtained on simple Hire Purchase Terms.

Kolster-Brandes

BRITISH MADE BY BRITISH LABOUR

COUPON

Please send me name of nearest K-B dealer who will arrange a demonstration at my home

Name

Address

Town

County

Post to KOLSTER-BRANDES LTD., Cray Works, Sidcup, Kent.

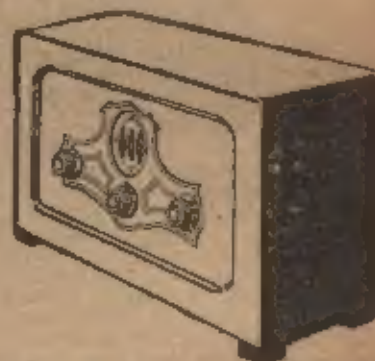
R.T. 263



K-B 103 and 156. The KOLSTER-BRANDES Four-valve Portable Receiver. Including valves, royalty and all accessories £18 18s.



K-B 161 and 169. The KOLSTER-BRANDES All-Mains Three-valve Screened-grid Pentode Receiver designed for operation on A.C. electric supply mains. Including valves and royalty £17 10s.



K-B 163. The highly selective KOLSTER-BRANDES Three-valve Screened-grid Pentode Receiver, designed for operation off batteries. Including valves and royalty £10 15s. This receiver will also give first-class results when a power valve is used in place of the Pentode. Including valves and royalty £10 2s. 6d.



BRANDESET IIIA. A popular Three-valve set arranged for one detector and two low frequency valves. Including valves and royalty £7 10s.

"Peke" of Perfection!



The Brown "Vee" Unit

No other unit reproduces the entire harmonic scale so faithfully as the Brown "Vee" Unit. It is impossible to overload it. It cannot chatter. It cannot distort. Anyone can assemble it to the Brown Cone and Chassis in three minutes and have a complete loud speaker for only £2. The "Vee" Unit costs 25/- and the Chassis 15/-. There is also a handsome Honduras Mahogany Screen (price 42/-) on which you can mount the "Vee" Unit, and thus have a complete loud speaker which your friends will covet.



The Brown Receiver

—the set that gets over 41 stations in less than an hour. Ask your Wireless Dealer to show you what value you get for your money—a 30/- Brown Transformer, Polar Variable and T.C.C. Fixed Condensers, Brown Dual-wave Coils. No wonder the Brown Receiver has such marvellous range and gives such pure reproduction! There are four models to choose from—Type A. for battery operation; £12 7s. 6d., Type A.M. (for mains operation) £20 10s., Types B. and B.M. £9 7s. 6d. and £17 10s., respectively. All models also supplied in kit form at slightly lower prices. N.B. The Brown A.C. Mains Receiver incorporates a new eliminator circuit (patent applied for) designed by Mr. S. G. Brown.



"British as
Britannia"

Brown Duplex Loud Speakers

The greatest success attained by the new Brown Duplex Loud Speakers is entirely due to two entirely new principles which they incorporate. These patented features are the new Brown "Vee" Reed and the new Brown Duplex Diaphragm, which give a far more realistic reproduction than has ever been heard from a loud speaker before. Hear Brown Duplex Loud Speakers at any Radio Dealer's—there are three models: V.10, £3 10s.; V.12, £7 10s.; V.15, £17 10s.

Pay as you listen!

All Brown Products can be obtained for small first payment and the balance by easy monthly instalments. Ask your Dealer for details.

Brown

RADIO PRODUCTS

FREE!

Write for FREE descriptive literature to:
S. G. Brown, Ltd.,
(Dept. "A"), Westcott
Avenue, N. Acton,
London, W.3.

PURE CURRENT

**NOW'S THE TIME
TO GET NEW
LISSEN
H.T. BATTERIES**

To get clear chimes on Christmas morning put a Lissen Battery into your set—it will bring you clear Christmas music, cheerful radio greetings from cheery voices—carols, songs, dances, all clear because the power of a Lissen Battery is so pure (due to the Lissen Secret Process used) which keeps loudspeaker utterance natural and true all the time.

There are not many shopping days to Christmas—don't let the Lissen Battery be last upon your list. You can get a Lissen Battery from any radio dealer—or write for Lissen New Process Battery and show plainly by the way you ask that you mean to take no other.

PRICES.

50 volt (reads 60)	..	..	7/11
100 volt (reads 100)	..	..	12/11
120 volt	..	..	15/10
25 volt	..	..	4/6
50 volt (Super power)	..	..	13/8
100 volt (Super power)	..	..	25/-
8 volt Grid Bias	..	..	1/6
4 1/2 volt Pocket Battery 5d. each	..	..	..
Single Coil Torch Battery	..	..	4d.

LISSEN LIMITED, WORPLE ROAD, ISLEWORTH, MIDDLESEX. Factories also at Richmond (Sussex)
and Edmonton. Managing Director: T. N. COLE.

THE ONLY FILAMENT THAT HAS STOOD THE TEST OF TIME

-in every
Mullard
valve



A longer Filament, a stronger Filament,
with unequalled emission surface.

Here are facts, an engineer can verify
them scientifically. You will probably
not worry.

Your ear will detect the difference
made by Mullard Radio Valves.

Next week—next month—next year will
prove the quality of the valve you buy
to-day.

Buy Mullard—insist on Mullard.

Mullard

THE MASTER-VALVE

Advt. The Mullard Wireless Service Co., Ltd., Mullard House, Charing Cross Road, London, W.C.2.

The FERRANTI A.C. MAINS RECEIVER



Winter Warmth & Music

The Ferranti A.C. Mains Receiver Model 31 is really handsome in the sense that "handsome is as handsome does." Its beautiful cabinet work gives added grace to any scheme of furnishing, and its performance is very nearly true to life.

In combination with the Ferranti Moving Coil Speaker you are assured of such deep satisfaction from the programme of your choice that you are doubly glad of the exceptionally easy manipulation.

There is no need for a second thought about anything but the pleasure of listening. Simply plug in to the electric mains. No batteries to run down or require constant attention. Available for Alternating Current only, voltages 200 to 250; 50 cycles or over.

Price, including Valves:—

In Oak Cabinet	...	£25
In Mahogany Cabinet	...	£26
In Walnut Cabinet	...	£26

Royalty £1 extra.

NOTE: The Electric Fire illustrated above is the Ferranti Model 111. If you are interested in the luxurious comfort afforded by radiant heat, write for the book of the Ferranti Fire.

FERRANTI LTD

BOLTONWOOD

LANCASHIRE

MAKE THE MOST OF YOUR RADIO

Type 2007.
Price £3 5s. 6d.



Type 2011.
Price £3 10s. 6d.



Type 2013.
Price £14 14s. 6d.



You have not heard how good your set can be until you have heard it in conjunction with a Philips Loudspeaker. There are three types suitable for any kind of receiver from a five-valve to the most powerful obtainable. Each one of these speakers gives clear, crisp reproduction and a new vividness and realism to your reception. Nor do you know how efficient your set can be when used with a Philips Battery Eliminator. So trouble caused by battery voltage drop, and the expense of constant replacement. Save time, money and trouble by installing a Philips Battery Eliminator, and make your set as reliable as the power station.

Makers of the famous Argenta Lamps and Filings.

Type 3001.
Price £5 10s. 6d.



Philips Loudspeaker Type 2007. Price £3 5s. 6d.
Philips Moving Coil Loudspeaker Type 2011 (the one with Philips Receiving Set Type 2511). Price £14 14s. 6d.

Philips Moving Coil Loudspeaker, Type 2013 (with step-down transformer). For universal use. Price £15 15s. 6d.

Philips Screen Cornet Loudspeaker Type 2014. Price £2 10s. 6d.

Philips Battery Eliminator:
Type 3002. For A.C. Mains. Price £5 15s. 6d.
Type 3003. For A.C. Mains. Price £3 10s. 6d.
Type 3004. For D.C. Mains. Price £3 15s. 6d.
Incorporating Philips Rectifying Valves.

For 10/- DOWN you may have any Philips Battery Eliminator on Philips Hire Purchase System.

Any of these Speakers or Battery Eliminators are specially suitable as Christmas Gifts to any of your friends whose radio receiver is not quite up-to-date.

Type 3005.
Price £3 17s. 6d.



Type 3006.
Price £5 15s. 6d.

PHILIPS

For Radio

PHILIPS LAMPS Ltd., PHILIPS HOUSE, 145, CHARING CROSS ROAD, LONDON, W.C.2.

TWO VALVES THAT GIVE YOU 4-VALVE VOLUME



4-valve volume from a 2-valve set—that's what Lissen's new battery driven Power Pentode gives you. Use it in a 2-valve set—use it in any set with one stage only of L.F.—and it is like adding two more valves to your set. Yet you drive it off your ordinary H.T. batteries because it only takes 7 milliamps of H.T. current.

It is more than a power valve—more than a pentode—it is a Power Pentode that amplifies weak and strong signals alike to a great degree of loudness. The amplification factor of this amazing valve is 90—that of an ordinary power valve is merely 6 or 7. Imagine the difference in volume this Lissen Power Pentode will give you. Put a Lissen Power Pentode in your set to-day and learn what amazing power with economy it really brings you.

**LISSEN
POWER
PENTODE**

(2 VOLTS — consumption only 7 m/a.)



A **Livelier DETECTOR VALVE —**

The Lissen Detector Valve H.L.210 is the liveliest detector valve you can use in any set, because the Lissen Extended Grid utilizes the outer fringe of electron emission and you get both rectification and noticeable amplification in the one valve.

Couple this Lissen Detector Valve with the Lissen Power Pentode in a two-valve set and see what wonderful range and volume you can get. Lissen Valve H.L.210. **PRICE 10/6.**

OTHER TYPES AND PRICES: H.210. R.C. and L.F. 15/6. L.210. L.F. Amplifier, 1st Stage 10/6. P.220. Power Valve 12/6. All other types available shortly.

LISSEN LIMITED., Worple Road, Isleworth, Middlesex (Managing Director: T. N. COLE) **Factories also at Richmond (Surrey) and Edmonton.**

LISSEN

NEW PROCESS

VALVES

CHALIAPINE

believes his ears!

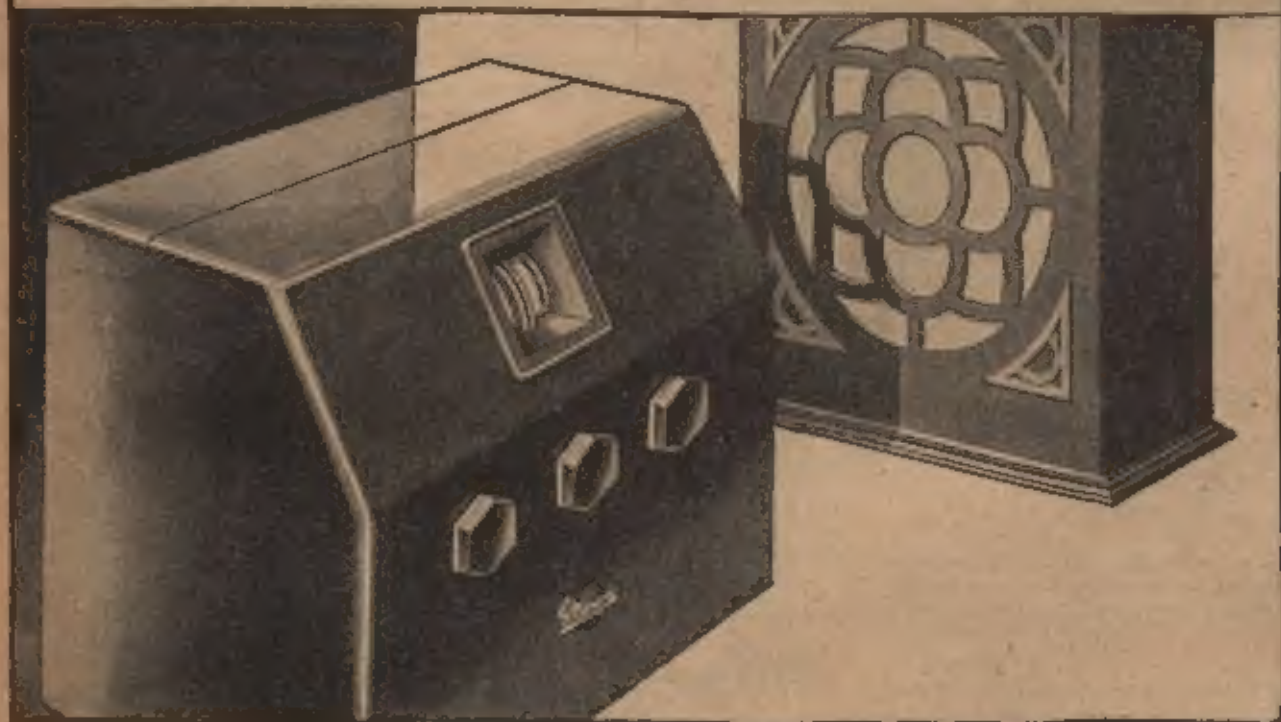
THEODOR CHALIAPINE, the world-famous singer, says: "They tell me there is no orchestra inside a Marconiphone. That I must believe, for my eyes confirm it. But my ears contradict! They say where there is such music, there are musicians. So I believe my ears, too; for the music from a Marconiphone is real to me; and I enjoy it."

"Music from a Marconiphone is real"

—you will say so, too, when you hear it. Ask any dealer for a demonstration—prove to yourself that Chaliapine is right. The Marconiphone Co. Ltd., 210-212 Tottenham Court Road, London, W.1.



MARCONIPHONE Model 39 three-valve set, with battery equipment, ready for use, £15.15.0. For A.C. mains, complete, ready for use, £21. For D.C. mains (H.T. only) ready for use, £17.15.0. With it is shown Marconiphones Model 60 cabinet cone speaker, £3.



*The first
and greatest
name in
wireless*

MARCONIPHONE RADIO

Sets • Speakers • Mains Units • Batteries • Marconi Valves



THE RADIO TIMES

V. 4. 75 No. 324.

[Published as a Newspaper]

DECEMBER 13, 1929.

Every Friday. TWO PENCE.

AFTER FOUR YEARS—AU REVOIR, LISTENERS ALL!

FOUR years ago two series of Twelve Talks on Music were put forward for consideration by the programme authorities, twelve on 'Music and the Ordinary Listener,' and twelve on 'Beethoven.' By good fortune they chose the former, and the twelve have become something like twelve times twelve, because the ordinary listener kindly agreed to listen. But it has long ago become high time that he should listen to other voices, and I rejoice to hand over the task of meeting the invigorating and friendly Tuesday night audience to so shrewd a thinker, so brilliant a writer, and so genial a talker as my friend Dr. George Dyson. I can see him travelling up from Winchester on successive Tuesdays, wondering how he is going to get some particular point through.

This brand-new dual art of talking to an unseen listener, and listening to an unseen talker, is growing apace. It will be a delight to sit among the listeners and learn Chapter II of the some-day-to-be-written primer, 'How to Become a Microphonist.' One is reminded of Sir James Barrie's quip when he describes a humorist as a man who never knows whether he has hit the man at the target tells him. But how can the man at a million unseen targets give him any information on this point? There seem to be indescribable ways, as borne out by one remark made to me by a trustworthy listener some Tuesdays ago, when I thought the talk a fairly good one, till I got this rebuff: 'No. When they are good you are learning from us. Last Tuesday we were learning from you.' This astonishing remark would bear a good deal of inquiry.

Does not the secret of this new art, still in its veriest infancy, lie first and chiefly in a quick imagination on both sides of the microphone? With this in mind I have often instinctively felt that I must mention one listener in the hearing of the others, if the listeners themselves are to know the kind of audience of which they form a part. Is it not possibly a help to the listening missionary in Nigeria if he knows that there is a listening civil servant in India (time 2.45 a.m.) and another lonely listener in a Pembrokeshire lighthouse, as well as the ordinary host of people (possibly including the lonely listeners' own wives and mothers) sitting comfortably at home in their armchairs in England? It is stimulating for everybody to know that they are listening in company with enthusiasts in Holland, in Germany, in Switzerland, in lonely islands in the Mediterranean and the Atlantic, and in ships at sea, just as it is splendid for thousands of invalids, possibly imprisoned 'for the duration,' to know that they are imbibing a school lesson in company with tens of thousands of merry school children. So it seems a liberal education in itself to sit at your fireside at a quarter past nine at the end of a day's work, and—hey! presto!—you can think



Walford Davies.

the very same thought with a vast, friendly, but critical concourse of minds, literally all over the place. Mr Stobart's descriptive formula, 'All the world in one room, the angels over-hearing,' serves its purpose thoroughly.

Now, the man at the microphone, largely through correspondence, gets some idea of all this, but in saying a grateful good-bye for a time to a well-loved Tuesday audience (or to such as have patiently survived and chance to read this) I find myself anxious to say: as you listen to Dr. Dyson, give yourself the imaginative

pleasure of seeing and hearing your fellow-listeners now and again. If he stops to explain to a beginner something about a new chord, and plays it three times when you only needed it once, think of the other fellow listening, and the thing said may take a new meaning and will always be entertaining. Sympathy as between listener and unseen fellow-listener is as serviceable as direct sympathy between listener and talker.

One's greatest puzzle at the microphone is how to beguile the beginner without wearying the wise. If one has ever been tempted to become technical, it has been a great help to remember the tired surgeon who said he listened to my talks simply because my voice massaged his spine. If tempted to complacency at the thought of having got a point 'over,' it has been a good corrective to remember the little child who shouted to me down his mother's loud-speaker, 'Oh, shut up!' and I shall recall with perpetual gratitude two other listeners—one a little Irish girl of six years old, who (although she could not understand a word said) refused an invitation to a party because it was 'Walford's night'—and the other, an unknown listener, who (on hearing my name mentioned) remarked: 'Oh—Walford Davies—yes—what a benevolent old spook he is!' These are sweet recollections that help one over the increasing sense of microphone impotence which I suppose everyone must feel if they are to become any good at all. Even if there should arise a talker who could focus the common human mind on uncommon beauty at the microphone to perfection; who could actually make clear to the earthly mind unearthly things that matter; there is still the staggering thought that, however badly one may play some heavenly melody (say, of Beethoven's), at Savoy Hall on a domestic piano, the air waves are relentlessly converted into etheric waves and start on a journey, not only to Aberdeen to be reconverted into air waves for human ears, but on an etheric journey of unknown extent. A distinguished agnostic philosopher once startled his friends by saying 'I believe in angels.' When asked what he meant he simply said: 'Well, it's inconceivable that man is the highest order of being in the universe. It would seem equally presumptuous to conceive that a Beethoven melody etherically projected, matters only to aural listeners.'

In conclusion, a special word of greeting to invalid listeners. Those who are bed-ridden, or imprisoned owing to chronic illness, are the greatest gainers of all through wireless. Perhaps, by the mental companionship of wireless, the chief terror of a long illness has thus been removed.

Good-bye then for a time, friendly Tuesday-nighters (especially the invalids) whom having not seen we love.

WALFORD DAVIES.



Our First Love

IF princesses suddenly gave up falling in love with peasants where then would they be? Companies in Hollywood have paid dividends for years on the strength of more or less ingenious variations of the Same Old Story. One of the best of these variations was



'The Same Old Story.'

Old Heidelberg, a play which was broadcast some three years ago. Early in life we fell in love with Kathie, its flaxen heroine, whose uncle kept 'The Three Golden Apples' at Heidelberg, the inn to which the students, in their impudent pill-box hats, flocked for beer. We met her in the play, we met her again in Lubitsch's superb film *The Student Prince*—and we love her still. No simpering heroine of operetta, this Kathie, but the Girl We Always Dreamed Of. On Saturday next, we intend to listen to the relay of two excerpts from *The Student Prince* from the Piccadilly Theatre. With a thrill of pleasure we see that all the familiar figures from the play reappear in this musical version of *Old Heidelberg*—Prince Karl Frantz, Dr. Engel, Kathie, etc. The singing of Romberg's music is said to be very fine.

Nativity in Cornwall.

THERE is true poetry in the yearly relay of the St. Hilary Nativity play which this year is to take place on Monday evening, December 23—poetry in the touching simplicity with which the Cornish villagers speak their words, poetry in the mere fact of the play being brought, almost on the eve of Christmas, from the wind-swept shores of Mount Bay. St. Hilary is a fourteenth-century church. It stands, sheltered by a close grove of trees, a few miles from St. Michael's Mount within sound of the beat of the Atlantic. The play, as Father Walke, its author, points out in an article on page 778, is performed not as entertainment but as an act of worship on the part of the village actors. The whole church is their stage about which they move, from the west end to the Jesus Chapel and so on, as the action dictates. The play ends with a service of blessing for actors and congregation. It is almost unique in character and entirely successful through the microphone. If you have missed it in previous years, be sure to listen on December 23.

Fast-going Muz.

MENDELSSOHN'S music figures largely in the programmes of Christmas week. On the Sunday before Christmas there will be a special Mendelssohn programme, conducted by Percy Pitt, with Leonard Gowing as the singer. The swinging, glowing music to *A Midsummer Night's Dream* (written during a particularly happy summer spent mostly in the garden of his Berlin home) is in the programme. Moreover, throughout the week the 'Foundations' will be devoted to Mendelssohn's pianoforte music, played by Reginald Paul.

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



Long Live Pantomime

TOMMY HANDLEY is to be principal comedian in Ernest Longstaffe's broadcast pantomime, *Cinderella*, with such other favourites as Jean Alastone, Miriam Ferns, and Alma Vane to help him. *Cinderella* will be a rollicking old-fashioned 'panto,' with comedy and sentimental songs (all British). The list of characters—Baron Overdraft, the Prince, Dandini, Buttons, The Fairy Queen, Cinderella, and Shinglet and Singlet, her Ugly Sisters—has a promising sound. We have always regarded pantomime couplets as the very highest form of poetry—and can recall the Fairy Queen at the Podge Theatre, years ago, rounding up her attendants with the classic lines:—

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

We had feared that the popularity of the talkies might kill the annual revival of interest in panto—and were delighted, therefore, to see our contemporaries almost bursting their columns over the vexed question: What to be. Principal Girl in *Drury Lane*? Though American psychopaths aver that nursery rhymes are harmful to children, and has yet imprinted the improving influence of pantomime upon adults. Why we learned the geography we know from three long lines of ladies who crowded the finale in national costume, with banners bearing the words 'Canada,' 'Australia,' and 'France.'

Keep the Carol Alive.

THOUGH pantomime at 11 flourishes, we are not so sure about the 'Waits.' Last Christmas we were a great deal at home and had only one visit, from two small boys with no notion of tune who were obviously out for gain, and quite without consciousness of the dignified tradition of carol-singing. Lamp-lighters, muffin men, and carol-singers—they are becoming rarer in London each year. The term 'waits,' as we have explained before, is derived from the 'waytes' (wind instruments) which accompanied carol-singing in the eighteenth century. The origin of 'carol' is 'corolla,' a ring-dance of pagan days, which was adopted and adapted by Christianity. Carol, literally, means 'a song to be danced to.' In Seville, at Christmas, the choristers dance with castanets round the lectern. The B.B.C. is doing its duty by Christmas tradition. In addition to a pantomime on Christmas Day and Boxing Day, it gives us two relays of carols on Christmas Eve, one in the afternoon from King's College Chapel, Cambridge, and another, from St. Mary's, Whitechapel, in the evening. A new Carol by Peter Warlock, to words by Bruce Blunt, will be a feature of next week's Christmas Number.

Christmas Morning at York Minster.

THE National Service on Christmas morning this year will be relayed from York Minster. Listeners have had frequent occasions, recently, for hearing services from this favourite cathedral—notably the Enthronement, over a year ago, of Archbishop Temple. Although His Grace will not be giving the address at the Christmas service, he will broadcast a special message from the Palace at Bishopthorpe at six in the evening.

Rugger from Twickenham.

THE first Rugger commentary of 1930 will be given at 2.15 on Saturday afternoon, January 4, on the Trial Match, England v. the Rest, at Twickenham. As the season progresses we shall hear commentaries on various of the 'Internationals,' with Captain Wakelam in charge as usual.

'A J. A.'

IF we were asked to name half a dozen masters of the microphone, one of them would certainly be A. J. Alan. We believe the secret of his success is simply that he knows how to throw his whole personality into the tale he is telling. No other broadcast story-teller has learned how to insinuate himself into the room where you are listening, as A. J. Alan has done. With him it is often much more the man who matters than the story. You know how, in everyday life, it is possible to be held spellbound by a quite ordinary tale—when the right teller tells it. So with A. J. Alan, when he broadcasts it is as if the listener were to find himself buttonholed by the most entertaining and friendly man imaginable. He can impart a genial glow on any company—the healthy chuckle that goes with good nonsense. His last story, *A Joy Ride*, we thought particularly good: its matter was even more entertaining than usual and its manner was quite impeccable. How many listeners, we wonder, realize the infinite capacity for taking pains that lies behind that apparent ease? He will be broadcasting on Boxing Day, at night.

'Ware Ghosts!

CHRISTMAS is, by tradition, the season of ghost stories. Revelers are reputed to crouch round the fire chiding each other's blood with weird invention. We fear that tradition has died, for we have yet to meet the man with skill enough to tell a really convincing ghost story. Not one in a million has the art of A. J. Alan who, I daresay, could freeze our marrow as easily as he tickles our ribs. But there are written stories of ghostly goings-on enough to satisfy the most sensationalist listener. There is to be a novel meeting at Savoy Hill on Christmas Eve, when Desmond



'Chiding each other's blood.'

MacCarthy, W. W. Jacobs, and others, gather at the microphone for a causerie about ghosts and ghost-stories. If you are timid, switch off; if you have iron nerves—and their iron has not rusted—lower the lights and listen. Mr. Jacobs wrote 'The Monkey's Paw,' one of the very best of English ghost stories; and we hear that our Literary Critic has a shuddering manuscript up his sleeve. Another topical talk on Christmas Eve will be Mr. Will Goldston, the great illusionist, on Parlour Conjuring.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

Records for Christmas Dance

JACK PAYNE and his Orchestra first broadcast in March 1928. In less than two years they have built up a reputation as one of the best bands in the country, as attested to as to dance to. By their records you shall yet know them—and the original of this orchestra is always lively. Four new recordings of the year have just appeared, all on Columbia records; they are *On her doorstep last night* (5634), *I sing on a Camel* (5635), *I've got a Feeling* (5636) and *My Wife is on a Diet* (5639). The first and last named are on the reverse side of recordings by the Debby Somers Band, while the other two make up a double-sided record. The records in each case cost 3s. Put them on your list of Christmas Presents for Good Licence Holders.

Mayor Stone's Selection

IN the programme broadcast during the afternoon on Friday, December 6, Mr. Christopher Stone includes part of Beethoven's *Krautzer Sonata*, Cortot and Thibaud, H.M.V. DB1329-31; the Love Duet from the second act of Wagner's *Tristan and Isolde*, H.M.V. D1723-4; Elgar's *Wand of Youth Suite No. 2*, Decca Military Band, Decca 1185; *March No. 1812 Overture*, Regal G1079; an extract from the H.M.V. album of records made by Yvonne Printemps and Sacha Guitry; *Chocolate Soldier Overture*, the Edith Lorand Orchestra; *Gipsy Barons Overture*, Symphony Orchestra under Bruno Walter, Col. 1235; *Richard Tauber* (tenor), Parlo. Ro20099; *Joseph Farrington* (bass), Piccadilly 411; the *Alpine Yodelling Choir*, Regal G9429; and *Barclay's Bank Male-Voice Choir* in *Herbert Hughes's Studies in Imitation*, Col. 682.

While Some Dance the Blues—

ON December 23, Mrs. Nina Abbott is to talk about Christmas in the Bermudas. Mrs. Abbott has lived the greater part of her life in the Bermudas, the largest group of the group, and has much to tell us of the life there. Bermuda grows its own oranges, but its main business comes from the sea—margarita shells, which are popular with American millionaires. The dark population, descendants of the freed slaves of the Virginia Company, observe the old Christmas customs, even to the extent of performing mummery plays along traditional lines. Thus, while indoors New York's butter-and-egg-men sway to rhythms derived from the African swamp, outside the negroes revive the buffoonery which had its root in medieval Christianity. There can be few stranger freaks of civilization than this. If anyone has met with a more significant contrast than this, we shall be delighted to hear of it.



Dark Mummerys in Bermuda.

Concert of Three Nations

AT 8.30 p.m. on Friday January 5, there will be broadcast from all stations, except 5GB, the first of a series of three Composite International Programmes in which England is combining with Germany and Belgium. This will consist of a classical concert, a third of the programme of which will be provided by each of the countries participating. Listeners will therefore hear a complete and well-balanced programme of fine music coming from three of Europe's great cities, with brief intervals to allow the engineers to change over the lines. Each part of the programme will be announced twice, once in German, French and English from Germany, Brussels and London respectively, and again from all three stations in the language of the country from which the part in question originates. It has not yet been decided whether Germany's contribution is to come from Berlin, Cologne or Frankfurt. Listeners will enjoy a concert which combines the very best music of three countries with the imaginative stimulus of an international relay. Later programmes in the series will be a 'Modern Concert' (March 18) and a 'Popular Concert' (May 19), the programmes in each instance being representative of the music of the three nations.

How to Find Us.

LISTENERS are curious about our identity. 'Who are you?' they ask—and we dare not reply, for we are not certain what use they intend to make of the information. However, there is a seasonable feeling of generosity in the air, so we are disposed to set sail a hunt. The curious will find us at Chelsea Arts Ball in the Albert Hall on New Year's Eve. The setting of this year's ball is 'Noah's Ark'; we are still uncertain whether to go as a snake or an elephant. There will be a lot of other famous people present, so be careful before dashing up to an elephant and tearing off his trunk that he isn't Lord Beaverbrook or Primo Carners. If you do discover us amidst the Bohemian revelry, be kind to us.

A Guitar-player from Spain.

HERE in England we hardly know the possibilities of the guitar. We sometimes hear it rudely twanged in vaudeville, and we sometimes come across a be-ribboned and dusty specimen hanging in a back parlour; but as a real, live music-maker we scarcely know it. Germany has brought it into everyday life by making it the acknowledged instrument of the Youth movement; wherever you meet youths striding over the hills or through the scented forests, you will hear songs accompanied by the guitar. But even Germany only possesses the instrument at second-hand. Its ancient home was Northern Africa; and its modern home is Spain. There the guitar is even more common than the violin in England—everybody plays it: it is to Spain today among the people, what the folk-song was to England in earlier times. Naturally, such constant usage produces many virtuosi, and the list of Spanish classical guitar-players is a long and impressive one. Today's most prominent classical representative is Emilio Pujol, who will broadcast a concert from 5GB on Friday evening, December 27. Assisting him, in his programme, will be Matilde Cuervas, who will play Andalusian folk-music.

About Psychologists.

WE have the most catholic list of acquaintances imaginable; it was once our ambition to know one of every kind and become a sort of Noah. Mr. Noah with a complete set of human animals to take away with us in an ark. It took us some time to get



'The excitement is too great.'

to know a Fireman—but it was worth the waiting. Then we wanted a Seismologist, but one was not immediately procurable. This rare specimen we at last obtained by writing y/e letters to the Press about earthquakes and waiting for a reply; he is now one of our dearest friends and the pride of our collection. One specimen we have never dared to collect, and that is a Psychologist. We fear psychologists; they know too much and keep on explaining it; they take the joy out of life by examining our reactions and repressions. We see that, at 10.45 a.m. on Boxing Day, the Hon. Mrs. St. Aubyn is taking, in the 'Parents and Children' series, on 'Children's Parties.' She will dissect these carefree cracker-orgies with a view to discovering whether the excitement of parties is too great to be good for the little participants.

A Giant Among Men.

HANDEL wrote the wale of *Messiah*, from the opening note to the grand final chord, in twenty-four days. And with in a fortnight it was ready at work upon *Hanson*. The feat is almost impossible for the ordinary musician to do. The mere foot-pounds expended in setting the work on paper would put most of us to shame—let alone the terrific mental concentration behind it all. Handel seemed in a trance. He put the world behind him. He never left the house. His servant took him food—but more often than not Handel never ate it. He dwelt in heaven. Never again was Handel to reach such heights of composition. The oratorio remains a favourite at Christmas; and listeners will be glad to know that it is to be broadcast from 5GB on Boxing Day in the evening.

Round Europe on New Year's Eve.

THE approach of midnight on December 31 is customarily heralded by a special New Year programme. This year's programme will be in the nature of a rapid tour of the European stations, returning home in time for Big Ben's midnight strokes, 'Auld Lang Syne,' by the Wireless Singers, and an appropriate word from one of our most popular preachers. This emphasis on the international character of Radio, in the spirit of J. C. Stobart's 'Grand Goodnight' which has been broadcast in previous years, is particularly appropriate to the occasion.

'The Broadcasters'

(Continued on page 785.)

FLEET STREET SYMPHONY

► The hectic orchestration of a Modern Newspaper Office will provide Monday's O.B.

By
H. N. Brailsford.



The Editor's Room where we do are in touch from every corner of the world.

HAYDN used a metaphor of one of the greatest symphonies in the ticking of a clock. He said: "The ticking of a clock is the rhythm of the world. Time is despot no longer, until the ticking clutches him again, and he paces to the pulse of inexorable destiny the prisoner of its rhythm."

If Haydn could so play with the ticking of a clock, what symphonies would he not have woven from the noises of a newspaper? The sounds from Fleet Street, which will be broadcast this week, might have inspired greater music than ever came out of Vienna. It is a measure to the ticking of Haydn's clock that here is all humanity in the clatter of an office.

Lucian in one of his sceptical dialogues, fancied that he sat beside a trap-door in the floor of heaven and listened to the prayers of all mankind. It was the jumble of frailties and deceits, meannesses, and contradictions. Such a trap-door will be opened for us as we listen in, and through it will pour the tide of history. It is not to the jangling of metal that you will listen, nor to the rush of the electric current when the presses begin to hum. Through the stridency of steel, you will catch, if your ears are alert, the conflicting purposes, the passionate struggles of nations. In this medley of noises the rebels are rushing the barricades; and this welter, kings and priests, elders and magistrates stand fast to defend traditions. That shuffling of feet, as the printers carry their heavy loads of significant metal, is more than the orderly hurry of Fleet Street, it is the tramp of legions advancing to their predestined objective in the divine tactic of history. These machines are not dealing with paper, they are looms that weave the thoughts of a people. As they whirl, so must we think, and to their pattern must we shape our lives. Amid the hammering of wooden mallets on passive types, the murmur is being fashioned in which we see the world. Compared with the tumult of these noises from a newspaper, the ticking of Haydn's clock was trivial prose. These rhythms are the song of destiny itself.

My memory goes back to the night when first I heard these noises. I had worked hitherto for a great newspaper as a contributor beyond its walls. I had begun by sending in reviews of books. Soon I was commissioned to serve

as a roving foreign correspondent. I was the guest of Cretan insurgents under the leadership of a Greek leader. I was in the interior of the island, where I saw the Turkish Army vanquished Greece; I was a prisoner of war under arrest at a Turkish headquarters. I saw the French Republic appearing under the explosive revelation of the Dreyfus case. But the adventure which still seems to me the most memorable in these years came when at last I joined this newspaper's staff, and worked through my first evening within its walls. I made at last the acquaintance of its great editor, to me a legendary name. You may see his handsome features in the fine bust which Epstein made of him, but no bust can convey the lightning of his glittering eyes. Someone conducted

me, an intrepid youngster, to the little room in which I was to write. On the way to it through a maze of passages, the noises of the newspaper began to assault my ears. They made a rhythm to which one's feet learned to step; through an opening door they would rush in a cascade of sound, which pursued me even into the silence of my study. I had caught glimpses of rows of men seated at long tables, scanning and scoring, cutting and pasting thin sheets of waxy paper, the "flashes" on which telegraphic reports of speeches and debates are written, as they come over the wire. I had peered in the narrow corridors against printers in their white overall. Presently a young man, with a face that expressed endless toleration, made visits to my room, bringing the first incoherent sheets of the speech on which I was to write my comment. He was lame and the dragging of his left foot along the passage made the rhythm to which my thoughts began to move.

But now from the windows of the floor above me came the clacking of the linotypes. It is a restless, an unpassional sound, with a disturbing rhythm like no other on earth, breathless and staccato, hurried yet remorseless in its continuity. Down go the keys as the quick fingers of the operator sweep across them, and then comes a pause which tells you that a line is set in indecible metal. It is your tremulous thoughts, your halting sentences which the machine has cast for ever in imperishable lead. Horace rejoiced that he had reared a monument more lasting than brass, but I, a trembling novice, would have given the most precious of my goods to take back that first inadequate paragraph. But help there was none. One was bound to the wheels of the machine. To and fro limped the lame messenger, the link which bound me to the editor who scanned my scribbles with those piercing yet beautiful eyes the shuttle which carried my manuscript to the linotype, which engulfed and embained it beyond recall. I had written in the calm of my own home, written in I rushings, and on the decks of Greek steamers in Aegean storms. Then I was an individual, and now pen was my own. This day it scratched to the linotype's rhythm

and splattered to the limp of my message. I had entered a regiment. I was one of a team. Amid the complex noises of the newspaper I had learned the use of the editorial "we."

A newspaper has its silences as well as its noises. Suddenly the linotypes will stop there is a faint hum of a diminuendo, as the current is turned off. Down the stairs goes the tramping of many feet, and while the printers sleep, you are alone with your thoughts, more solitary than any hermit, in a wilderness so still that a butterfly's wing would make an intolerable intrusion. Your work is done. Tired and relaxed, you light your pipe and reflect on what you have written. Your dull sentences reform and sharpen themselves into epigrams. You will re-write that article. Too late! From a far wing of the great building comes the most ominous of all a newspaper's noises. A quick tap of wood upon metal, and then a rain of remorseless blows upon some gentler substance. With his mallet the compositor is fixing the columns of lines that have come from the setting machines, into the steel framework of the formes. He locks them, and then beats upon the up-turned letters the soft matrix that receives their mould. It is the irrevocable finish.

With the last of these noises a great peace steals over the journalist. The presses are running in the basement. It is a leisurely movement of giant cylinders, decently veiled, so that their complexity does not tease the mind. Everything in the orderly calm of the press breathes accomplishment. The work is done; an unerring machine will do the rest. To my fancy the first hum of the great rotary press seems like the purring of a gigantic cat. Somewhere in the cedars she must lie, half-dozing in ineffable content. Sleek and secure she is telling the world that it is warm and comfortable, soft and safe, and that it is good to be alive and more than half-asleep.

With that rhythm in one's ears, the rhythm of rest, one mounts one's bicycle to journey homeward through the silent streets. The calm of the Seventh Day reigns in one's senses. One has created a world. One glances at the shutters and the blinds with the knowledge that one has stolen a march on mankind. Tomorrow behind those curtains you will read of the floods and the earthquakes, the battles and the revolutions. Tonight they are my lonely possession.



—and the Linotype Room, where they are given the brutal permanence of metal.

ICE AND ELECTRICITY

—or Modern Architecture Gleaming in a Summer Twilight

IVOR BROWN, the Dramatic Critic, contributes this article on Stockholm, the last of our series on 'Great Cities by Night.'

IT is not that there is no ice in Stockholm like elsewhere, for the lovely capital is rocky and and of fford is then officially festive, and man fights the icy waters. Nature is for the far north by limitless illumination of the scene. The whole town is incandescent with revelry, and Stockholm is a star-spangled city of light across the waters of Mälaren Sound.

But very few English visitors ever see this town among the pine-woods when it is turned into a glittering Christmas-tree. The average tourist is a summer migrant, and what awaits him is the obverse side of the midwinter meditation that glitters with ice and electricity. He sees the luminous nights of midsummer when days are an unconscionable time a day, and do, in fact, scarce die at all, mocking the gathering night by their refusal to depart and by hurling their scarlet gestures of defiance to the dark. Stockholm's nights in summer are not nights at all. They are twilights that have broken bounds. You must go far farther north, it is true, as far as Lapland even, to find the sun that never sets, but in Stockholm you have the long nocturnal afterglow and an exquisite midsummer night's gleam. Whether it is worth another thirty-six hours in the train to salute the midnight sun, I do not know. If you happen to be a salmon-fisher as well as a sun-hunter, go to Lapland by all means. The Swede is most eager to show you his farthest north, and the hotels, I hear, offer all sorts of less far-flung holidays. In a case to Sweden, as in Denmark, you are reassured on one point. You will never see a speck of dust and, if by some rare mischance in a million you do, there will be a telephone at your side wherewith to make complaint. The Swede has electricity and telephones everywhere. I imagine that, when you do get to the midsummer night's sun of Lapland, you will hear the natives calling the reindeer home by telephone.

Meanwhile we are staying in Stockholm, I can assure you that whatever the beauties of the Arctic Circle, we are not at all anxious to move on. For the sun is radiant and we spend our days with an hour of sightseeing and then a run down to Saltsjöbaden, where is the best bathing in the lovely Baltic fiords and every apparatus for basking on sun-scorched boards; after bathing there is Schnapps and Smörgåbord (bread-and-butter-board), which really means every kind of hors-d'œuvre

in the world with bread and biscuits to spread them on. And after that, whatever you have room for, A grilled trout, perhaps, and so back over the water or through the pine-woods to Stockholm.

REMEMBER first that Stockholm is a city of rocky islands and peninsular at the rapids which form the outflow of Lake Mälaren into an arm of the Baltic that is itself an archipelago. It has 'roads' in which large liners can lie at anchor, and smaller steamboats are plying to and fro everywhere, almost from street to street. Great arms of water stretch away into the woods, towards Lidingö, for instance, where you may dine on a cliff hard by what I think must be the loveliest modern house in the world, that is the house of the great Swedish sculptor, Carl Milles, who has carved his home in the living rock, terrace after terrace, all vivid with the statues of his own creation and dancing with the fountains which he loves to design. But, if there is no time to go out to Lidingö in order to look out over the water and see night come to the city, it is possible to have a similar effect of being perched in an eerie much closer home. In Stockholm it is always wise to climb (or to be carried upwards) for your dinner. There is much to look down upon.

ONE simple way to enjoy the Stockholm night is to go to Skansen, which is a pocket-size national park laid out on a hill well inside the city. In Skansen the curators have collected everything that is typical of Swedish life, art, culture, and entertainment. There is an open-air theatre, open-air museum, and open-air dancing. You may see the tented field of the Lapp or the peasant going to his

song and dance in the gay tinted uniforms that still survive from the old times. A few pieces of the Swedish field and forest are there, elks, bears, and wolves, while the village musicians play under the trees on the 'key-harp' and other native implements. And very charming it is to sit with this little orchestra and eat 'waffles' fresh from the grill.

But if you dine more formally at Skansen, which you can do very cheaply and very well, you look out over the hill-side as the evening falls upon the town. Later, as you smoke and listen to the orchestra, the lights begin to twinkle on the large boats at their moorings and on the little ones puffing back from the bathing resorts. The waters darken and the new Town Hall, that most majestic of modern buildings, to make which a small democracy has behaved with the ambition and the lavishness of a Renaissance prince, stands out as the worthy symbol and sentinel of Stockholm's new pride in the civic splendour. What will strike you at once is the extraordinary clarity of the air, the firmness of the outlines, and the great range of visibility. The beauty of the English scene is normally a soft and hazy loveliness; our trees at twilight become Corot's trees, our skies wear the fleece that Constable knew. The moisture of the air throws a blurred beauty on the line; only rarely do our coloured counties, our downs and our woods, stand out like graven images with a rigid line—and then it is a hint of bad weather. In the towns the smoke intervenes to make grey and dusky harmonies of tint. But Stockholm burns in the dry heat with a hard gem-like flame, and at nightfall every tower and top is silhouetted in absolute definition against the horizon. So the scene takes theatrical, the great blue bowl of the sky is the cyclorama of a modern stage against which are massed the spires and pine-clad spurs of the city and its suburbs. As the sun at last goes down a flame of scarlet shoots across the steel sheet of darkening blue; the afterglow is here.

So back to the hotel, or on, if you are eager, to the cabarets and dance halls of the pleasure park which lies just below Skansen. But these are not particular to the city; so why not go to them in London or Paris? What is the special privilege of the traveller in Stockholm is a midnight walk along the quays with the moonlight playing on the palaces and the mansions of the old grandees or on the communal structures of the new architecture of which Sweden is so justly proud. Nature gave the city much, not least its summer nights; man has taken the gift in both hands, honoured, enlarged, and adorned it.

IVOR BROWN



STOCKHOLM, THE HOME OF MODERNIST CIVIC ARCHITECTURE. Pictures of the Town Hall have previously appeared in these columns. The picture above shows the magnificent new Concert-Hall, the musical centre of Sweden's capital.

Don't forget the
Christmas Number,
Friday next.

A NICE QUIET EVENING

A One Act Play for Listeners

By J. B. Harker

[N.B.—The author of *A Nice Quiet Evening* has given permission for its performance by amateur actors during December, 1929, and January, 1930.—Editor.]

Characters.

FATHER: About Fifty—with a walrus moustache.

MOTHER: A Placid Soul.

EMMA: The Maid—with adenoids.

KATE: The Eldest Daughter—homely and practical.

TED: A haberdasher's salesman with a brilliant club tie.

JEAN: The Second Daughter—a bright young thing.

HAROLD: The Only Son—short-sighted and bald.

THE SCENE: The Parlor of the Old Home—decorated on its walls, china dogs on the mantel-piece and bullrushes standing in the corner. There is a table with a plush cloth on it—a smaller table (bamboo) carrying a wireless set and a comfortable chair and several hard upright chairs.

Father, who has just returned from work, is sitting in the comfortable chair, removing his boots, while Mother stands beside him with his carpet slippers.

FATHER (dropping his boots and taking slippers): East or West, Mother, 'ome's best—and there's nothing like it. (He looks at the wireless.) (Looking round.) Where's *The Radio Times* got?

MOTHER: It was on the table. I daresay Emma moved it when she was dusting! I'll ask her. (Going up to the door and opening it.) Emma! Emma!

EMMA (appearing in the doorway): Yes, bub?

MOTHER: The master wants *The Radio Times*.

EMMA: The *Radio Times*, bub?

FATHER: Are you deaf, girl?

EMMA: Do—but I shud be ad a binnit, sir. (Father snorts.) I'm sorry, bub, but whed I was d doing the fire this bording I 'adn't got no paper ad so I.

FATHER: So you took my *Radio Times*? I see I wonder you didn't choose the 'B.B.C. Year Book' while you were about it. It's bigger and cost more and 'ud burn better!

MOTHER: Never mind, dear. There's the evening paper. It gives all the programmes—and much more correctly. That will do, Emma.

EMMA (departing): Yes, bub. (Mother hands the paper to father.)

FATHER (reading): 'London and Daventry 8 p.m. Chamber Music.' Lor' love us! Tut tut! 'p.15. National Lecture, "The Scientific Juxtaposition of Matter in Four Dimensional Magnetic Fields." 'P.16. '10 o'clock: Travel Talk. 'A.17. '11 o'clock: "Tricycle." Well, I n... Less and a look at G.B. Ah, that's better. 'Ave another!—a alcoholic revue in four gulps. 'G.B. for me!

(Father goes over to the wireless set and begins to tune. Mother sits down in her vacated chair and begins to turn over the newspaper. Father is listening intently. At each rustle of the paper he looks round with annoyance. At last she settles down to read a page. With a smile of relief Father resumes his tiddling.)

MOTHER: Oh, father—! (No reply.) Listen to this dear!

FATHER: A...

MOTHER (reading): A motor-car at Watford this afternoon mounted the pavement and entered a butcher's shop.

FATHER (sarcastically): Yes, and cut itself a fillet steak, I suppose! Can't you see I'm trying to tune in?

MOTHER: Sorry dear. I didn't hear any tune! I thought—

(Father gives vent to a gasp of annoyance. Mother subsides. They resume their reading and tiddling.)

MOTHER: Oo! Father—!

FATHER: What the—?

MOTHER: Just this once, dear, and then you can go on with your game. You remember Mabel Banks?

FATHER (nervously): Yes. What's she done—run into a butcher's shop, too? If she did someone might mistake 'er for a calf's 'ead.

MOTHER: Do you recollect her Bertram?

FATHER: Recollect 'im? 'E borrowed a quid of me to buy 'is father with—and that's the last I eard of 'im.

MOTHER: Well, they're married! D.d you ever? (Reading.) REGISTRY OFFICE ROMANCE.

FATHER (clapping his ear to the set): There! What was that?

MOTHER (startled): What? Where?

FATHER: There! That was G.B.—and now you've gone and made me lose it!

MOTHER: Oh, was that all? I thought you seen a ghost. 'REGISTRY OFFICE ROMANCE'.

FATHER: Can't you read to yours'lf? You oughter go to Savoy 'ill, you do. You're so proud of the sound of your voice.

MOTHER: Oh, you are ill-natured!

(Father, annoyed, tiddles on, gets a station, miles and returns to the comfortable chair, finds Mother in it, shrugs his shoulders, takes a hard upright chair and drags it to the wireless set. He is just leaning back and beginning to enjoy himself when there comes a knock at the door.)

FATHER (temporarily): Come in. (Another knock.) Come in. (Another knock. He gets angrily up and opens the door, revealing his eldest daughter Kate carrying a sewing-machine in both hands.)

FATHER: Ho! It's you is it? Why couldn't you come a draught away—without waking me?

KATE: Because both my hands was occupied see! And so I knock with my foot.

FATHER (sarcastically): Really? I thought you took a sledge-hammer to it.

(Kate dumps the machine on the table while her Father returns to his chair.)

FATHER: You ain't never going to work that thing in 'ere?

KATE: Of course I am! (To her Mother.)—Mum!

MOTHER: Yes, dearie?

KATE: You remember that pattern they gave away with last week's *Saucy Tales*?

MOTHER: The Dinky Three-Piece Boudoir Ensemble? Yes, dearie.

KATE: Well, I've started it—in sixteen.

FATHER: And you'll finish it in the kitchen. What next! I suppose you'll be asking for a boudoir to wear it in. Tut-tut!

(Father settles back in his chair and begins to listen to the wireless with an absorbed air of



Ted: 'It's the Argentine Tango.' Father: 'Sounds like Primo Carners dancing the Polka.'

martyrdom. Kate begins to operate the sewing-machine. Father moves very close to the set and puts his ear against the loud-speaker. A knock at the door.)

FATHER (furiously): Come in!

Enter Emma.

EMMA: It's eddy be, sir.

FATHER: It sounded to me like an earthquake.

MOTHER: You are cross, dear. What is it, Emma?

EMMA: Miss Jeod's yug bad 'as cord bub.

MOTHER (joyfully, to Father): Do you hear?

FATHER: Ted Foster's called to see Jean. Oh—

EMMA: 'g to ask you fur her hand?

FATHER: If any 'as asking anything more 'ud get my and—and where they leat?

MOTHER: Show him in, Emma—oh, and tell Miss Jeod—

EMMA: Yes, bub. (Turning in doorway.) 'E's brought us gramophone! (Exit.)

FATHER: 'E's brought?

MOTHER: His gramophone, dear.

FATHER: And what next? If 'e so much as starts to turn the 'andle I'll—I'll—

(Enter Ted Foster, carrying a portable gramophone. Father breaks off short in his outburst and glares at him.)

TED: What cheer, all?

FATHER (ghastly): What cheer?

(Ted shrugs his shoulders and looks significantly at Mother.)

MOTHER: Good evening, Ted. Jeannie will be down in a minute. What's your news?

TED: It's a secret.

MOTHER (coolly): Oh, of course if it's a secret—

You and Jean have a lot of secrets, I'll be bound!

TED: Well, I'll tell you. You see, it's like this: Jean's that crazy on dancing—and so I've been having lessons from Professor Brightwell in the High Street—you know, three for 'arf a pence—and I've picked up the Tango a treat.

(Note the jigabo (if you'll pardon the expression). Now I've come round to show Jean

(Enter Jean.)

JEAN: Hello, Ted!

TED: 'Ho, duck. 'Arf a sec. while I put on the gramophone!

JEAN: Whatever are you going to do?

KATE: It's a secret.

FATHER: It's a pity 'e can't keep it a secret then!

TED (starting the gramophone): Now you watch. (Ted begins to demonstrate the Tango with much heavy stamping.)

JEAN: Oh, whatever is it?

FATHER: From over 'ere it sounds like Primo Carners dancing the Polka!

(Con. next overleaf.)

(Continued from previous page.)

YED: It's the Argentine Tango.

JEAN: Oo, you are a one! Do show me!

(Ted takes Jean in his arms and begins to demonstrate. Father clamps his hand to the loud-speaker with an expression of frightful agony.)

MOTHER: What grace!

FATHER (really routed at last): What a disgrace, you mean! 'Ere, clear out the lot of you (They stop dancing in dismay. Ted switches the gramophone and begins hurriedly to close it.)

JEAN: Oo, you are in a rotten mood!

FATHER: You go and make your noise somewhere else. It's my opinion that them phonographs ought to be put down by law!

TED (brightly): Look here! It's Friday night and I'm flush. I'll stand treat at the pictures.

JEAN: They've got Fifi Finch in *Kissable Ankles* at the Scala.

TED: You, too, Mrs. B.—and Katie.

MOTHER: You are kind.

KATE (leaving her sewing): I'll run and get my new gown.

JEAN: I'll wear my new hat. Come and watch me put it on, Ted!

TED: I should stay alo. I'm a connoisseur of ladies' hair!

(Escort Jean and Ted, who carries his gramophone.)

MOTHER (at door): Now you can have a nice quiet evening for your listening, dear. There'll be no one in but Emma.

FATHER (suspiciously): Where's 'Arold, then?

MOTHER: At his night class. Good-bye, dear.

FATHER: Good-bye.

(A short interval while Father listens with a sigh of relief. Then enter Harold, carrying a bundle of books, a copper pot and a hammer.)

HAROLD: Hello—all gone out?

FATHER: To the Pictures. I thought you were at your classes?

HAROLD (sitting at table and arranging books, etc.): I've finished the lectures, so I thought I'd come in and get on with the practical work, like the lecturer said.

FATHER: Practical work! Ho! and what may that be?

HAROLD: I'm making a Christmas present for Ma.

FATHER (only half interested, one ear on the wireless): Ho!

HAROLD (holding up the copper pot): Yes—it's this. I'm beating it out of copper—like they showed us to at the Poly!

(Harold begins to hammer loudly at the pot. Father springs up in fury and creeps towards him, snatching the copper pot from Harold's hands, he crams it over the boy's head and, leaving him gasping and struggling, returns contentedly to listen to the programme.)

CURTAIN

WHAT I LIKED BEST IN 1929.

Listeners themselves are contributing a specially interesting feature to next week's

CHRISTMAS NUMBER

In the form of extracts from letters giving their ideas of the pick of the year's programmes.

Do not miss the Christmas Number! Next Friday—price 6d.

THE VILLAGE PLAYERS OF ST. HILARY

The Rev. Bernard Wake, Vicar of the Cornish Church of St. Hilary, from which the yearly Nativity Play will be relayed for the third time on Monday, December 23, describes the daily life of the actors and its influence on their performance.

THREE years ago the R.B.C. made the experiment of broadcasting the Nativity play from the Church of St. Hilary. It was doubtful at the time whether the simple piety of the scenes could be conveyed through the wireless, or even whether the words spoken by those untrained voices would be intelligible to listeners.

The play has been broadcast each successive year, and by the thousands of letters that I have received and the crowds of people who continue each year to visit the church, it is evident that the play has certain qualities that make for a wide appeal. Apart from the supreme interest of the story of how God 'for us men and our salvation came down from Heaven,' its value lies in its simplicity and sincerity.

The play is acted in different parts of the church without any scenic effects beyond the gay decorations of Christmas, a bundle of straw strewn on the floor of the chancel, a place for a fire, and some few bits of furniture for the home in the chapel and the Christmas crib where people offer their devotions apart from the play.

The story is of Bethlehem, of angels and shepherds, and wise men, but the life that is presented is that of today as it is lived in the country all over England.

The words of the shepherd, 'Man's time is set by God who rules the sun; God's time is any time, neither ended or begun,' may be taken as representing the outlook of those who live in the country, whether Shepherds of the Nativity or workers in the fields of today; for their life passes in an ordered procession; they move slowly since God moves slowly, and they know that they cannot hasten the seasons by their activity. In this sense the players are closely related to the life they would represent. The leading shepherd walks twelve to fifteen miles a day across fields, where the young wheat is already springing, delivering letters to farm places along the coast; the ravens, who have their home on Cudden Point, the gulls and the rooks in the fields have heard him as he goes by shouting his part: 'Come on, then, boys, let us go forth across the moor.' His voice and gestures have the fierce sincerity of those who spend their lives in the open.

To countrymen, moors and fields are not empty spaces; every field has a name which often goes back to unknown ages. In Cornwall where Menhens, or unhewn pillar stones, stand out on the moors, stone circles and strange underground places are found in the fields, cross-roads and field paths are marked by ancient crosses, and where the names upon the gates leading to farm places are older than the Conquest, the people have a greater sense of continuity than those who live in a country where most of the records of the past have been obliterated.

The youth who speaks the Prologue works on a farm called Trevarthian, of which there are records of how in the twelfth century the Lord of the Manor of Trevarthian gave the Church



The Story that never grows stale. A scene from 'Bethlehem,' a Nativity Play performed every year near the Cornish village of Goldsithney

treatment of the fields on the farm, the ways of cattle, of thatching and ploughing and the burning of woad, which has been handed down from generation to generation. He is so possessed by that culture and charm which is not of art or of learning but comes from living in close and tender relationship with the fields in which he works, and the cattle he tends.

The deep-voiced shepherd is an uneducated man who works in a mine beneath Godolphin Hill, an inheritor of a tradition as ancient as agriculture. The mother of the family sits at home and listens to the tales of the children and greets strangers who call at the cottage with that quiet dignity common to country people.

The shepherd's boy and the farm girl who cluck and caw and ask her mother 'Why God made this world so odd and queer' are well aware of the tediousness of doing things for they are bored into tests and see the young ones who are fathers and brothers and grandsons by name whose mothers have died.

All these people are part of a great tradition which, notwithstanding the loss of the country by people from the towns and the changes that have taken place in the country itself, is still alive and gives a sense of value and dignity to the lives of country people.

Such a life is so very remote to those who live and work in towns, but it is not so very far away, for as we know them are modern inventors and a few generations ago the ancestors of those who live and work in them were shepherds in the country and engaged in the same kind of life as the people of St. Hilary. Thus the play may quite possibly evoke some inherited memory in listeners whose lives and occupations are far removed from such scenes.

Another factor in the play is the little home near the church for London children in whom for some reason or other, have no homes of their own. These children are a great help to St. Hilary and its acts to the play, many of them have visited the home and become friends of the children; a great many more have most kindly sent us donations, with which it would have been impossible to carry on the work.

But this is not all. In Christmas week the players will be at the midnight Mass, the bell will ring when the Christmas Excels is sung, and when the Mass is ended they will kneel and say their prayers just as they do in the day. This is the secret of the play. The players are actors playing a part, but they are also the Holy Child and His Mother and the company of Heaven.

of St. Hilary to the Prior of St. Michael's Mount on the condition that the monks should entertain four of his retainers with the necessary food and drink. The work differs very little from the work of those who lived on the same spot at that time, he is possessed of that same simple, direct knowledge of the land and

ALL THINGS CONSIDERED

Matthew Quinney looks at American Radio

PROBABLY there are few of us who do not occasionally feel disposed to turn up our nose at the fare provided by Savoy Hill. In most cases the trouble is not serious. I have usually found that a little attention to diet, a brisk walk, or a change in the weather, will make the programmes first rate. If these simple remedies fail, I study a batch of New York Radio programmes.

I have just been looking through the radio section of a recent issue of a New York journal and trying to put myself in the place of the Ordinary Listener in the U.S.A.

First, I am struck by the example New York sets us in the matter of getting a move on betimes. Our English broadcasting doesn't begin until 10.15. Sluggards! Long before that well-wired hour, the tatter'd ether of the Land of Freedom is humming with activity. At 6.45 some of the New York stations send out physical exercises for a few minutes, following with a second dose from 7.20 to 7.45. This means that at an hour when most of us are barely awake, Mr. and Mrs. George F. Babbitt and all the little Babbitts have breathed deeply, touched their toes, contracted their abdominal muscles, rotated their dorsal fins, and done the rest of the daily dozens of contortions that ensure a Sense of Well-being and Poise.

Nor are the spiritual and psychological sides overlooked. At 7.45 the Babbitt family, having finished their second relay of exercises, are allowed fifteen minutes to dress (or recover). At 8.0 the young Babbitts are ready for 'Children's Program.' At 8.15 come 'Morning Devotions (Cheerio)'; and thereafter until midnight there's something for everybody. (But not very much for me.)

The note of brightness so aggressively struck by these exercises and by the devotional Cheerio! is common to most of the stations. WMBA, for example, opens up at 8.0 with 'Musical Clock: Happiness Road'; WJZ and several others start regularly at 7.30 with 'Rise and Shine'; WABC begins at 8.0 with 'Reverie'; WBMS, at the same hour, turns on what it calls an 'Eye-Opener'; and (such is the determination that we shall be bright) WPCH at 9.0 launches 'Finkenberg Gloom-Chasers,' followed three-quarters of an hour later by the 'Finkenberg Entertainers.' Is there still a touch of depression left? To be on the safe side, and in case the Finkenbergian efforts have not been conclusive, at 10.10 we have 'Gloom-Chasers: Grocers' Program.' The connection is obscure. Is this feature (which lasts for sixty-five minutes) a bright show put up for advertising purposes by some firm of grocers? Or is it just a special attempt to chase the gloom from grocers in general? If the latter, it should have come earlier, for at 10.10 a grocer should be far too busy grocing to be gloomy.

'Gloom-chasing' seems to be one of the national industries. WABC, for example, in its Monday programme had a special brand from 10.0 to 10.30: 'Monday Gloom-Chasers.' (What a name for a cocktail of special potency!) WAAV, among the most sickeningly cheerful of stations from 7.0 to 8.0 is 'Sunrise Hour'; at 8.0 comes 'Uncle Zeke' (whose very name is like a dia in

the ribs); 'Uncle' and a 'Shoppers' Guide' keeps things going until 10.0, at which juncture there starts a 'Happy Hour'.

Doesn't all this early morning blurb about 'happiness' mark one of the basic differences between England and America? I can imagine Savoy Hill sending out musical accompaniments to early morning exercises—indeed, I think it would be a popular and useful move, but we may be sure there would be no revolting talk about Eye-Opening, or Rising and Shining, and, least of all are we likely to find any reference to Gloom-Chasing. As stations stir folk up in the morning, so do some of them soothe their patrons later. Thus, it is natural that the afternoon should find Mrs. Babbitt

may be. This outbreak is the more regrettable from the fact that, as it occurs on a Saturday night, the goddess patrons of this station are dancing, gloom-chasing, and testing coffee until 2.0 on the blessed Sabbath.

Health is not overlooked. Daily there are 'Health Talks,' sometimes vaguely announced, at other times referring frankly to skin, teeth, and hair. I thought I had even come across a special class for the higher development of the gums. I may be right, of course, but on second thoughts I am inclined to put it down to the printer. Probably the reference ought to be, not 'Gum Class,' but 'Gym Class,' especially as it takes place at 6.45 a.m.

The reader may wonder what happens on Sunday. Again New York shows London the way. Many of the stations make a start at 8.0 or 8.30, with or without some sort of religious service. On the whole, however, the programmes are pretty much like those of the rest of the week. WBBC and WCGU even open at 9.0 a.m. with an hour's Dancing School, followed by half an hour of the 'Radio Boys,' then switching over to a Baptist Temple. Many of the stations take no notice of Sunday; others take a little bit too much. Thus WQAO (New York) starts at midday with an hour and a half of services, then shuts down until 3.0, when occurs what is called 'Inspiration Hour.' There is then nothing doing again until 7.30 to 9.30, when there are more services. Another New York station, WPCH, makes the best of both worlds by starting at 9.0 with 'Finkenberg Gloom-Chasers,' 9.30, 'Woman's Program'; 9.4, 'Finkenberg Entertainers'; 10.0, 'Household Talks Gloom-Chasers'; 11.0, Christian Science Services; and carries on with this kind of sandwich until it ends the day with Negro spirituals.

It is pleasant to lay these medleys aside and turn to our own B.B.C. programmes, with their mixture, mainly of good stuff of all kinds. The nauseating mixture of 'uplift,' cheap sentiment, and even cheaper jocosity that marks the wireless fare of America reads like a kind of nightmare. Even my hasty survey of those columns of programmes has left me so obsessed with certain of their worst and most frequently recurring features that if during the next twenty-four hours you should ask me if I will have one, I shall probably reply: 'Thanks, I don't mind if I do. Mine's a Gloom-Chaser!'

Matthew Quinney



B.B.C. OFFICIALS AS OUR ARTIST SEES THEM
'The Director of Education.'

spent after her strenuous cheerfulness of the morning. So, at 4.30, certain stations send a half-hour of 'Restful Afternoon Music.' From 11.15 till midnight WJZ soothes the Babbitts with 'Slumber Music'; other stations prefer to call this part of the programme 'Moonbeams,' the natural sequel to the 'Sunrise' with which they began. WABC, however, full of 'uplift' to the bitter end, sends out at midnight the correct time, and then insists on 'Midnight Reveries.'

One lamentable exception to this easing up at the close of a perfect day is shown by WMRI Here, it appears, folk are still full of beans, perhaps because this station sends out no call to Rise and Shine at 7.0 a.m. Anyway, at midnight a solid hour is given to 'Gloom-Chasers'; at 1.0 dance music begins; and at 2.0 there are 'Coffee-Testers'—whatever they

THREE 'BEST-SELLERS.'

J. B. Priestley wrote 'Good Companions,'
Richard Hughes wrote 'A High Wind in
Jamaica,' Compton Mackenzie wrote
'Gallipoli Memories.'

All these have written for our Christmas
Number.

CHRISTMAS-LAND

ROBIN HEY on Germany, the country of fairy-tales, carved houses, and singing wood-cutters in the forests.

WE speak of Germany as if it were a single country in the sense that England is a single country, or Spain, or even France. Whereas, of course, it is many countries unified by a common spirit. In the north, the Baltic colours it; in the south, the blue-green slopes of the pines. West, the predominating colour is the smoky skies of the *Ruhrgebiet*; east, the country merges into the silver-birch landscape of Poland.

One bond, however, serves to unite these diversities—a zealous adoration of *der Vaterland*. Few nations have as passionate a love for their country (by which I mean the landscape itself, as well as the history that is bound up with it) as the Germans. *Heimland—die Schöne Heimat*—is a word that springs to a German's lips on the slightest provocation. It reveals a deep consciousness of the beauty of the land wherein the German lot has fallen.

The Frenchman prefers the splash of his towns to all the beauty of his poplar-threaded countryside. The Englishman indulges his love of the country to the extent of a week-end cottage. And the Spaniard takes his countryside more or less for granted. But the German pours into the country on every possible occasion, admiring it, singing about it, learning every inch of it. I have stayed in towns where, to sleep in a room overlooking the road to the railway station, is to be awakened on a Sunday

back into days far removed from the hurry and glitter of to-day. The best time to see them of course is on the occasion of some festival—as when, on May morning, the villagers file out of the church, following the priest as he goes forth to bless the coming crops. Then, in this Freiburg of which I have written, early in the morning you may see the town flooding with folk in from the hills: women who have cycled for miles, bright streamers flying from their tiny straw hats, their gay stomachers shining in the sun, while they smooth down their embroidered aprons as they pedal along; and men swinging through the streets to the cathedral, their twinkling eyes hidden under the wide brim of their black hats, and their short coats flapping open to show the flower-sewn waistcoats beneath.

Or perhaps it is a wedding. By Ripoldsau in the mid-forest I have followed a wedding procession five kilometres through the forest to the church. The band, the bride and the bridesmaid with headgear of shining beads like nothing so much as fantastic wedding-cakes; the bride-clad bridegroom and his

Germany is of her storied past. Here, in England, much as we may try to cheat ourselves about it, the spirit of Christmas lives more in our books than in our lives; but in Germany where, despite all the inroads of sophistication, the people are still not afraid of being sentimental, there is no need to turn to literature to recapture the spirit of this best festival of all the year.

The ritual of Christmas, in Germany, begins on Christmas Eve. Then you will see the market, clustering under the church, busier even than usual, its booths filled with dainties, its stalls heaped with great piles of Christmas trees—the tops of *Tannenbäume* cut in the forest beyond the town—and measurely herds of chattering people everywhere. Darkness comes and the throng disperses; but many, before they go home, will enter the church to pray or to sit awhile under the shadowy nave—the spirit of the festival already alight in their simple hearts.

Then let us look into one of the homes. In a room where no one may enter until permission is given, stands the *Christbaum*. The master of the house is busy lighting it; the candles reveal the tinsel and the gauds; and on the very

'Germany' the next National Programme—will be broadcast on Thursday next at 9.35 p.m.

morning (even before the dawn) by the ceaseless tramp of an army of feet beneath the window—men and women all making for the country.

Now for the there is one part of Germany where, above all others, this fine spirit most easily shows itself. I mean the Black Forest. There, in the people and in the place, I somehow find it more possible to grasp what Germany means and what the German stands for in this intensely variegated world.

That Germany is dotted all over with castles and cathedrals of rare architectural dignity is one of the few facts that every Englishman knows of that country. Well, there are grander cathedrals than that of Freiburg, whose aged red-stone spire pricks the green hills of the Black Forest; and I know of far finer castles than the sad ruin which looks down upon the gay *Münsterplatz* there; but I know of no city—not even old Nürnberg itself—that so shines so completely its rich German ancestry or any that shows the visitor so splendidly how the bright heritage of the past, in Germany, has never been trampled on and scorned.

For Germany is constantly reminding me, particularly in the country, of its past—and especially of its medieval past. The castles, perched on the highest ledges of the hills, are fitted with electric light, and linked with the towns by telephone; and twentieth-century amenities abound in the unlikely places, but for all that, wherever you turn, something will serve to remind you that the present is only a link in a long chain stretching back into the past. See how it is for instance in the matter of clothes. A day and half's journey from London will take you into the heart of the *Schwarzwald*, but the costumes you will find worn there—worn, too, with a

relatives, all in their shiniest best—shaws and streamers and waistcoats that have often been handed down through generations; and, in front of all, two tiny pine-tree-tops decorated with the span white of eggs and prinked with red berries and borne by two boys.

See how it is, too, with the houses. The *Schwarzwaldhaus*, with its glistening roofs of grey pine-tiles, its carved verandahs, its gardens, its bunches of golden maize hung under the eaves to dry, and its bright red cider-downs hung from the windows to air—like the petals of some giant geranium—has been made familiar to us all in our illustrated nursery editions of Grimm's fairy-tales. In them we see how the mediaeval German farmer (craftsman as well as farmer) built with a nice eye on the beauty of true utility.

And out in the woods and fields it is the same tale of continuing centuries, the same tale of a rich past living vividly on into the present. On the hill-slopes the herds at warlike sound of the protecting tinkle of the cow-bells. The ripe ears of the corn are still laid under the ancient sickle. The flocks themselves, more often than not, are still worked in the old three-field system. And out in the forests where, between the tall bolts of the pine trees, the sunlight falls in warm yellow shafts, still the wood-cutter plays his craft in the same time-honoured fashion, barking the logs with the old cunning, siding the trimmed trunks down the steep clearings as in days far back.

Perhaps it is the season of Christmas, however, that reveals so gloriously how tense our



SOUTHERN GERMANY AT CHRISTMAS-TIME
A gaily-carved farm-house under the shadow of the snow-covered Alps.

up stands a silver-dusted angel, the Star of Peace in her hands. The signal is given and the family enters. The candles are lit, the carols are sung, and afterwards, the giving of presents from the heap under the lighted tree. And then, as the candles burn low, the flames have grown so small that the flames have gone out. Now there are only a few candles left; now there is only one, and deeper the shadows grow on the walls. In that moment, a Pagan and a Christian adoration

Yes, Germany is the most sentimental of all countries that I know. Perhaps it is because at heart, its people are the simplest. For it is just this trust that makes Germany what it is, a country still faithfully true to its ancient heritage, a country whose poetry still lives in everyday life.

SAMUEL PEPYS, LISTENER By R. M. Freeman

[illegible][illegible]

Nov. 20.—A fair sunny day after the late rains. Foaming Squilinger, he bids me go home to Fieldson, having, says he, Hannah with them, and she and Madam w^d join us in mist asompe. Where to I agreeing, presently we away in the Bentley, Hannah in front with Squilinger, Madam behind with me. A most narrow squeak we had, but then Squilinger did his best to lead out of a Scotchman's hat race, but it a girl, where by Squilinger swears he to cease has on, and she is in the first place and I to me, the w^d a most fishy day. We try about the. As this a but a course, however, Madam upon me, and in her sudden power.

[illegible]

then. So, armed with a portable lamp, I went up to her that she may divert herself therewith. This shall, I believe, make her better diversion than my company, moreover cannot give the portable set her troubles as she might do me

Nov. 21.—Comes Mrs. Eyr. The gray lady to
tapp me for mine annual donatoun (\$5.) to
Sunday-school prize-giving. Lacking silver,
I handed her 10c., meaning to ask change, but is
quick to jump in first with grateful thanks for
mine enclosed generous gift. So a benevolent
act ends a man's selfish purpose to make
less than the up-landness of a sterling
mineral. I am a changed man. I have
now a wife and a future to get on with
and a other such and such. I am a
man.

CHRISTMAS PROGRAMMES AND CHRISTMAS READING

The following Authors and Broadcasters contribute to the Christmas Number of 'The Radio Times,' on Sale next Friday, December 20, price 6d.

J. B. PRIESTLEY

The author of *The Good Companions*, best seller of 1929, tells the story of a Yorkshire (town?) in the neighbourhood of Bradford—*or*, the town makes fun of it, he says:

A. J. ALAN

it is almost really easier to draw blood from a stone than to persuade 'A' J. A. to write down a story. But we have done it. His story is entitled 'The Tale of Four Cocks'.

DENIS MACKAIL

In "Not Once a Year" Den a Mackel gives us a story of humorous charm. But as we expect more he got out of "Huge He Sleeta" and "The Flower" show.

REBECCA WEST

Rebecca West enjoys one of the most remarkable literary reputations of the day. Her Christmas article is as witty and provocative as are all her too occasional writings.

G. G. COULTON

One of the year's most popular series of talks was given by Dr. Coulton. He knows all about the Middle Ages—and here writes delightfully about Christmas in medieval England.

COMPTON MACKENZIE

Compton Mackenzie, in his studies of London, has been compared with Charles Dickens. His Christmas Story, 'The Fairy God-daughters,' has the true 'Dickensian' touch.

HAROLD NICOLSON

We know Mr. Nicholson as novelist, biographer and author of "Some People." His essay in the Christmas Number is one of the best things he has yet given us.

R. M. FREEMAN

Those who follow the adventures of the now famous 'Samuel Pepys, Listener' will be rejoiced to learn that a page-length Christmas excerpt from the Diary appears in next week's issue.

HARRY GRAHAM

Listeners tell us how much they enjoy Captain Graham's light version of "The Pumpin' Song." This time he has written an authorial live piece on "How a Pick Nickerator

PETER WARLOCK

A Christmas Number would not be complete without a Carol. Our Carol has been composed by Peter Warlock, one of the most brilliant of our younger musicians.

HUMBERT WOLFE

Last Christmas we had the pleasure of publishing Christmas Trees' poems by Humbert Wolfe. Mr Wolfe has again contributed to our Christmas Number.

RICHARD HUGHES

With "A High Wind in Jamaica," Richard Hughes, a 1943 Brixley as the year's most successful writer. Her story told in the Constable Number will enchant young and old.

L. C. CROCOMBE

we welcome Mr. Concombe as the very first
in *The Red Zone*, he contributes
characteristic reminiscences of the 'Orange
Box Age' of broadcasting.

FRANK KENDON

Frank Kendon has contributed in 1929 several outstanding articles to our columns. The Christmas Number sees him in another capacity as a poet of distinction.

TOMMY HANDLEY

Author as well as comedian, Tommy Handley writes all the material which he broadcasts. He also writes for *The Radio Times*. (See his amusing article in next week's issue.)

EIGHT - PAGE SUPPLEMENT OF PICTURES OF BROADCASTING

A special feature of the Christmas Number is an eight-page photographic supplement of Eichings of Broadcasting Subjects by artists of the young school, including Randolph Schwabe, Ian Strang, Bayliss Allen, Michael Ross, Sybil Andrews, Rosa Hope and J. B. Santer.

The Christmas Number (on sale Friday, December 20, price 6d.) is illustrated throughout by Hagedorn, Arthur Watts, Eric Fraser, Rex Webster, John Austen, Patrick Bellaw. Four F W Purvis Dingworth, George Morrow, Bert Thomas, Oldham, Althea Wuloughby, etc., etc.

TWO EVENINGS ON ENCHANTED GROUND

W R Anderson tells the story of the *Fury* Opera *Königskinder* (Royal Children by Humperdinck, which is to be broadcast on Monday, 15GB, and Wednesday evenings.

IF his persistence could come back to us he would, without doubt, be a beloved Children's Hour Uncle, one who would tell the youngsters glorious fairy tales about witches and magic enchanted princesses, and who could on occasion pay tribute to the grown-ups too, warning of the grand days at Bayreuth half a century ago now when he was Wagner's admiring and helped the great man to stage *Parsofa*, tales too of his travels in Italy, France and Spain as president of the German Academies. We should find in a genuine young man and a clever teller for the children, but the fine fear of earning all the Wagner had reached him, yet without the use of his own time was not Wagner and was not a part of the few years of his own life that came. We all know and have a friend's House and

Children after a good story have wanted more. Now we have the chance to spend another evening in Hamperdick's friendly company — a chance too good to miss.

ACT 1

We find at once how easy it is to be wrong. It is sometimes to be expected that wireless telegraphy will be used only for the easy-provided woodland glade and witch's hut for a live tree and a man, twelve wild geese,

[illegible][illegible]

most characteristic music. Note the theme of her "The wind: It has blown my wrath away." We

that that she stays more than once again. She asks what is making her do it. They like each other and she wants to run off with him, but she has to have the money to pay for her fast. The lady tells her where to go and she goes. She has a very nice time and she comes back. She has a very nice time and she comes back. She has a very nice time and she comes back.

[illegible]

ACT II.

The prelude, in youthful freshness, suggests the feast-day at Hellbrunn and the dancing joy of the children. We are in the public square. A stable-maid (*contadina*) and an innkeeper's daughter (*innkeeper's daughter*) are singing and dancing. The king's son appears, and tells the innkeeper's daughter that he is sad. She knows no cure better than good food—or else a little love: a little kiss he dreams only of his lovely mountain maid. The king's son shows her his bow and arrow, and asks her to give him an arrow. He muses alone ("O it is hard to beg"), and his courage flags, to be roused again as he finds the torn fragments of the wreath of the goddess of love. Lower, which was a forest, and where the king's son had been playing and rising thence—compare, by the way, Wagner's *Forest* with what we heard in Act I—on the wreath of flowers, their love-lozenge, was made the song.

He had careers up and determines to work for his living.

10. a crowd gathers. Two gate-keepers *(tira)*
 from among the scribes and Pharisees enter
 the temple and say, "This is a temple of the
 Lord, built with gold and stone, which thou
 hast said shall be built with stone and wood."
 And as it is, he accepts, musing on this odd turn
 of phrase, "I build it out [out] last word
 Swine [herd]!"

There is an interlude by the thirteen children of the court, one of whom is the king's son, to sing "Hear ye, hear ye, hear ye."

[illegible]

other people, and the child who played with the
largest son, and who trusts him. The council-
lors

are assured and from the present point up to the
now. On the other side, the king because of
knows, with the second sight of his mind that the
people have indeed thrust out their king and queen.

ACT III

The prelude gives us 'The Father's Last Song' projected in some imperious and heroic way which we can picture the young scene in the forest that where the father has been killed. It seems but a moment ago that the father has captured his own heart in his life. It seems so as he awakes the world and his children but they do not care and he goes on.

They have been taking his for the room makes
are: it was a beautiful one in the garden, and
some of the old ones. The first of the new ones
the fairer, who tried to change. One of the
was the young one. The others had been
to work for him in foreign and the others
the work of the
return to the town
of Otago and that

But he is better
against his native
place and is not
affected by the
brooding mists
appear ! Think well,
father ! ; but the
little child's plead-
ing ! We re-
tain ! moves him
and he promises
that if they will
you or Mr. he
will go with them to
seek the outcast
king and que-
! O thou dear

The king's sur-
enters, amid the
falling snow, entry-
wood-wind rains

recognize the hut and her dear linden-tree
 back again - He asks if he has been
 The woman's presence is found it still as
 In his heart - His gaze is on the
 In his heart - His gaze is on the

Like all the other people he did not
know of the happy meeting with the love of his
life at the very first sight.

To get aid for her he takes the crown from his brother to put for reward, but he breaks it in pieces and runs to the hut with the fragments.

The ... of ... found a ...
house ... of the ...
shape ... A ...
we ...

Now I have a job in a day care center. I am happy and the hope is that I will be able to stay there. The thing is I don't know how to do it.

[illegible]

they will live in the hearts of loving children.

W. H. ANTONIETTI.



5GB Calling!

HANDEL'S 'MESSIAH' FROM BIRMINGHAM.

Festival Choral Society Performance at Town Hall - Studio Concerts for Christmas Day - Come to the Cabaret - Carols at the Central Hall - An Appeal for the Wounded - A Neapolitan Hour.

The Christmas Oratorio.

THE safest prediction regarding the season's programmes of any of the leading English choral societies, in any year, is that they will perform Handel's oratorio *Messiah* during Christmaside. Indeed it is probable that more than one of the older-established among the societies were founded expressly for that purpose. It is remarkable that the musical work which has continued to draw crowded audiences in this country for something like a hundred and seventy-five years—which must easily be a record—should have taken, I believe, less than a month to compose. Even then Handel seems to have turned his attention to composing oratorios only after the reception accorded to his operatic works had proved disappointing. *Messiah* will be given by the Birmingham Festival Choral Society on the evening of Thursday, December 26, and the performance will be relayed from the Town Hall, beginning at 7 o'clock. Dr. Adrian Boult is conducting, and the soloists are Stiles-Allea (soprano), Daisy Neal (contralto), Charles Hedges (tenor), and Robert Baker (bass). During the interval of 15 minutes, which will be a short interval in the organ of St. Philip's Cathedral at Birmingham.

On Christmas Day.

A CONCERT of Light Music will be broadcast by the Birmingham Studio Orchestra, under Joseph Lewis, in the early evening of Christmas Day. The programme contains such favourites as a selection from *Lilac Time*, the greatest of Viennese waltzes—*Beautiful Blue Danube*, and some of W. H. Squire's well-known songs. In addition to the orchestral music there will be songs by Parry Jones (tenor), and Henry Bentley will play the violin. Later the same evening the Studio Orchestra, augmented, will give another concert, in which Parry Jones again appears.

Au Lapin Qui Saut.

WHEN all is said and done, the chief amusement for English and American visitors to Continental cities usually takes the form of a visit to a music-hall or cabaret, one of those exotic haunts where the performing talent is a veritable League of Nations. It is only in such a spot that one can get the real Bohemian atmosphere (in both senses!) and that reckless abandon in which normally staid Britons make a point of revelling—an abandon the evidence of which they glory in flaunting before their fellow-visitors when they return home, their wallets empty, wearing things like *berets*. That such *risque* atmosphere should be attempted in the austere parlours of Broad Street may shock some of our more genteel listeners, but this is nevertheless to be so, for on Christmas Eve Birmingham is taking its audience to *Le Cabaret au Lapin Qui Saut*, where a varied bill of artistic fare will be presented, the menu being prepared by John Watt.

The Sunday Before Christmas.

A SERVICE framed to accord with the spirit of the Sunday next before Christmas will be heard from the Central Hall, Birmingham, on the evening of December 22. The service, which includes carols and other music proper to the season, will be conducted by the Rev. E. Benson Perkins, Superintendent of the Wesleyan Methodist Birmingham Mission, one of the best-known Free Church ministers in the Midlands. The music will be under the direction of Mr. M. L. Wolstenholme, Organist and Choir Master at the Central Hall.



'SEE NAPLES AND DIE!'

The old proverb seems hardly an exaggeration when one sees the Bay of Naples in all its beauty, with Vesuvius beyond. Listeners to 5GB will be able (if they have imagination enough) to spend an hour in Naples on Christmas Eve.

Wounded Soldiers.

IN the days, not so many years since, when almost every district in Britain contained at least one large school or county house doing temporary duty as a military hospital, the daily sight of bright blue uniforms with red ties afforded a constant reminder, if any were needed, to the friendly public of the obligation, which was often a pleasure, of cheering up and entertaining these lads who had suffered in 'doing their bit'. Artists gave their services freely, dramatic and concert parties were formed everywhere, and of gifts in cash and in kind there was no lack. How long ago all that seems now! Something like a shock, therefore, is induced by the reminder that there are still, as 1939 closes, wounded soldiers needing the comfort of art, and entertainment which their fellow-citizens so readily gave them eleven years and more ago. Indeed, though their number is less, the need of those who remain 'wounded soldiers' is even greater today than it was when their liege-lord was fresh in the public mind. How real the requirement still is will be brought home to listeners on Sunday evening, December 22, by the Right Hon. noble the Lord Leigh, J.P., Lord-Lieutenant of Warwickshire.

'Napoli, Napoli!'

ON such an evening as has occurred more than once recently, with a south-west gale rattling your roof-tiles and flinging handfuls of rain at your window-panes, you will particularly appreciate an opportunity of ensconcing your physical body snugly in the cosy warmth of a chair and allowing the more mobile rest of you to project itself, via ether, to the sun-bathed shores of the Mediterranean. There, by the Bay of Naples, you may spend an hour, looking and dreaming within sight of Capri, of Sorrento, or of Vesuvius, or indeed, if your taste so incline you, tuning the elusive spaghetti to the rhythm of a tarantella in a cabaret. This pleasure trip starts at 8 p.m. on Christmas Eve, and will be personally conducted by Signor Giuseppe Laugi, with Signor Francesco Cantelli as leader. At least, that is the form in which they will appear to your Southward-soaring spirit. The programme page of *The Radio Times*, on the other hand, will call them respectively Joseph Lewis and Frank Cantelli, and will offer you the somewhat bald announcement that the Birmingham Studio Augmented Orchestra—no, I'm not giving you the Italian for this—will be broadcasting 'A Neapolitan Hour,' with Herbert Thorpe (tenor) and Foster Richardson (bass) as singers.

With the Almonds and Raisins.

CALTERFUL music, discouraged by a good band, should accord excellently with the sense of comfortable repletion and universal good-will proper to the afternoon of Christmas Day. Think of listening to your favourite tunes from *The Midgets*, for example, while you ply the nut-crackers and make your fingers sticky with yet another crystallized confection, while the aroma of pine-logs and oranges fills the cosy room. Then, too, the sound of *Simon the Cellarer*, sung in a rolling bass, will surely harmonize with your own mood, whether you are watching the firelight, making rubies in a decanter of port, or whether 'yours' is a ginger wine, guaranteed non-alcoholic. The band which will play to you is one which is well-known to listeners, the Metropolitan Works Band from Saltley. The bass singer is George G. G. also of Birmingham. Add the wit and humour inseparable from Ronald Gourley and, I think, you will look forward to Christmas afternoon with confidence.

Other Concerts.

A CONCERT by the Birmingham Police Band appears among the arrangements for Monday evening, December 23. In the course of this programme listeners will be entertained by Ben Lawes.

On Saturday evening, December 28, listeners will hear a Symphony Concert from the Birmingham Studio. The artists are the Birmingham Studio Augmented Orchestra and L. Shepherd Munn (pianist). Joseph Lewis will conduct the performance.

8 MORE STATIONS on his LOUD SPEAKER!

SINCE HE CHANGED TO

The **NEW**
Cossor



The NEW Cossor
1-volt range is
stocked by every
Wireless Dealer.

Dear Sirs,

46, Gladstone Street,
Wigston,
LEICESTER.

Oct. 28th. 1929.

I congratulate you on your new Valves.
I did not think such an advance was possible
at one stride. You have made a valve that
once it is better known will sell on its own
advertisement from satisfied users. Already
one of my friends has bought three on finding
out the difference they made to my Set. It
has put eight more Stations on the loudspeaker
for me, with also a big improvement in quality.

While writing, I should like to thank you
for putting on the market such Sets as your 1927
and 1928 "Melody Makers" which I have tried and
still use.

Yours truly,

F. J. Holt

Get more stations on your Set—get
sweeter tone and greater volume—fit
the NEW Cossor. If your Receiver
is old the NEW Cossor will modern-
ise its performance. And even if it
is up-to-date the NEW Cossor will
improve it. Use the NEW Cossor
throughout your Set and get a new
thrill from the Wireless.

The **NEW**
Cossor

10.30 Epilogue
*Lord, What is Man?
C. G. G. G.

3.0 THIS WEEK'S BACH. CANTATA

3.0-3.30 CHURCH CANTATA, No. 123-BACH

Relayed from THE CULDEBAIL SCHOOL OF MUSIC

(1 Tenor, 2 Soprano, 2 Alto, 2 Bass)

Relayed from THE CULDEBAIL SCHOOL OF MUSIC

DONALD (Tenor)

STANLEY RILEY (Bass)

FRANK ALMILL (Alto)

JOHN FIELD (Soprano)

JARVIS WOODGATE (Organ)

THE WOODGATE ORGAN

(Flute, Oboe d'Amore, Trumpet and

Clarinet in D, Saxophone and

Drum)

Conductor: STANFORD ROBINSON

This is one of a cycle of Cantatas

for the Feast of the Virgin Mary,

all of which have come down to

us. It is based on a story told

often, to the soprano voices in the

opening chorus, where the others and

the text suggested to Bach. The motive

he uses is one of hesitation, almost of

stumbling, depicting the weary steps

of the pilgrim who makes his way

heavenward. Along with that there is

joy with which the spirit leaves the

world, a motive whose glories are

inimitable. The end of the chorus,

to the words "My death is nought but

sleeping," is a specially beautiful and

moving passage.

After that,

the choir sing

the last of the wonderful

and expressive words and

glorious chorale is simply, but nobly,

and nobly.

After that,

the choir sing

the last of the wonderful

and expressive words and

glorious chorale is simply, but nobly,

and nobly.

After that,

the choir sing

the last of the wonderful

and expressive words and

glorious chorale is simply, but nobly,

and nobly.

After that,

the choir sing

the last of the wonderful

and expressive words and

glorious chorale is simply, but nobly,

and nobly.

After that,

the choir sing

the last of the wonderful

and expressive words and

glorious chorale is simply, but nobly,

and nobly.

After that,

the choir sing

the last of the wonderful

and expressive words and

glorious chorale is simply, but nobly,

and nobly.

THE DAY OF REST

Sunday's Special Programmes

From 2LO London and 5XX Daventry



Broadcast Churches—XXXIX.

ST. ALBANS ABBEY,

from which a service will be relayed early in the New Year.

By the Very Rev. E. L. HENDERSON, Dean of St. Albans.

THE Cathedral and Abbey Church of St. Albans stands upon the piece of ground on which the blood of the first British martyr was shed in 303. Alban was a soldier stationed at Verulamium and gave his life in saving his friend Amphibalus, who had baptized him during the Diocletian persecution. A small British church in memory of this martyr and a Saxon Abbey founded by Offa, King of Mercia, in 792, stood successfully for many years. The ground on which the Norman Duke de Caen built his magnificent church in the Romanesque style. He began in 1077 and completed it in 1088, though it was not consecrated till 1115. The material used was the old Roman bricks from Verulamium, which had been collected by his predecessors, the Anglo-Saxon abbots. It is the work of this great builder which gives this church its distinctive character. The tower and transepts, the choir and part of the nave all belong to him, and their massive grandeur and rugged strength make an impression of real greatness, which even the later beautiful work of succeeding builders failed to surpass. In the thirteenth century it was planned to rebuild the Abbey in the Early English style. The Norman west front was pulled down and the work of rebuilding the nave, working from west to east, was begun. Funds, however, were not forthcoming and only the west front and the western part of the nave were completed in the new style and the plan of vaulting the nave had to be abandoned.

In the fourteenth century a disaster overtook the Abbey. The Norman work of Paul de Caen on the south side of the nave collapsed and had to be rebuilt. This disaster, which cost the Abbey dear, has enriched it with four most beautiful pieces in the Decorated style, the work of Hugh de Eversden, who also completed the Lady Chapel.

One of the most beautiful features in the whole church is the wonderful Waulingford screen at the back of the High Altar, perhaps the finest screen of its kind in the country—it dates from 1484. The Saints' Chapel contains a most beautiful loft of oak and a fourteenth century iron grille beneath the tomb of Humphrey, Duke of Gloucester.

At the Reformation it became the Parish Church and the Lady Chapel was used as the Grammar School. Owing to its vastness, the townspeople found it extremely hard to keep it in repair, but St. Albans' love for its Abbey has never failed, and the work of maintenance and repair never ceased till it culminated in the extensive work carried out by the late Lord Guntthorpe at the end of last century. People are apt to remember only the harm he did, which was very real, and to forget how much we owe him for the good he did, which was also very real.

The Abbey was raised to the dignity of a Cathedral in 1877, and is the mother church for the diocese which comprises the counties of Hertford and Bedford, with their 310 parishes. The great church is not only a monument of wonderful art and standing record of English history, but it is still today a living centre of spiritual life and gathers within its ancient walls for worship not only the people of St. Albans, whose chief pride it is, but representatives of every kind of church work from all over the diocese. It stands, as it has always stood, for a living belief in the power and love of God for the souls of men.

5.15 A SERVICE FOR CHILDREN

10—Died (Tenor Solo)

An everlasting light the Lord into the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

And the light of the world

80
A SERVICE
FROM
THE STUDIO

Printed by: *Smith & Son, Ltd., Bristol* *J. Thompson, Plymouth, Eng.*

Sunday's Programmes continued (December 15)

5WA CARDIFF 955 kc/s. (300.9 m.)

8.0-8.30 S.B. from London
8.45-9.0 S.B. from London

6.30 SERVICE FOR THE PEOPLE (42nd Session)

Delayed from
THE COLSTON HALL, BRISTOL

THE "VOCALISTS" QUARTET
MAT M. JONES, MARION I. STANLEY
SUDD. J. E. PARFUMPT
ORGANIST, FRANK A. TAYLOR, F.R.C.O.
CHAIRMAN, MR. F. A. WILSHIRE

Organ, Choral Song and Fugue Wesley
Hymn, "Jesus shall reign"

MAY M. JONES

Posthumous Song by F. E. Wenley, "In-
vention" M. G. C. C. C.
Organ, "Evening Song" Bainton
Hymn, "Rise up the bells of Heaven"
Quartet, "God is a Spirit" Bennett
Prayers and Apostles' Creed
Hymn, "When I Survey"
Reading

Quartet, "O come, everyone that loveth
"Elijah" Mendelssohn
Address by the Very Reverend the Dean of
Bristol

Air, "O Rest in the Lord"
Quartet, "He that shall endure"
Hymn, "Son of my Soul"

Closing Voluntary, Fantasy and Fugue in G Minor
Bach

9.0 S.B. from London
9.0 West Regional News

9.5 A CONCERT

Delayed from THE PARK HALL, CARDIFF
NATIONAL ORCHESTRA OF WALES
(Conductor, GENEVALETH CYMRU,
Leader, LOUIS LUTHERS)

Conducted by WARWICK BRATHWAITE

Moto Perpetuo ..
Andantino and Ronde (Piafior, Serenade) Mozart
(Solo Violin, LOUIS LUTHERS)

The young people of Cardiff were privileged to have music by M. J. Jones at their wedding festivities on the twentieth year. Frederick Jones was married to the good Miss F. S. Smith, and the autograph score of this Serenade was forth in Britain that it was composed for the wedding. It is one of the comparatively few works on which Mozart took his title of Cavaleri, bestowed on him by the Pope when he was the merest child. The Serenade is scored for quite a small band, and was probably performed in the open air, the wedding was in the last days of July, a time of the year when, in that kindly part of the world, music has a reasonable chance of being heard.

A Serenade is a composition in which a melody is played at the outset in octaves by two voices. But the whole Suite is full of Mozart's imitative grace and, as befits the happy occasion which inspired it, full of the brightest good spirits.

ENIG CRICKENBANK (Contra) and Orchestra
"O love, from thy power" (Sullivan and Delius)

"Far greater in his lowly state" (Lynn) Ground
Grey Spring Anthony Collins
Sleeping Thomas
Molly O Alex. Bouby

Capriccio Espagnole (S. ...)

10.0 S.B. from London
10.30 Epilogue
10.40-11.0 The Silent Fellowship

5SX SWANSEA 1,040 kc/s. (288.6 m.)

10.30 S.B. from London
11.0 S.B. from London
11.30 S.B. from Cardiff
12.0 S.B. from London
12.0 West Regional News S.B. from Cardiff
12.5 S.B. from London

10.30 Epilogue
10.40-11.0 The Silent Fellowship



THE DEAN OF BRISTOL,
the Very Rev. H. L. G. A. De Candide,
gives the address at this evening's service at the Colston Hall which is being relayed and broadcast from Cardiff.

6BM BOURNEMOUTH 1,040 kc/s. (288.6 m.)

10.30 S.B. from London
11.0 S.B. from London
11.30 S.B. from London (D.O. Local News)
10.30 Epilogue

5PY PLYMOUTH 1,040 kc/s. (288.6 m.)

10.30 S.B. from London
11.0 S.B. from London
11.30 S.B. from London (D.O. Local News)
10.30 Epilogue

2ZY MANCHESTER 707 kc/s. (278.6 m.)

10.30 S.B. from London
11.0 S.B. from London
11.30 S.B. from London
12.0 S.B. from London
12.0 West Regional News
12.5 S.B. from London

FLUTE BOARDSMAN (Contra) (Contra)
My Heart is weary ..
Homeward to you ..
The Aaru ..

Introduction, Act III, "The English"
FLUTE BOARDSMAN
The dreary Steppe ..
Pearls ..
A Woman's Last Word ..
Overture, Nooturna, Scherzo and Wedding
March (A Midsummer Night's Dream)

6.15-6.30 S.B. from London

7.50 A RELIGIOUS SERVICE

From the Studio
THE NORTHERN WIRELESS QUARTET
THE NORTHERN WIRELESS CHORUS
Soloist, HERBERT REDDOCK (Baritone)
THE NORTHERN WIRELESS QUARTET

8.45 S.B. from London
9.0 North Regional News

9.5 A Chamber Music Programme

THE ETHEL MIDDLETON TRIO
LOUIS COHEN (Violin)
WALTER HARTLEY (Cello)
ETHEL MIDDLETON (Piano)

Trio in B Flat, Op. 90 Schubert
Allegro moderato; Andante un poco mosso;
Scherzo-Allegro; Ronde-Allegro vivace

ARCHIE CAMDEN
Chaconne in D ..
Tempo di Menuetto ..

Trio in E ..
Allegro; Andante grazioso; Allegro

ARCHIE CAMDEN
Dance Rustique (Rustic Dance) ..
Chanson Villageoise (Village Song) ..
Tarentelle ..

Trio in D Minor, Op. 32 Schumann
Scherzo; Elegia; Allegro non troppo

10.30 Epilogue

Other Stations.

5SC GLASGOW 763 kc/s. (393.0 m.)

8.0-8.30 S.B. from London 8.45 S.B. from London
9.0-9.30 S.B. from London 9.45 S.B. from London
10.0-10.30 S.B. from London 10.45 S.B. from London
11.0-11.30 S.B. from London 11.45 S.B. from London
12.0-12.30 S.B. from London 12.45 S.B. from London

2BD ABERDEEN 955 kc/s. (300.9 m.)

8.0-8.30 S.B. from London 8.45 S.B. from London
9.0-9.30 S.B. from London 9.45 S.B. from London
10.0-10.30 S.B. from London 10.45 S.B. from London
11.0-11.30 S.B. from London 11.45 S.B. from London
12.0-12.30 S.B. from London 12.45 S.B. from London

2BE BELFAST 577 kc/s. (278.6 m.)

8.0-8.30 S.B. from London 8.45 S.B. from London
9.0-9.30 S.B. from London 9.45 S.B. from London
10.0-10.30 S.B. from London 10.45 S.B. from London
11.0-11.30 S.B. from London 11.45 S.B. from London
12.0-12.30 S.B. from London 12.45 S.B. from London

Monday's Programmes continued (December 16)



PLAY THESE

You'll find just that "added brilliance" in **PARLOPHONE** ELECTRICAL RECORDS. Hear these new issues at your Dealers—you'll want them all!

LEITH HUTCHINSON

There's a "personal appeal" in Hutchinson's records that "sells" you.
R. 469 "Squallin' Ain't Misbehavin'"
R. 464 "I want to be bad Bull up your Overcoat"

DOUGLAS FAIRBANKS

Exclusive Records of the great Wireless Favourites.
R. 50 "In the Parlour Park yourself close to me"

RAIE DA COSTA

The Parlophone Girl
The most brilliant Piano Solo Dance Records ever made.
R. 468 "Lonesome Little Girl Parades of the Pied Piper"

ROSS & SARGENT

On record, on stage and Radio.
R. 763 "Seven Veils It's Unanimous Now"

MONA GREY

The Very-Valued Entertainer.
R. 494 "A Musical Evening"

"RHYTHM-STYLE"

The latest American Dance Record Sensation—only on Parlophone.
R. 462 "Ain't Misbehavin'"

LOUIS ARMSTRONG

R. 470 "57 Varieties" (part)
"Swing with Me" (part)
"Swing with Me" (part)
"Swing with Me" (part)

ALL 10-inch Blue Label 33s OF ALL DEALERS

The Parlophone Gramophone
25, Abchurch Lane, E.C. 4

for **REAL PLEASURE**

Parlophone

ELECTRICAL RECORDINGS

SWA

CARDIFF.

968 kcs. (209.9 m.)

11.15-12.00 AN ORCHESTRAL CONCERT
Relayed from
THE NATIONAL MUSEUM OF WALES
(Relayed to Daventry 5XX)
NATIONAL ORCHESTRA OF WALES
(Conductor: L. LEVITT)
Concert by WAWRICK BRATHWAITE

Overture, "The Master"
Evening in the Mountains
Dream Fantomime, Wit.
Grieg's "Humpback"
Suite, "The Three-cornered Hat" de Falla

1.0 London Programme relayed from Daventry

4.45 The Rev. GORDON HAMILTON: "Old Churches of the West—Cleveland Old Church"

5.0 Light Music
LONDON SYMPHONY ORCHESTRA
Relayed from THE CARLTON

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 A Programme of Compositions and Arrangements

By W. S. GWYNN WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

WILLIAMS

Vocal Quartet and Orchestra

Welsh Airs:
Cwch Ffwr
Ar Hy dy Nôs
Marian Thomas
Popular Welsh Songs
Two Songs of the Welsh Mountains
My Little Welsh Home; I hear a Star, I hear a Song

HEATHER DAVIES

School Song: "Y Senni"

WALTER GLYNN and Orchestra

Modern Welsh Songs
"Telyn Fud"

MICHAEL THOMAS

Two Folk Songs
Hymn
Cân y Melnydd

MEGAN THOMAS and HEATHER DAVIES

Two Part Songs:
Nant y Mynydd
Cân y Crud

THE ORCHESTRA

Orchestral Miniatures
Three Cymric Canons

The Singing Bard, The Village Dancers; The Lullaby Lullaby

Welsh Shepherd's Dance

9.0 S.B. from London

9.15 West Regional News

9.20-9.45 S.B. from London

9.55 S.B. from London

SWANSEA.

11-12.0 S.B. from Cardiff

12.0 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.5 Welsh Regional News, S.B. from London

9.50-10.45 S.B. from London

(Monday's Programmes continued on page 705)



W. S. GWYNN WILLIAMS.

A Programme of whose music is being given from Cardiff tonight at 7.45.

Vocal Quartet

Old Welsh Carol, "Hen Don Llyfr Ffwr";
MELBURN MORRIS

Two Part Songs

Cân y Gwladgarwr

Arthur yn Cyfodi

MEGAN THOMAS

Two Welsh Lyrics

Tywyth Teg

Hen y Gwladgarwr

Hen y Gwladgarwr

W. S. GWYNN WILLIAMS

Welsh Dances

Two Little Welsh Dances

The Dance of the Two Fairies: Welsh Folk

Dances

W. S. GWYNN

Songs in English

Three Celtic Love Songs

Morning Light

Forest Maiden, Night Song

HEATHER DAVIES

Two Modern Welsh Songs

Clychaw Centre'r Gwas

Lland y Nafodd

CLEVEDON OLD CHURCH

is the old church of the village which the Rev. GORDON HAMILTON will describe in his talk from Cardiff this afternoon.

**£8.15s. buys
a priceless gift**

**—unlimited
entertainment
all the year round!**



£8 15s.

Price includes the N.W. Cossor Valve, the cabinet and the 10 components necessary for its rapid assembly.

Ready shortly. All-electric model £15.

HERE'S a splendid solution to your "what to give" problem—a 1930 Cossor Melody Maker. This handsome, highly-efficient and remarkably simple Wireless Set is an endless, "all the year" round source of entertainment. At the twist of a single knob it will cut out the overpowering transmission of nearby stations and bring you programmes from France, Spain, Germany, Holland, Italy, Austria all the great broadcasting centres of Europe. Yet in spite of its amazing efficiency it is so simple that anyone can assemble it—even if they know nothing about Wireless—only 10 components to mount—only 20 wires to connect—that's all. Go to any Wireless Dealer and get a free constructor Chart, or, if he can't supply, write to us—address below.

The 1930
COSSOR
"Melody Maker"

DON'T RUIN CHRISTMAS!

**— avoid the risk of
being without Radio!**

What would Christmas be without Wireless? No dance music—no jolly vaudeville—no sports news—just a silent Set. If your accumulator is old it can easily rob you of the feast of good programmes. If it is in good condition—buy a "spare" and make doubly sure—buy an Oldham. An Oldham "Faithful Service" Accumulator is an investment. It will give you abundant L.T. for Christmas and all the NEW year too. It will give you thousands of hours of service—it is built to last. Oldham "Faithful Service" Accumulators need less recharging—their triple-gender bus plates hold their charge over long periods, they will not easily sulphate or buckle. Buy a new Accumulator for Christmas—buy an Oldham—no other accumulator will give such service—every Wireless Dealer stocks them.



1941

ALUMINUM "AUTOMATIC" ACCUMULATORS

If you have electric light this "Automatic Accumulator"—the Oldham L.T. Auto Power 1—will provide you with unlimited L.T. current. Once connected to the nearest wall outlet and to your Set it is controlled by a special 3 pin plug. Plug into broken plug outlet and larger. Wire could be wired to give sufficient current to work the largest vacuum tube Set.

2-volt type
45/-
 4-volt 55/-
 6-volt 65/-

2 - vol's type

45/-

6. 3. 11 55 8

6-vols: \$65 ◆

O.V.D.

2-vol 73 group. Ann.
Biology

5/6

I.V.D.

* volt 40 amp. hrs. (actual)
 ps. still recommended for
 use & saving Melody Maker.

9/-

U.V.D.

2 volt 50 amp. hrs.
(actual)

14/-

Fitted with free all-metal carriers.

Fitted with free all-metal carriers.

OLDHAM

"Faithful Service"

ACCUMULATORS

Oldham & Son, Ltd. Denton, Manchester.
Telephone 2 21000 321 4 (lines)

London Office: 40 Wicklow Street, King's Cross, W.C.1
Telephone: Terminus 4641 & 4103

U.S. 4,500 15

43

'PHYLLOSAN'



**It Strengthens
Weak
Hearts!**

Prepared under the direction of E. LUERGI, M.D. (Professor of Medicine at Bern University, Switzerland). For the treatment of PREMATURE OLD AGE, HARDENED ARTERIES, HEART WEAKNESS, HIGH BLOOD PRESSURE, LOW CHOLESTEROL, DEFICIENCY OF VITAMINS, ANEMIA, RHEUMATISM, MALNUTRITION, etc. It is NOT a Drug.

PHYLLOSAN

Send Postcard for book "The Romance of Psychology," now
free from the Sale distributors FASSETT & JOHNSON,
Ltd. Dept. 367, 40 (Leadenhall) Lane, London, E.C.3.

[illegible]

to plan the first trip
over the good people from day by day and new
play as perfectly if they can do it and you
the old friend over all night. I wish I could
pay everyone else to stay
to see me at my old home and wonderful things
and other things

[illegible]

SPECIAL TRIAL OFFER COUPON.

To the Honorable
MEMBERS OF THE NATIONAL MUSEUM SYSTEM
27 High St. New Canaan Ct. London, W.C.2
N. H. & A. P. O. to: One Shilling and
Fifteen pence in the year and one penny in the
year. The sum of 10 pence in the year
and one penny in the year.

4 11 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039

g 15 The Children's Hour
B.O. Mr. P. O. Miles A. M. 1936 - 1937
his Producers might see it The Story of
The Story of the Children's Hour
The Story of the Children's Hour
The Story of the Children's Hour
The Story of the Children's Hour

Relayed from THE NATIONAL ORCHESTRA OF WALES
(Cardiff) Conductor, LUCIA LEVIT
Conducted by WARWICK BATHURST
Overture, DI BALLO (The Ball) Irish Tune from County Derry

The Dominions and Colonies are fond of telling us that their fervent order theirs at home, that only in the far corners of the Empire is love of the Mother Country fully developed. An Australian who was present at the trial of a 'Mammy' at a Burns dinner once uttered a sentiment that would be hard to hear in England, and shared in the ceremonies of the Anzac Day at home.

It is a fact that interest in the home of the Empire in Australia is one of the United States.

Some of the articles of a Roman Villa in Adams describes the discoveries made at from Bournemouth.

"Molly on the Shore" is the name of an old Irish reel, and along with another reel called "Temple Hill," Percy Grainger has used it to build up this lively and thoroughly popular piece. He delights not only in making use of folk music, but in speaking of it in the most unconventional way is, no doubt by way of making it clear to the least musical how thoroughly popular his music is intended to be. And he takes the public into his confidence in other happy ways: this piece is called "Birthday Gift to Mother, 1907." It is one of a number of what he calls "British Folk Music Settings," which are collectively dedicated to the memory of Greg.

MIRIAM LICETTE (Soprano) and Strings
Four Old English Songs transcribed and arranged
by Antony Bernard
On the Bank of Richmond Hill

Abt How Sweet William Craft
A Song in the 'She Gallant' ... } John Eccles
A Song from 'Rinaldo and Armida' }

Enigma Variations *Elgar*

Q. Q. B. H. from London

0 15 West Regional News
0 20-12.0 S.B. from London

5.0 London Programme relayed from Davenport
5.15 S.B. from Cardiff
6.0 London Programme relayed from Davenport
6.15 S.B. from London

Yr Athro E. ERNEST HUGHES
A WELSH INTRODUCTION
Current Topics in Wales
& Review, in Welsh by
Professor E. ERNEST HUGHES

7.25 S.B. from London
8.15 West Regional News. S.B. from Card #
9.30 12.0 S.B. from London

1. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 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. 84

3.0 London Programme relayed from Day entry
8.15 *S.H. from London*
1.15 *W. & A. from London*
1.15 *W. & A. from London*
1.15 *W. & A. from London*

7 15 S B from London
9 15 Local News
11 30 S B. from
London

120-10 London Programme relayed from
the city

5:15 The Children's Hour
Another Adventure from A...
...
... (L...
... Carroll)

6.6 London Programme relayed from Daventry

6.15 S.B from London

7.6 Mr CHARLES HENDERSON, 'Cornwall and

Devon a Hundred Years Ago*—I

7 15-12-0 S.B. from London (9 15 Local News)

12.0 **A Gramophone Lecture Recital**
 By MOSES BARNET

Gramophone Records

7:15-8:0 THE MANCHESTER TUESDAY MIDDAY
SOCIETY'S CONCERT

Relayed from THE HOLLANDSWORTH HALL
PIANOFORTE RECITAL by LUCY FINCH

3.0 An Afternoon Concert
TUE 5.00 PM W 10.00 PM 1983 ORCHESTRA

Programmes for Tuesday.

Marshallian Programme continued 1 in page 704.

1. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595. 2596. 2597. 2598. 2599. 2600. 2601. 2602. 2603. 2604. 2605. 2606. 2607. 2608. 2609. 2610. 2611. 2612. 2613. 2614. 2615. 2616. 2617. 2618. 2619. 2620. 2621. 2622. 2623. 2624. 2625. 2626. 2627. 2628. 2629. 2630. 2631.

Manuel J. Jones 1927 to 1934 (See here)

418 The Children's Hour

60 M = 4 Dancers Moving To Approach of
Trumpets V, during introduction. Christmas
Dishes

6.18 S.E. from London

70. *Proceeds Anhedromnia: "Architecture and Planning in the Industrial North—V, Town Planning Developments—II."* 8 ll. from *1909*

7.15 *S.B. from London*

7.45 An Orchestral Concert

PLC14

A Play .

Д'юп Нолдтхорн Уолл ркс (1868-1914)

Overture, 'Si J'etais Roi' ('If I were king')

..... Adam
Egyptian Ballet Eugene

A Luncheon Commemorative of One Act
by

W. ARMITAGE OWEN
Chapman

John Smith (a middle-aged mill worker)

At my sister's (Liz) wife

The Doctor

It is evening in John Sanchez's cottage. John has just finished tea, and Mary is clearing the

REFERENCES

March, 1914 by A. G. S. *orib* + + + *Heterom*

80 S.S. from London

9.15 North Lee and New

D 503 S.F. From London

10.45-22.0 DANCE MUSIC

ERTINI'S DANCE BAND, relayed from THE EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL

Other stations.

SSC CLASCOW

[illegible]

2BD ABERDEEN

[illegible]

2RE BELFAST

[illegible]

“You’ve only one packet—*one* packet? My good woman, what on earth shall I do? This is for my niece, you see. She has to have a lot of milk. And what am I to do without my Nestlé’s? Tell me that!”

Have you ever tasted Nestlé's "Fruit Queen"—it's chocolate, almonds and rich ripe fruit—packed in aluminum cartons.

1 per
1/2 lb block

Just the
CRAVEN "A"
again this Christmas

THE QUALITY
 NEVER VARY



MADE BY CARRERAS LTD., 145 YEARS' REPUTATION FOR QUALITY.

Wednesday's Programmes continued (December 18)

SOCKS! a good present for a man

To really please a man this Christmas give him a few pairs of Two Steeples No. 83 Socks. Good-looking ribbed socks, ideal for comfort and service. They are made from St. Woolstan Wool, the highest grade pure woollen, and skilful dyeing and blending of the super wool provides heather, grey, green, brown, etc., full of tone and character.

Over thirty separate lighter shades are included in the full range, suitable for every outfit.

Give Two Steeples No. 83 Socks, a gift that will bring comfort, wear and appearance.

Two Steeples No. 83 Socks
 Made in England
 ST. WOOLSTAN WOOL, UNDERWATER



NEW IDEA IN FIRES

Brilliant Glow without Smoke or Soot
 The high calorific value and greater convenience, healthfulness and economy of Nature's Smokeless Fuel—Anthracite—is now realised as never before.

GLOW-WORM

OPEN Anthracite FIRES

These fires are designed to burn smokeless fuel, have the warm glow into public favour, and everywhere their owners are charmed with the heat they throw into the room. Glow-Worm Open Fires fit almost any existing fireplace. They provide the cheeriest, healthiest and cleanest of Open Fires and can be left for several hours without attention. They are sold in four sizes: 18 in. Room, 24 in. Parlor, 30 in. Room and 36 in. Parlor.

ANTHRACITE RADIATION, LTD.
 Importing London Birmmgham Co., Ltd., and
 Glow-Worm Sales and Fire Co., Ltd.
 (B-11, M-1), 5, NEWMAN ST., Oxford St.,
 LONDON, W.1

| SWA | CARDIFF. | 988 kc/s
(309.8 m.) | 6BM | BOURNEMOUTH. | 1,040 kc/s
(283.5 m.) |
|----------|--|---|------|---|--------------------------|
| 1.15-2.0 | A Symphony Concert
By the Cardiff Philharmonic
Overture, 'The Two Friends of Salamanca'
Symphony No. 27 in G
Dance, 'Le Cid' | S. L. Lee
M. J. Lee
M. J. Lee | 3.0 | London Programme relayed from Daventry
6.1 S.B. from London
1.00 News
9.20-11.0 S.B. from London | |
| 3.0 | London Programme relayed from Daventry | | 5PY | PLYMOUTH. | 1,040 kc/s
(283.5 m.) |
| 3.45 | Mozart Trio, No. VI
The Station Trio
FRANK THOMAS (Violin)
If you are a...
Trio in B Flat
Allegretto, Adagio, Rondo | | 3.0 | London Programme relayed from Daventry
5.15 The Children's Hour
You are invited to hear THE T. S. M. of HAYDN played by Miss E. M. DODD & TOY
DANCE BY THE H. H. H. H. | |
| 4.0 | WILLIAM DAVIES (Bass)
Lover...
Maiden...
Glorious Dawn...
In...
...and 4... | R. S. Hughes
A. S. Hughes
German
British | 6.15 | London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.15 Mid-week Sports Bulletin; Local News) | |
| | | | 2ZY | MANCHESTER. | 781 kc/s
(378.4 m.) |
| | | | 3.0 | London Programme relayed from Daventry | |



G. IDRIS THOMAS (left) and WILLIAM DAVIES (right) take part in the concert from Cardiff this afternoon

| | |
|--|---|
| G. IDRIS THOMAS (Pianoforte)
Waltz in G Flat, Op. 70, No. 1...
Nocturne in F Sharp, Op. 15, No. 2...
Prelude in C Minor, Op. 24, No. 20...
Waltz in A Flat, Op. 64, No. 1...
WILLIAM DAVIES (Soprano)
Waltz in G Flat, Op. 70, No. 1...
Waltz in A Flat, Op. 64, No. 1...
Trio
Menuet...
Rigsdans... | Chopin
Lange
M. J. Lee
Perry
4.00 Stanley |
|--|---|

| | |
|------------|--|
| 4.45 | London Programme relayed from Daventry |
| 5.15 | The Children's Hour |
| 6.1 | London Programme relayed from Daventry |
| 6.15 | S.B. from London |
| 9.15 | West Regional News |
| 9.20-11.10 | S.B. from London |

| 6SX | SWANSEA. | 1,040 kc/s
(283.5 m.) |
|-----------|--|--------------------------|
| 1.15-2.0 | S.B. from Cardiff | |
| 3.0 | London Programme relayed from Daventry | |
| 6.1 | S.B. from Cardiff | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 9.15 | West Regional News. S.B. from Cardiff | |
| 9.20-11.0 | S.B. from London | |

Other Stations.

| 5SC | GLASGOW. | 700 kc/s
(424.3 m.) |
|------|--|------------------------|
| 2.40 | For the Schools. Mr. E. L. Mackie: "The Men of the War of Independence" William Wallace. S.B. from London. | 04 |
| 2.45 | For the Playhouse. Mr. E. L. Mackie: "The Men of the War of Independence" William Wallace. S.B. from London. | 05 |
| 3.45 | For the Playhouse. Mr. E. L. Mackie: "The Men of the War of Independence" William Wallace. S.B. from London. | 06 |
| 6.15 | For the Playhouse. Mr. E. L. Mackie: "The Men of the War of Independence" William Wallace. S.B. from London. | 07 |
| 9.15 | For the Playhouse. Mr. E. L. Mackie: "The Men of the War of Independence" William Wallace. S.B. from London. | 08 |
| 11.0 | For the Playhouse. Mr. E. L. Mackie: "The Men of the War of Independence" William Wallace. S.B. from London. | 09 |

| 2BD | ABERDEEN. | 966 kc/s
(308.5 m.) | |
|------|--|------------------------|--|
| 2.40 | For the Schools. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 4.15 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. |
| 2.45 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 4.20 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. |
| 6.15 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 9.15 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. |
| 9.15 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 11.0 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. |

| 2BE | BELFAST. | 1,230 kc/s
(242.3 m.) |
|----------|--|--------------------------|
| 12.0-1.0 | For the Schools. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 3.0-3.25 |
| 1.15-2.0 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 3.30 |
| 2.40 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 3.45 |
| 2.45 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 4.00 |
| 3.45 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 4.15 |
| 6.15 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 4.30 |
| 9.15 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 4.45 |
| 11.0 | For the Playhouse. Mr. E. L. Mackie: 'The Men of the War of Independence' William Wallace. S.B. from London. | 5.00 |

WIRELESS FOR THE BLIND.

CHristmas is the Great Gift-giver and brings with it many demands upon our generosity. There is one cause abroad this Christmas which, by reason of its particular connection with the broadcast programmes in which we all have a share, demands special recognition in these columns. It is the British 'Wireless for the Blind' Fund.

There are 60,000 blind persons in Great Britain and Northern Ireland, 17,000 of these are over the age of sixteen. Parliament, as we know, grants free wireless licences to blind listeners, 15,000 of these licences have now been taken out. Among these 15,000 are those who have been supplied with free sets by the National Institute and the Country Associations for the Blind, St. Dunstan's, and some local Wireless for the Blind funds, such as exist in Manchester and district, blind people who have been given sets by semi-public and private donation, and those who have bought sets for themselves. After making various allowances, a rough estimate indicates that there are still at least 20,000 blind people in the country without facilities for listening.

Now, who are fortunate in possessing sight, know what a blessing the wireless can be to entertain us when we are alone, to cheer us up when we feel depressed, to introduce us to a new world of ideas and entertainment. If Broadcasting means so much to us, how much more does it mean to those who cannot see? The answer is too obvious to require emphasis.

We have our daily newspapers, books, pictures, and cinemas to amuse us and keep us in touch with current affairs. The blind have necessarily less contact with life, less opportunity for amusement. The Braille System has, of course, done much to enable them to enjoy books, but not every blind person is able to read with his fingers, nor is it possible to adapt more than a limited number of books to the Braille type. The broadcast programmes, therefore, are both book and newspaper to the majority of blind people. It is unthinkable that any effort should be spared to provide each one of them with a set.

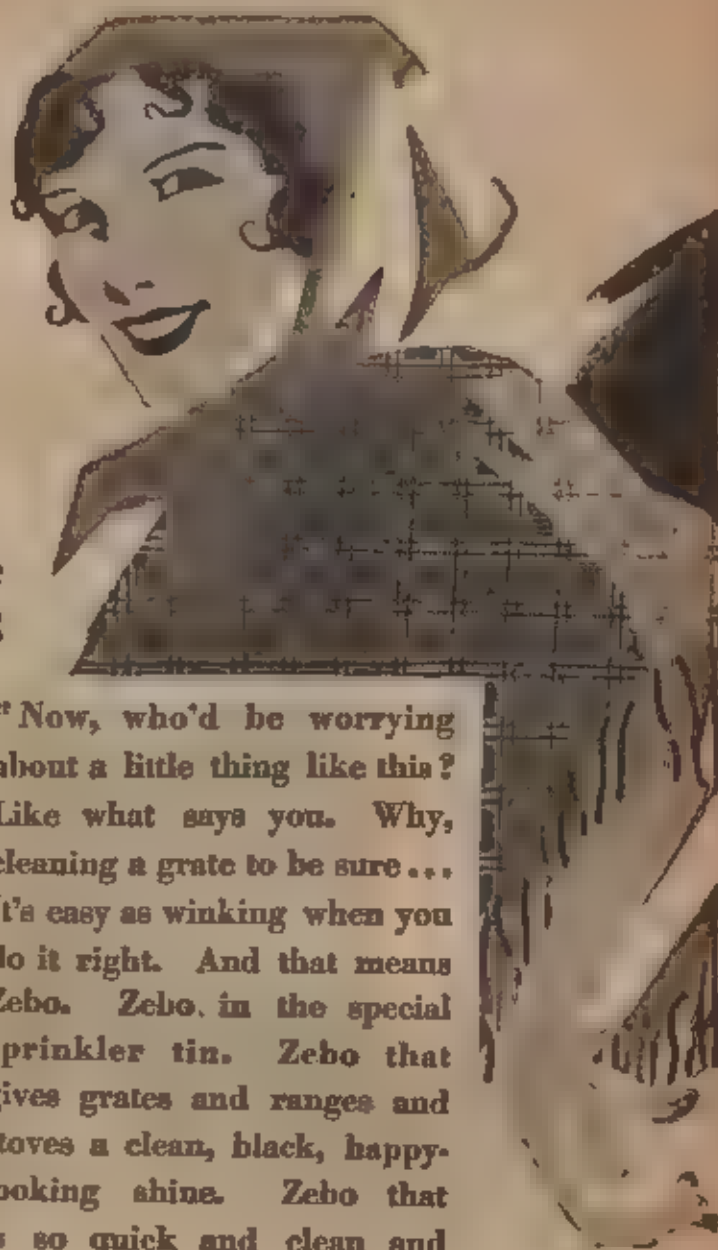
This is the object of the British 'Wireless for the Blind' Fund, the committee of which represents all British Societies working for the welfare of the blind population. H. R. H. the Prince of Wales has honoured this cause by becoming its President; the Hon. Treasurer is the Rt. Hon. Reginald McKenna. The Chairman of the Committee, whose offices are at 226 Great Portland Street, W. 1, is Captain Sir Bechercroft Towne, V.C., with Captain Ian Fraser as Vice-Chairman and Mr. W. McG. Eager as Secretary. The Fund has the whole-hearted support of the B.B.C. and will be finally launched at 9.15 p.m. on Christmas Day, when an appeal will be broadcast from all stations by the Rt. Hon. Winston Churchill.

The special type of set which will be supplied by the fund has been designed by the Chief Engineer of the B.B.C. and members of his staff with a view to its simple operation by the blind listener. The standard which will be adopted is that of reception from one station

(two programmes) at good headphone strength. Already hundreds of these sets have been ordered and will be available for distribution by the time Brookman's Park begins to broadcast its alternative programme early in the New Year. No more eloquent champion could be found than Mr. Churchill. His appeal on Christmas Day will no doubt arouse the response which the cause merits. In the meantime, let us anticipate Mr. Churchill by asking those of our readers whose sympathy is awakened by the crying need of the blind for a fresh contact with the life which is largely denied them, to send a donation to the Rt. Hon. Reginald McKenna, the Hon. Treasurer, British 'Wireless for the Blind' Fund, 226, Great Portland Street, London, W. 1.

Ireland says—

Top o' the Morning



"Now, who'd be worrying about a little thing like this? Like what says you. Why, cleaning a grate to be sure... It's easy as winking when you do it right. And that means Zebo. Zebo, in the special sprinkler tin. Zebo that gives grates and ranges and stoves a clean, black, happy-looking shine. Zebo that is so quick and clean and easy to use. A few drops and a little light rubbing—that's all you need. And when you stand back arms akimbo and look at that grate—why, it's winking back at you."

Zebo

THE GRATE POLISH



RECKITT AND SONS, LTD., HULL AND LONDON.

938
GERMANY
TODAY AND
YESTERDAY

Т. 11. 1977. № 1.

1. The first group of people who are interested in the study of the history of the city of Moscow are the historians. They are interested in the history of the city of Moscow because it is one of the most important cities in Russia. They are interested in the history of the city of Moscow because it is one of the most important cities in Russia.

[illegible]

BAND
 The **Dance and Chant (Devil's Kitchen)**
 Waltz, Cornet

90 The Second News
WEATHER FORECAST SECOND GENERAL NEWS
N. Y. N. J. N. H. C. T. N. S. I. I. N.
(Dorchester only) Slough
Furzeat

'NATION SHALL SPEAK PEACE UNTO NATION.'

GERMANY

GERMANY

*A National Programme to be broadcast tonight at 9.35.
This picture shows the Leipzigerstrasse in Berlin.*

further afield in the Germany of those days, with their Elizabethan songs, dances and plays, so in 1922 the youth of Britain is welcomed by the young men and women visit the summer schools in Eastern Germany. The ideals of other days are recalled, and in their dances, plays and music a new understanding comes about

Great Germany remembered this evening:—

Martin Luther
Frederick the Great of Prussia
Bach
Mozart
Goethe
Schiller
Schumann
Hugo Wolf
Bismarck
Wagner
Lohmann
Beethoven
and many others

(See special article on page 751.)

10.50-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA
DOREY AND ELSIE WATERS (Entertainers)

645 THE FOUNDATIONS OF MUSIC
HANDEL SONITAS
Played by
JAMES CHUNG (Pianoforte)

7.0 Mr FRANK Tove: "Music in the Theatre"

716 Medical Interference

7:35 Dr. J. W. Bauman, * Lord Shaftesbury

745 A MILITARY BAND CONCERT
NELLEN WALKER (Contralto),
TREVOR JONES (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'The Lily of K Harney' *Benedict*

FRY JEROME HENCKELS, though counted as among our English composers, was really a German who made his home with us. He occupied a leading place in the Victorian world of music; for about fifty years he was looked up to as one of its leaders. Remembered now almost wholly by his opera, *The Lily of Killarney*, he won several successes, not only in that direction, but with sacred cantatas and cantates. He was

THURSDAY, DECEMBER 19 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.3 m.)

THIS SERVICE WILL BE HELD IN THE CITY OF DAVENTRY.

10-1.50 DINNER HOUR SERVICE

Conducted by CANON GUY ROBERT
Christmas Carols by ST. MARTIN'S CHORISTERS
Organist and Master of Choristers, RICHARD
WATKINS

Relayed from ST. MARTIN'S PARISH CHURCH,
LONDON ROAD

3.0 Symphony Concert

Relayed from THE PAVILION, Bournemouth
(No. XI of the 35th Winter Series)

THE Bournemouth Municipal Symphony
Orchestra

Conductor: Sir DANIEL ODEN

Overture: The Corsair Berlioz
Symphony (No. 3), "Eroica" Beethoven
Allegro con brio. Funeral March—Adagio assai
Scherzo—Allegro vivace. Allegro molto—
Andante Presto
Violoncello Concerto in A Minor Samuel Barber
Allegro non troppo. Adagio con moto. Tempo
ritardando

Conductor: Sir DANIEL ODEN

Scherzo: Les Lutins et le serpent (The Lutin and the
Snake) Debussy

(First Performances at these Concerts)

Tea-time Service 4.15-5.15 P.M. (Relayed from the
Avenue Theatre, Birmingham) (Relayed from the
Avenue Theatre, Birmingham)

Choral Prelude, "In dulci jubilo" Bach
Andantino in B Franck
Offertoire on Christmas Themes Brahms

7.0

DANCE MUSIC

JACK PATRICK and his B.B.C. DANCE
ORCHESTRA

8.0

Chamber Music

JOHN ARMSTRONG (Tenor)

ALBERT SAMMONS (Violin)

LESLIE HOWARD (Pianoforte)

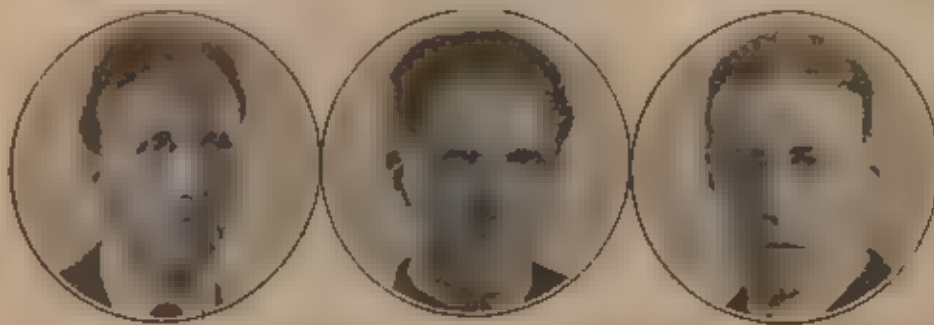
ALBERT SAMMONS and LESLIE HOWARD

Sonata in A Franck

Allegretto ben moderato. Allegro. Recitativo

Fantasia. Allegretto poco mosso

This Sonata is probably unique in one respect.
Franck was apparently indifferent whether it
should be played by violin or violoncello and
pianoforte, marking it simply for "cello or



JOHN ARMSTRONG (left), ALBERT SAMMONS and LESLIE HOWARD (right) take part in
the Chamber Music programme to night at 8.0.

4.30

ORGAN MUSIC

Played by REGINALD NEW

Relayed from THE BEAUFORT CINEMA, WASH-
WOOD HEATH, BIRMINGHAM

Scherzo: The Corsair Berlioz

Dancing Doll Franck

O Sole mio O my Sun Capria, arr. Lott

KATHERINE GAMMON (Soprano)

When Childhood Plays Hayford Davies

Lullaby Cyril Scott

ORGAN

Solemn: The Gondoliers Sullivan

March: The Face of Hallowe'en Offenbach, arr. Schul

KATHERINE GAMMON

Musical when soft voices lie Beethoven

O lovely Night Langford Evans

ORGAN

Scherzo: The Corsair Berlioz

Dance of the Hours ("Le Quadrille") Ponchielli

5.30

The Children's Hour

(From Birmingham)

Father Christmas Calls—a Playlet by MARY
R. HARRIS

Dance Music by FRANK BROWN'S DOMINOES
BAND

There will be a ...

6.15

'The First News'

(TIME SIGNAL, GREENWICH) WEATHER FOR-
CAST, FIRST GENERAL NEWS BULLETIN

6.30

ORGAN MUSIC

Played by GILBERT MILLS

Relayed from THE CHURCH OF THE MESSIAH,
BIRMINGHAM

without a note of any preference. It is more
often played on the violin, though parts of it are
more effective on the violoncello.

JOHN ARMSTRONG

Looking Back

Sea Fret

From Alas

The Huckle

ALBERT SAMMONS

Pieces for Unaccompanied Violin Bach

JOHN ARMSTRONG

Laeshymnia (Lovers' Hymn)

All My Thoughts (All My Thoughts)

Heinrichs Aufforderung (Secret Invitation)

ALBERT SAMMONS and LESLIE HOWARD

Sonata in A, Op. 47 Beethoven

Adagio Presto. Andante con variazioni.

Finale: Presto, (Dedicated to Rudolph
Kretzschmar)

9.30

STUDENT'S SONGS

From Birmingham

by
THE BIRMINGHAM STUDENT SONGS
CONDUCTED BY JOSEPH LEWIS

10.0

'The Second News'

WEATHER FORECAST, SPECIAL GENERAL NEWS
BULLETIN

10.15-11.15

From the Musical Comedies

From Birmingham

THE BIRMINGHAM STUDENT SONGS
CONDUCTED BY JOSEPH LEWIS

PATRICIA ROSSBOROUGH in Synopsized Selections
(Thursday's Programmes continued on page 803.)

10.15

FROM THE
MUSICAL
COMEDIES

The Gift

YOU ARE LOOKING FOR

A wide range of Potter & Moore's de-
lightful gift coffrets await your choice
from 1s. 6d. to a guinea. We illustrate
below our two popular 5/- coffrets for
Ladies and Gentlemen.

THE LADY'S BOX

(No. 187), contains a
bottle of Potter &
Moore's Mitcham
Lavender Water, Com-
pact Powder with Puff
and Convex Mirror,
Hand-Bag Tube of
Face Cream and a
dainty Lipstick

GENTLEMAN'S

BOX (No. 185), con-
tains such useful and
practical toilet articles
as "Lavender Hair
Cream, Talcum Pow-
der, Shaving Sock,
Toilet Soap and Bath
Crystals.

5/-

EACH

Potter & Moore's Old English 1749

MITCHAM LAVENDER

To try our famous 1749
Mitcham Lavender Water is
to know how really delight-
ful Lavender Water can be.

Bottles, 1/6, 2/6, 4/6, etc.

Gift Decanters, 24/-, 42/-,

54/-, etc.

(Obtainable at all Chemists
and all good Grocers.)

No.
187No.
185


NATURE'S
LINGERING LOVELINESS

Thursday's Programmes continued (December 19)

| SWA | CARDIFF. | 888 kc/s
(200.9 m.) |
|------|---|------------------------|
| 3.0 | London Programme relayed from Daventry | |
| 3.45 | Miss F. S. Simpson: A ... for
Welsh Women. ... | |
| 4.0 | London Programme relayed from Daventry | |
| 4.45 | LIGHT MUSIC
Dorothy S. ...
Relayed from DOROTHY'S CAFE, Cardiff | |
| 5.15 | The Children's Hour | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 6.30 | Market Prices for Farmers | |
| 6.35 | S.B. from London | |
| 7.45 | 'Intimate Afternoons'
by JOHN PALMER
No. 31—'BREAKING IT OFF'
Wulferd and Veron on air taking tea in the
studio | |

| SSX | SWANSEA. | 1,040 kc/s
(285.5 m.) |
|-----------|--|--------------------------|
| 3.0 | London Programme relayed from Daventry | |
| 3.45 | S.B. from Cardiff | |
| 4.0 | London Programme relayed from Daventry | |
| 5.15 | S.B. from Cardiff | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15 | S.B. from London | |
| 6.30 | S.B. from Cardiff | |
| 6.35 | S.B. from London | |
| 9.15 | West Regional News (S.B. from Cardiff) | |
| 9.20-12.0 | S.B. from London | |

| 6BM | BOURNEMOUTH. | 1,040 kc/s
(285.5 m.) |
|-----|--------------|--------------------------|
|-----|--------------|--------------------------|



A CHILD THIS DAY IS BORN.
A Christmas Concert by the Bristol University Madrigal Singers is being relayed from the University Union and broadcast from Cardiff tonight at 8.0.

| | |
|---------|---|
| 1.0-2.0 | ORGAN MUSIC
Played by
REGINALD FOOTE |
| 3.0 | London Programme relayed from Daventry |
| 3.45 | Mrs. Jane ...
'The Romance of Sixteenth century Cornwall' (with reference to the ... and other contemporary ...) |
| 4.0 | London Programme relayed from Daventry |

| | |
|-----|---|
| 8.0 | A Christmas Concert
By THE BRISTOL UNIVERSITY MADRIGAL ...
Under the direction of ARTHUR S. WARELL
Relayed from THE UNIVERSITY UNION, Bristol |
|-----|---|

| | |
|---|-----------------------|
| THE SINGERS | Carols |
| A Child this Day is born | arr. Geoffrey Shaw |
| The White Song | |
| This Endless Night | |
| Motet | |
| Gloria in excelsis Deo | Woollett |
| Madrigal | |
| Lullaby My Sweet Little Baby | Dyrd |
| PHYLLIS C. BROWN (Pianoforte) | |
| Noel | Balfour Gardner |
| THE SINGERS | |
| Choral Songs | |
| I Sing of a Maiden | Hugh ... |
| The Song of the Nation | A. S. ... |
| Carols | |
| The Coventry Carol | arr. Kennedy Scott |
| I love you as a woman | arr. ... |
| The Corpus Christi Carol | Martin Shaw |
| PHYLLIS C. BROWN | |
| 'The Sussex Minstrel's' Christmas Carol | arr. Grainger |
| THE SINGERS | |
| Carols | |
| O come, all ye faithful | arr. Rutland Boughton |
| The Holly and the Ivy | arr. Vaughan Williams |
| The Twelve Days of Christmas | |

| | |
|-----------|--|
| 6.30 | Market Prices for South of England Farmers |
| 6.35 | S.B. from London |
| 9.15 | Local News |
| 9.20-12.0 | S.B. from London |

| SPY | PLYMOUTH. | 1,040 kc/s
(285.5 m.) |
|-----------|--|--------------------------|
| 12.0-1.0 | London Programme relayed from Daventry | |
| 2.0 | London Programme relayed from Daventry | |
| 3.45 | 'The Children's Hour'
A ...
(Relayed from ...) | |
| 6.0 | London Programme relayed from Daventry | |
| 6.15-12.0 | S.B. from London (9.15 Local News) | |

| 2ZY | MANCHESTER. | 791 kc/s
(378.4 m.) |
|----------|---|------------------------|
| 12.0-1.0 | A Ballad Concert
(S.B. from Hull)
FABIOLE ASHTON (Tender)
MADGE MERVITT (Soprano) | |
| 4.30 | An Orchestral Concert
Relayed from PARKER'S RESTAURANT
LONDON
Music Director LADDO CLARKE
ANN GREEN (Soprano)
Manchester Programme continued on page 211. | |



THE FAMILY TONIC

SINCE THE SIXTIES

SIXTY years is a long test, but this tonic has survived it triumphantly. When you are run down, there's nothing like Compound Syrup of Hypophosphites "Fellows." For headaches, irritability and other troubles that assail you when your nerves are overtaxed, it is a great remedy. It pulls you together. It builds you up. That is why doctors have consistently recommended "Fellows" over this long period. They believe in it. It contains just those mineral ingredients that "tired nerves" need. Insist on "Fellows"—the name makes all the difference between a good recovery and a poor one.

Recommended for

DEBILITY, FATIGUE

NERVOUS AFFECTIONS

LOSS OF APPETITE

'RUN-DOWN' CONDITIONS

FELLOWS

TRADE MARK

Recommended by Doctors
for over 60 years

Blot Out

Brookmans Park!

or other high - power stations
and tune in all stations without
interference!

No more annoyance will be caused you
by unwanted stations being heard in the background of
your favourite stations.

More stations than ever will come in
easily, clearly and loudly on your receiver.

It is an acknowledged fact that it
makes a non-selective receiver selective, and a selective
receiver even more selective.

Percy W. Harris, M.I.R.E., Editor of
"The Wireless Constructor," personally approves, uses
and recommends the

Ready Radio

SELECTIVITY UNIT

The principle involved in this marvellous instrument that can be easily
attached to any type of receiver, is the outcome of exhaustive
experiments by several well-known radio experts.

GET ONE NOW FROM YOUR LOCAL DEALER

or from Gamages, etc., etc.

Prove for yourself what an acceptable gift one of these
would be for a friend.

ASK FOR THE READY RADIO SELECTIVITY UNIT.

(Say "Susie" for short).

PRICE

20/-

*Definitely
Guaranteed to
cut out any un-
wanted stations.*

*Simplicity Itself. You merely
turn the switch.*

*A Safeguard. Your Aerial is
automatically connected to Earth when
Unit is switched off.*



Ready Radio

GREATEST RADIO SENSATION OF 1929

NEW 3-VALVE SET OBTAINS OVER 50 STATIONS ON LOUD SPEAKER WITH DAVENTRY TALKING.

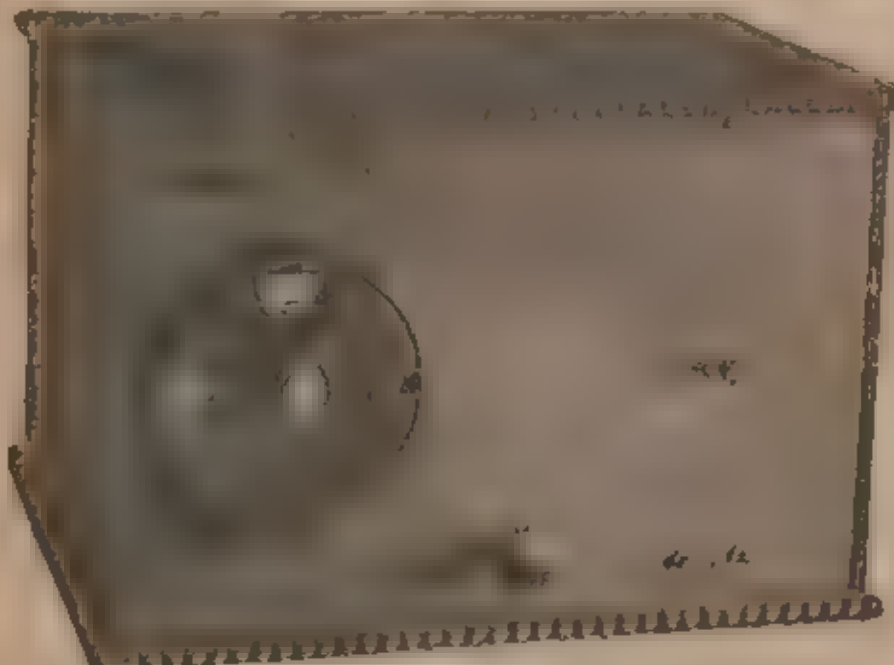
This is the New Northampton Plating Co. Super Selective 3-Valve Loud Speaker set, which is now on the market. After months of careful research a circuit has been evolved which gives a clear, powerful sound, and is even with the best. It is a set which will give you the best of everything.

ARE YOU TROUBLED WITH BROOKMAN'S PARK?

Test Report on New Brookman's Park Station from Palmers Green about four miles from station, by our own radio engineers. Using the Northampton Plating Co. Super Selective Set with the addition of a Type F Formidenser in earth lead, it was found that by careful adjustment of set, the local station was absolutely cut out. Many foreign and British stations were easily obtained at loud speaker strength, including SGB, Radio Toulouse, Radio Paris, 5XX Koenigsbrunnhausen. This is a marvellous achievement since the set used is the cheapest in the world.

READ THESE TESTIMONIALS.

Before I got the 3 valve set from you, I have pleasure in informing you that I have been using it for some time. It is a very good set, and I have been able to receive many stations, including SGB, Radio Toulouse, Radio Paris, 5XX Koenigsbrunnhausen. This is a marvellous achievement since the set used is the cheapest in the world.



X TURN TO PAGE 832 for Special List of X WIRELESS AND CYCLE BARGAINS

Owing to the enormous number of enquiries and orders, write clearly Name and Address in Black Letters to the Editor, Radio Times, 10, Abchurch Lane, London, E.C. 4. Address enclosing to Dept. D.

NORTHAMPTON PLATING CO., Radio and Cycle Manufacturers, NORTHAMPTON

DO THIS!

FOR BETTER BRIGHTER RADIO

INSERT

TRIOIRON

The High-efficiency Valve!

76

6

7-45
**'THE PRISONER
OF
ZENDA'**

10.15 a.m. THE DAILY SERVICE
10.30 THE SIGNAL, Greenwich:
WILLIAM H. B. BART
10.45 Recipes for Sausages and
Stuffings for the Christmas Dinner
11.0-12.0 (Dauntrey only) Gramo-
phone Records

11.0-11.30 (Dauntrey only)
Experimental Television Trans-
mission by the Baird Process

12.0 A Sonata Recital
ANNA L. COOPER (Piano)
MAROBY CUNNINGHAM (Pianoforte)
12.30 Organ Music
Played by STANLEY CURTIS,
L.R.A.M.
Organist of St. Paul's, Portman
Square
Replayed from St. Mary-le-Bow
St. Anne Fugue Bach
Choral Prelude on 'Rocking' Purcell
Pavane Debussy
Toccata Liszt

1.0-2.0 A Recital of Gramophone
Records
By CHRISTOPHER STONE

3.0 A Ballad Concert
CONSTANCE ASTINGTON (Soprano)
FRANK THOMPSON (Bass-Baritone)

4.0 Dance Music
JACK PAYNE and his R.B.C. DANCE
ORCHESTRA

1.30 LIGHT MUSIC
MORCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR
Where's the Lord Chamberlain?
Boris Worley answers this most im-
portant question in another 'Boat
Boy' story
Various Violin Solos played by
DAVID WATTS
The Duke of Rutland's story
about the Onions Pottery (Mabel
Murray)

6.0 Miss KATE R. LOVELL: 'Mica-
don't Lullaby'

6.15 'The First News'
JACK GREEN and his ST. LOUIS
BAND, from THE ROYAL OPERA HOUSE
DANCES, COVENT GARDEN

6.30 Talk arranged under the auspices
of the National Playing Fields
Association

6.45 THE FOUNDATIONS OF MUSIC
BANK OF NOTES
Played by
JAMES CUNNINGHAM (Pianoforte)

7.0 Mr. EMMETT NEWMAN: The
D.U.C. Music Circle

7.15 Musical Interludes

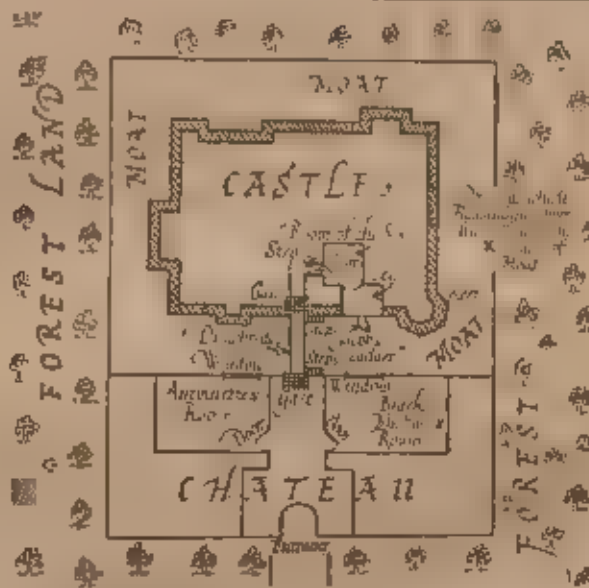
7.25 Talk

7-45 'The Prisoner of Zenda'
(See centre of page)

9.0 'The Second News'
JACK GREEN and his ST. LOUIS
BAND, from THE ROYAL OPERA HOUSE
DANCES, COVENT GARDEN

General News Bulletin, Local
News (Dauntrey only) Shipping
Forecast and Fat Stock Prices

FRIDAY, DECEMBER 20
2LO LONDON & 5XX DAVENTRY
842 kcs. (356 g.m.) 497 kcs. 1554 g.m.



Above is a plan of the Castle and Chateau of Zenda, in and
around which most of the later part of the action takes place

**'THE PRISONER
OF ZENDA'**

Being the Story of Three Months in the
Life of an English Gentleman

By ANTHONY HOPE

Retold for Broadcasting by HOLT MARVELL

CHARACTERS:

The Earl of RUTLEDON
Rose—his wife
RUDOLPH RASSENDYLL—his younger brother
H.M. RUDOLPH THE FIFTH, King of Ruritania
Countess HELENA
Count FRITZ VON TARENHEIM
The Duke MICHAEL OF STRELSAU, the King's half-brother
Count RUPERT HENTZEL
Captain LAUBENGRAB
Lieut. KRAFT
Major BERSONIN—a Belgian
Captain DE GAUTIER—a Frenchman
Captain DEICHMANN—an Englishman
Marshal STRAKENZ—Marshal of Ruritania
Joss—the King's valet
FRANZ—the Duke's huntsman
H.R.H. the Princess FLAVIA—betrothed to King Rudolph
Countess HELENA—wife of von Tarenheim
ANTOINETTE DE MADBAN—the Duke Michael's mistress
Mother HOLF—innkeeper of 'The Golden Lion'
ROSA—her daughter
ANNA—maid at the Inn
Guard, Porter, Customs Official, Herald, Ruritaniens, etc.

The Story is told by Rudolph Rassendyll

THE scene of *The Prisoner of Zenda* is first of all a restaurant in
Paris, later a railway carriage on the line which runs through
Germany to Ruritania, finally in the little Central European
Kingdom of Ruritania—in Strelsau, the capital, at a hunting lodge in
the forest and around Duke Michael's Castle at Zenda. The year of
Rassendyll's adventure is indeterminate, but it obviously took place
in the reign of Queen Victoria, between the invention of the railway
and the revolver and that of the telephone and the motor-car

Produced by PETER CREWELL

9-35
**MALKO CONDUCTS
THE
ORCHESTRA**

9.20 DO YOU LIKE POSSESSIONS?
A DIVISION
Between

Mr. RAYMOND MONTGOMERY

and

Mr. FRANCIS BIRRELL

9.35 Symphony Concert

TATIANA MARSHINA (Soprano)

THE WINDY SYMPHONY

by S. S. S.

(Leader E. KNEALE KELLEY)

Conducted by NICOLAI MALKO

ALTMAN naturally at home in a very
special way in the music of his own
countrymen, and especially the
present-day representatives of Rus-
sian Music. Nikolai Malko is a
conductor who has not only
cannot have forgotten the request
and he made when he conducted the
R. O. C. (the R. O. C. of his
year 1914-15 to 1916-17)
Trained in the school of Felix Mottl,
he has all those magnetic qualities
of our mind over his forte which a
great conductor must possess, and
in Vienna and other parts of Europe
where he has appeared, his forceful
and thoughtful, magical way
his music have impressed the critics
profoundly.

Suite, 'Christmas Eve'

by E. K. K.

Fritz Suite is taken from a little known
opera by Rimsky Korsakov, *The
Christmas Eve*, based on a story by
Gogol. There is a slow introduction,
which is a beautiful piece of music
even in the country. Without a
break we are led through the various
scenes all taken from the third act

First there is a dance of stars in
the sky, a Mazurka, procession of
the stars, and the stars dance
to sky and the stars dance
Wizards and witches appear with
a

There is a w
the sky on a winged ad
and the witches run, and in
Through the night most the high
of the town can be seen. We
imagine a brilliant light
a castle of the East
is danced the Devil ap
pears, and dances fol
TATIANA MARSHINA will sing
the

the

the

the

the

the

the

the

the

**DON'T GO SHORT OF THE
B. VITAMIN
THIS WINTER!**



**EAT PLENTY OF
YOUMA BREAD -
FRUIT OR PLAIN**

If you do not get plenty of "B" vitamin you cannot maintain your strength or enjoy perfect physical fitness. Absence of the "B" vitamin results in weakness, general lassitude and lack of energy. One of the best ways to make certain that you are not going short of the "B" vitamin this winter is to eat plenty of Youma Bread: fruit or plain. Youma not only gives you adequate supplies of vitamin "B" but actually helps in the digestion of other foods eaten at the same time. Youma Fruit Loaf, for example, should be given liberally to all growing children. It supports the heat and energy, the strength, the fitness they require to build and develop young and growing bodies. There is no other brown bread like Youma. You will enjoy it because it is so different and you will continue to use it because it brings to you and yours the gift of good health.

**Great Youma
Gift Scheme!**

Are you a Youma Bread fan? Then you are more on the way to health. Youma Bread is not only a delicious and nutritious food, but it is also a gift to you and yours. It brings to you and yours the gift of good health.

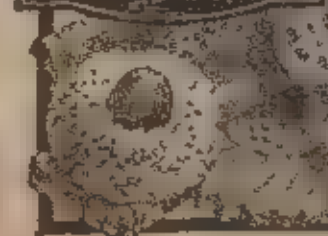
**Save Your
Coupons**

YOUMA

**MALT BREAD
(FRUIT or PLAIN)**

Write for baker's address to:
YOUMA (ENGLAND) LTD., 58, Balfour House,
London, E.C.3. Send cash inquiries to:
YOUMA LTD., Four Bridge Street, Kenton.

**Emblem
Assorted
BISCUITS**



As delicious as they
are moderate in price



**REDUCED
TO**

4 1/2

Per 4lb TIN

Your old favourite

VAN HOUTEN'S

**ROVA
COCOA**

Now at Pre-war Price

Rova is a really first-class Cocoa made by Van Houten, the inventors of Cocoa Powder.

Put Rova on your grocery order this week — and save the coupons for a beautiful casket of chocolates.



WHY HAVE HEADACHES?

—when most of them can be so simply avoided. Most headaches arise from poisons and gases accumulating in the system due to faulty elimination—in other words constipation. At such times you need a dose or two of Beecham's. They are nature's remedy for constipation, liver, kidney and digestive disorders. Safe, mild, effective—they give quick results and they are so easy to take.

Let Beecham's remove these headaches



Have you tried Beecham's Powders? The mild remedy for Colds, Headache, Stomachic, to m. Simply Powdered. 2d 6 for 113. Tablets form 113 113 D.T. bottle.

SEE BESSIE LOVE IN YOUR HOME



PATHÉSCOPE HOME CINEMA

To Pathéscope, Ltd., 5, Lisle St., London, W.C.2. Please send particulars of Home Cinema apparatus and complete illustrated Film catalogue for which I enclose 6d.

Name

Address



Friday's Programmes continued December 2

5WA CARDIFF. 808 kc/s (208.9 m.)

- 3.0 London Programme relayed from Daventry
- 5.0 Light Music JOHN STRAIN'S CAR-TON CHORUS BY
- Relayed from THE CARLTON
- 5.15 The Children's Hour
- 6.0 Mr ISAAC J. WILLIAMS: 'The Life of a 19th Century Welshman'—selected journals of J. O. PARRY
- 6.15 S.B. from London
- 6.30 Mr. ROLAND C. WILD: 'A Bristol Journal as in Afghanistan'
- 6.45 S.B. from London
- 9.15 West Regional News
- 9.20-11.15 M.H. from London

5SX SWANSEA. 1,040 kc/s (288.5 m.)

- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.15 West Regional News S.B. from Cardiff

2000 BRECONSHIRE TELEVISION. 1,040 kc/s (288.5 m.)

- 3.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 For Europe Mr R. WRIGHTMAN—St. Paul's
- 6.45 S.B. from London
- 9.15 Local News
- 9.20-11.15 S.B. from London

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

- 3.0 London Programme relayed from Daventry
- 5.15 The Children's Hour

Before you go to bed, listen to a story by Frances Cowen, entitled, 'The Prince who dropped his crown'

Pianoforte Duets by MOLLY SEYMOUR and ZENA ZELAND

- 6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.15 Fortnightly events, Local News)

22Y 707 kc/s (420.5 m.) MANCHESTER.

- 3.0 An Afternoon Concert

THE NORTHERN... (Continued) 15.0 HARRY H. WATTS (Baritone)



ROLAND C. WILD will describe his adventures during the recent troubles in Afghanistan from Cardiff this evening at 6.30

5.15 The Children's Hour THE NORTHERN WALES OR...

- 6.0 Mr RUBY ASH... 1700 5.15 of 11 N... 4 Christmas Mye
- 6.15 S.B. from London
- 7.0 N... 11.15

Other Stations.

| GLASGOW | | | |
|---------|-------|-------|------|
| 2.30 | 3.0 | 3.10 | 2.50 |
| 3.15 | 3.35 | 3.40 | 3.10 |
| 3.45 | 3.55 | 4.00 | 3.30 |
| 4.15 | 4.25 | 4.30 | 3.50 |
| 4.45 | 4.55 | 5.00 | 4.10 |
| 5.15 | 5.25 | 5.30 | 4.30 |
| 5.45 | 5.55 | 6.00 | 4.50 |
| 6.15 | 6.25 | 6.30 | 5.10 |
| 6.45 | 6.55 | 7.00 | 5.30 |
| 7.15 | 7.25 | 7.30 | 5.50 |
| 7.45 | 7.55 | 8.00 | 6.10 |
| 8.15 | 8.25 | 8.30 | 6.30 |
| 8.45 | 8.55 | 9.00 | 6.50 |
| 9.15 | 9.25 | 9.30 | 7.10 |
| 9.45 | 9.55 | 10.00 | 7.30 |
| 10.15 | 10.25 | 10.30 | 7.50 |
| 10.45 | 10.55 | 11.00 | 8.10 |
| 11.15 | 11.25 | 11.30 | 8.30 |
| 11.45 | 11.55 | 12.00 | 8.50 |

2BD ABERDEEN.

| | | | |
|-------|-------|-------|------|
| 2.30 | 3.0 | 3.10 | 2.50 |
| 3.15 | 3.35 | 3.40 | 3.10 |
| 3.45 | 3.55 | 4.00 | 3.30 |
| 4.15 | 4.25 | 4.30 | 3.50 |
| 4.45 | 4.55 | 5.00 | 4.10 |
| 5.15 | 5.25 | 5.30 | 4.30 |
| 5.45 | 5.55 | 6.00 | 4.50 |
| 6.15 | 6.25 | 6.30 | 5.10 |
| 6.45 | 6.55 | 7.00 | 5.30 |
| 7.15 | 7.25 | 7.30 | 5.50 |
| 7.45 | 7.55 | 8.00 | 6.10 |
| 8.15 | 8.25 | 8.30 | 6.30 |
| 8.45 | 8.55 | 9.00 | 6.50 |
| 9.15 | 9.25 | 9.30 | 7.10 |
| 9.45 | 9.55 | 10.00 | 7.30 |
| 10.15 | 10.25 | 10.30 | 7.50 |
| 10.45 | 10.55 | 11.00 | 8.10 |
| 11.15 | 11.25 | 11.30 | 8.30 |
| 11.45 | 11.55 | 12.00 | 8.50 |

2BE BELFAST.

| | | | |
|-------|-------|-------|-------|
| 12.15 | 1.30 | 2.30 | 3.30 |
| 3.45 | 4.15 | 4.45 | 5.15 |
| 5.30 | 6.00 | 6.30 | 7.00 |
| 7.15 | 7.45 | 8.15 | 8.45 |
| 8.55 | 9.25 | 9.55 | 10.25 |
| 10.35 | 11.05 | 11.35 | 12.05 |
| 12.15 | 1.30 | 2.30 | 3.30 |
| 3.45 | 4.15 | 4.45 | 5.15 |
| 5.30 | 6.00 | 6.30 | 7.00 |
| 7.15 | 7.45 | 8.15 | 8.45 |
| 8.55 | 9.25 | 9.55 | 10.25 |
| 10.35 | 11.05 | 11.35 | 12.05 |



THE EXAMINING ROOM, CALAIS from a drawing in the diary of J. Orlando Parry, traveller, artist, musician, and man of letters, about whom Mr. Isaac J. Williams will talk from Cardiff this evening.

WHALES SIGHTED!



**When whaling ships
range the seas,
Marconi Valves link
them with home**

SCHOOL of whales reported 50 miles N.E. by E. Fleet steam in pursuit. Orders wirelessed . . . through Marconi Valves. Whales sighted! Ships close in. Volley of harpoon accounts for four . . .

Weeks away from land, but never lose touch. Messages constantly exchanged with shore. Broadcast programmes relieve monotonous hours—thanks to Marconi Valves.

In whalers at sea for long periods, Marconi Valves are fitted. Because of their reliability. Because of their long life. Try them in your radio set. Give you longer range, clearer tone, greater volume. Fit any set. Cost not a penny more.

MARCONI
 **VALVES**

The first and greatest name in wireless

MARCONI WIRELESS COMPANY LIMITED
210, Abchurch Lane, London, E.C. 4

**A HAPPY CHRISTMAS
A BRIGHT & PROSPEROUS NEW YEAR
AND A LONG LIFE
TO ALL USERS OF THE EXIDE BATTERY**



It will be unnecessary to convey to present users of the Exide Battery the wish that their wireless reception be constant and clear and that their cars shall start quickly from cold.

Exide
THE LONG LIFE BATTERY
FOR WIRELESS AND CARS

*Obtainable from all Exide Service Stations and reputable dealers.
Exide Service Stations give service on every make of battery.*

EXIDE BATTERIES London Sales & Service Depot, 215-229, SHARDERSHAW AVENUE, W.C.2.

TWO VOLTS

5/6
UNIVERSAL
 Universal 1 amp 8/6
 Recticon 1 amp 8/6
 Super H F 1 amp 8/6
 Hyper-Power 1 amp 8/6
 Pentoson 1 amp 8/6

FOUR VOLTS

7/6
SUPER POWER
 Universal 8/6 amp 8/6
 Recticon 8/6 amp 8/6
 Super H F 8/6 amp 8/6
 Hyper-Power 8/6 amp 8/6
 Pentoson 8/6 amp 8/6

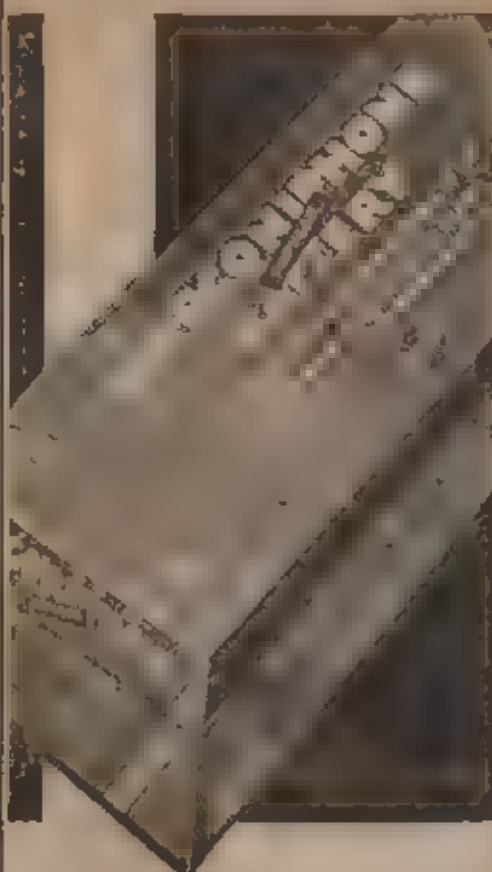
DARIO

VALVES

WRITE FOR FREE
 DARIO FOLDER
 from your dealer or
 direct
**IMPEX ELECTRICAL
 LTD.,**
 Dept A 528 4th Fl W/O
 LONDON E.C.1

*Best Way to
 All Stations*

The New 1938 Dario
 Valves will improve on
 Radio Set New Inter
 val construction on New
 2 amp 1 amp 8/6
 New Prices
**DARIO VALVES ARE
 AN IDEAL CHRIST
 MAS GIFT FOR THE
 RADIO ENTHUSIAST**



THE BATTERY

*used in
 Marconiphone
 research!*

Tested by the Marconiphone engineers
 for experimental work. The battery
 that carries the greatest name in wire-
 less. Made to the most exact speci-
 fications. Smooth action. No noise.
 Voltage. Its efficiency is proved. It
 will give your set 100% and more
 tone. And it lasts 100% longer than
 other batteries. Marconiphone Company
 Limited, 210-212 Tottenham Court
 Road, London, W.1.

Popular types
 66-VOLT, 9.6 108-VOLT, 15.6
Super-capacity
 60-VOLT, 20.

**MARCONIPHONE
 BATTERIES**

IMPROVE ALL RADIO SETS

*The first and greatest
 name in wireless*



**A
 Magnificent Speaker**

MULLARD

Model "H."

PRICE £6:6:0

**Mullard
 MASTER-RADIO**



likes!

*Is acclaimed
 wonderful
 in Land's End
 to John o'Groats*

**Natural, pure,
 round tone quality**



**ULTRA
 AIR-CHROME**

*the speaker fitted with the
 double linen diaphragm.*

Both Sides of the Bristol Channel.

SOME PECULIARITIES OF WELSH GHOSTS.

'Spooky' Stories for Christmas Eve—Commerce and Carols—A Revue of Christmas Cards—An Appeal for Cardiff Distress Fund—A Yuletide Playlet—N.O.W. Arrangements.

Seasonal Thrills.

CHRISTMAS EVE, at 6 p.m., has been reserved as an appropriate time to broadcast a few stories about Welsh ghosts. For ghost for a quarter of an hour, with the biggest thrill for the last—only a sceptic will be able to resist them! There is, however, one important point to be remembered by those who listen to these stories. Welsh ghosts, I am told, are somewhat different to those of other countries, although they possess the common factor of all visitants from the spirit world inasmuch as they are always picturesque and sometimes amusing. But they have no power of speech until first spoken to, and even then their business must be demanded at least three times if necessary.

'Adieu, Adieu, Remember Me!'

ALTHOUGH it is apparently difficult to persuade a Welsh ghost to speak, its conversation, once started, must never be interrupted. Only when you are assured that it has finished may you ask questions and that promptly, or the ghost will vanish. But the questions must be pertinent—no questions must be asked relating to the ghost's name, nature, and manner of existence. Its injunctions given must be obeyed to the letter. Many of the stories to be told will concern hidden treasure, for the popular belief is that if a person dies while any hoarded money is still hidden secretly the spirit of that person will be unable to rest.

A Bag of Gold.

ONE example of hidden treasure is the miser's story. A miser died far from the Castle. After his death, his housekeeper became so quaint and strange that children were terrified of her. At last she confessed that her late master's ghost troubled her, whereupon the people of the village decided to hold a prayer meeting in the house. While this was in progress the good dame suddenly screamed: 'There he is,' and she was prompted to ask the ghost what it wanted. The answer was heard only by her, and she presently inquired 'Where is it?' whereupon, in response to the answer which she alone heard, she groped her way to the chimney, thrust her arm up and drew down a bag of money. Then she fled from the house and, by the light of the moon, she was seen by some cautious followers at a distance, to vault a stile without touching it. Thereafter she fled towards the River Ogmore. An hour later the old lady returned, being covered with mud and much the worse for her outing. She said that she had thrown the bag of money down the stream whereupon the ghost acknowledged her work by taking off his hat, making a low bow and then vanishing, to haunt her no more. A Caernarvonshire ghost reversed the rule, for he haunted a man until he promised to deposit some money in a particular spot. The harassed man did so, the money disappeared, and so did the ghost.

The Tall, Thin Man

GHOSTS, however, are not limited to transparent versions of dead men—they may also be giants, and the tale is told of a tall, dismal object which blocked the path of a nervous youth, returning home late at night. It was the ghost of a thin man whose head was so high that the unhappy youth, in trying to meet its eyes nearly fell over backwards! When the giant at last disappeared the young man saw another strange object near by, and when this, after cautious investigation, proved to be no ghost but a friendly cow, he leant upon her solid and comfortable bulk awhile. Some of the giants, as the giants in the 'Mabinogion' are black, like the giant who lost an eye in fighting the black serpent of the Corn! After the full measure of ghostly tales is poured forth on Christmas Eve listeners will be soothed and comforted by songs from the popular soprano Margaret Wilkinson.

Christmas Cards

A REVUE entitled *Christmas Cards* will be broadcast on Christmas Eve, at 7.35 p.m., the artists being Kenneth Ellis, Mary, Cardew, Elsie Eaves, Donald Davies, Sidney Evans, and Barry Kendall. In this revue, the Christmas cards which have stood the test of time, and have become established annuals, will be the basis of a number of interesting scenes. They will be both grave and gay, but naturally mostly gay. Among the subjects chosen are the following: 'The Waits,' 'A Merry Knave to with a Yule Log,' 'A Period Card' (early Victorian Crinolines) and 'Hands Across the Sea.' A short pantomime sketch, entitled *Sindbad the Sailor*, which pictures the return of this well-known hero to Tiger Bay, will also be included in the evening programme. It will be in traditional pantomime style, with rhymed prologue and a Devon King.



CAROLS FROM THE CARDIFF EXCHANGE.

The Exchange Choir will give a carol-singing broadcast, from the floor of the Exchange (pictured above), on Monday, December 23, at 3.15.

Carols from Cardiff Exchange.

AN unusual broadcast will be heard from the Exchange, Cardiff, on Monday, December 23, at 3.15 p.m., when Carols will be sung by the Cardiff Exchange Choir. The chairman will be Mr. H. Kendrick. This is the first broadcast and only the second year of the Carol Singing. Last Christmas the choir was rewarded by a crowded Exchange, attracted by something unique in the history of the commercial life of South Wales, and the promoters were gratified by a satisfactory silver collection in aid of their Charity Fund. The audience joins in the singing of the more familiar carols. There will be three soloists and a recital from Dickens's *Christmas Carol*. A notable feature of Cardiff is the way in which the headquarters of firms are grouped together around the docks and other centres of industrial activity. And the heart of the life of the port and commerce of Cardiff is the Exchange.

The Week's Good Cause.

AN appeal on behalf of the City of Cardiff Distress Fund will be made on Sunday, December 22, at 8.45 p.m., by the Lord Mayor of Cardiff. The objects of this Fund are particularly appropriate at the festive season, and there is no doubt that the Lord Mayor will be listened to with sympathetic attention on the occasion of his first broadcast.

'A Visitor for Christmas'

F. MORTON HOWARD is the author of the Yuletide Playlet, *A Visitor for Christmas*, which is to be included in the programme at 8.30 p.m. on Friday, December 27. This play is as excellent as many others from the pen of Mr. Morton Howard which have been broadcast from Cardiff. The action takes place in a cosy home with a comfortable fire. The occupant expresses the wish that there would come a knock at the door. But to tell more would be to spoil the story!

Appreciation of the Orchestra.

THE weekly relay to Daventry of the concert by the National Orchestra of Wales from the Museum on Monday, December 23, between 1.15-2.0 p.m., will be an orchestral programme in which are excerpts from *The Maiterringers*. Many Welsh listeners living out of the radius of Cardiff Station have expressed their delight at hearing the orchestra from 5XX, but it is also gratifying to record that a steady flow of appreciation comes from listeners who have no connection with Wales. There will be no concerts in the City Hall during Christmas week, nor the following week, and the orchestra, therefore, will be free to give more studio performances. At an orchestral concert on Monday, December 23, at 4.30 p.m., Bernard Ross (bassoon) will be the soloist, and at a concert on Friday, December 27, at 3 p.m., Linda Seymour (soprano) will be heard.

STEEP HOLM



VALVES ARE EXPENSIVE! GET THEM *FREE!*

Here's a quality valve, British made and fully guaranteed, in whatever type and voltage your set requires, free. A good reception is always accorded to **BLACK CAT** Cigarettes for their quality alone—this splendid offer will make them doubly welcome.

LIST OF VALVES

When ordering state the No. and Reference No.

| Valve No. | Type | Reference No. | Power | Capacity |
|-----------|------------------|---------------|-------|----------|
| 1 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 2 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 3 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 4 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 5 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 6 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 7 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 8 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 9 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 10 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 11 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 12 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 13 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 14 | 12 AND 0.125 TOR | 638 | 2 | 150. |
| 15 | 12 AND 0.125 TOR | 638 | 2 | 150. |

Free
FOR COUPONS
from

5 FREE COUPONS

Dept. of N. G. & Dept. ARS. 145 LTD,
Airbus Works, & other countries,
London, N.W.

Please send me Five Coupons and Five...

Name _____

Address _____

Black Cat

VIRGINIA CIGARETTES

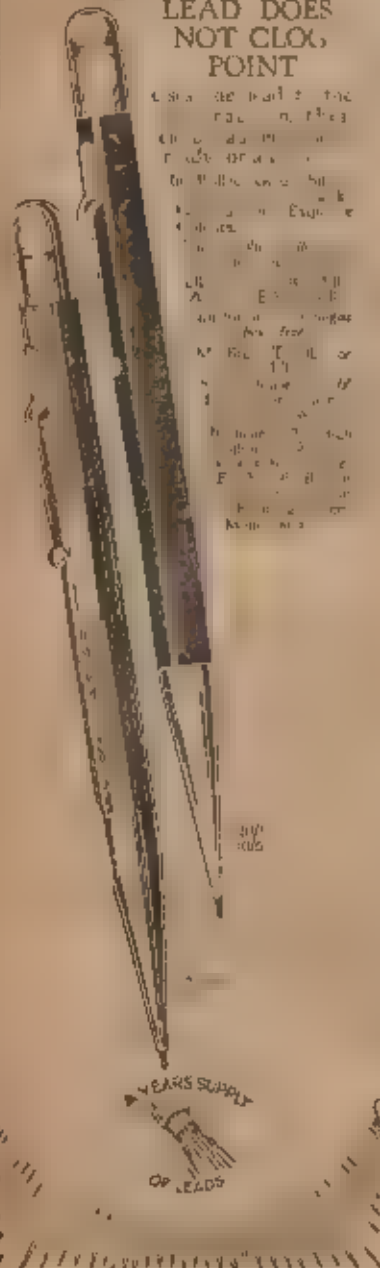
10 for 6 20 for 1/-

FOR XMAS
Handsome Decorated Metal Boxes

BLACK CAT MIXTURE TOBACCO 1/- PER OZ.
Two Coupons in Every Packet.

Fine Point Pencils

LEAD DOES
NOT CLOG
POINT



Uses the hard & fine
lead in the
core of the pencil
which does not
clog the point
but allows the lead
to flow out
smoothly & evenly
as the pencil is
used. The fine
lead in the core
of the pencil
does not clog the
point but allows
the lead to flow
out smoothly &
evenly as the
pencil is used.

15!

SYMPHONY
LOUD SPEAKER UNIT

SYMPHONY GRAMOPHON, A LIMITED LTD
73-74, MARK LANE, LONDON, E.C.3

CLIMAX
RADIO EARTH

DEFINITELY IMPROVES
SELECTIVITY
on the NEW
REGIONAL STATIONS

DEFINITELY HELPS TO
ELIMINATE HUM
on
All-Electric Receivers

Insert on the genuine
Climax box & insert
on the cap. From all
radio dealers

CLIMAX COUPLED EARTH
for 100% efficiency

CLIMAX GALLEY EARTH
for the Lowly

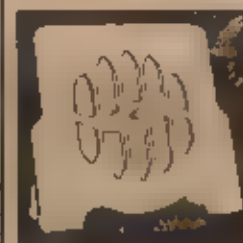
The STAR TURN



PICK out the brightest spot in the programme and then listen with a Pentovox Three. Here is realism, vivid and clear. Keen selectivity to cut out everything but the station you want. Rich and mellow reproduction. Ample volume without distortion. Yet the Pentovox Three is most moderately priced. Easy monthly payments if you wish.

TEN POUNDS

Including Valves and Royalties.



JUNIOR CONE REPRODUCER

Brings the best out of any set and costs only 38/-

SENIOR CONE REPRODUCER
£5 0 0

MOVING COIL LOUD SPEAKERS

A.C. £13 10 0
D.C. £11 0 0

Ask your Wireless Dealer about the complete Bowyer-Lowe range of sets and components, or write for illustrated literature

BOWYER-LOWE

In association with



Recordashoon Ltd.

London Showrooms
ASTOR HOUSE, ALDWYCH, W.C.2

Head Office and Works
RADIO WORKS, LETCHWORTH, HERTS.

SATURDAY, DECEMBER 21
5GB DAVENTRY EXPERIMENTAL

625 kg/yr. (479.2 m.)

TABLE 5. *Mean* \bar{P} and $\bar{P} \pm 1$ SD for 1970-71 and 1971-72

9.30 DANCE MUSIC

From Birmingham

RILEY FRASER and his BAND

Delayed from THE WEST END DANCE HALL

EVERLYN DRYDEN (*Light Smoker*)

A. 30 A CONCERT

MARY CRADDOCK (Sergeant)

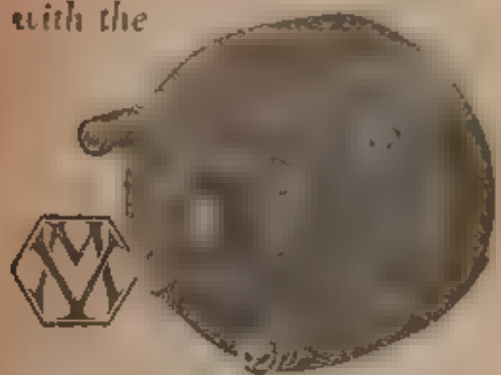
The GERBON PARKINGTON QUINTER

Selection: *A Princess of Kensington* . . . *Garnet*

MARTY CLAYFORD

1897
 1898
 1899
 1900
 1901
 1902
 1903
 1904
 1905
 1906
 1907
 1908
 1909
 1910
 1911
 1912
 1913
 1914
 1915
 1916
 1917
 1918
 1919
 1920
 1921
 1922
 1923
 1924
 1925
 1926
 1927
 1928
 1929
 1930
 1931
 1932
 1933
 1934
 1935
 1936
 1937
 1938
 1939
 1940
 1941
 1942
 1943
 1944
 1945
 1946
 1947
 1948
 1949
 1950
 1951
 1952
 1953
 1954
 1955
 1956
 1957
 1958
 1959
 1960
 1961
 1962
 1963
 1964
 1965
 1966
 1967
 1968
 1969
 1970
 1971
 1972
 1973
 1974
 1975
 1976
 1977
 1978
 1979
 1980
 1981
 1982
 1983
 1984
 1985
 1986
 1987
 1988
 1989
 1990
 1991
 1992
 1993
 1994
 1995
 1996
 1997
 1998
 1999
 2000
 2001
 2002
 2003
 2004
 2005
 2006
 2007
 2008
 2009
 2010
 2011
 2012
 2013
 2014
 2015
 2016
 2017
 2018
 2019
 2020
 2021
 2022
 2023
 2024
 2025
 2026
 2027
 2028
 2029
 2030
 2031
 2032
 2033
 2034
 2035
 2036
 2037
 2038
 2039
 2040
 2041
 2042
 2043
 2044
 2045
 2046
 2047
 2048
 2049
 2050
 2051
 2052
 2053
 2054
 2055
 2056
 2057
 2058
 2059
 2060
 2061
 2062
 2063
 2064
 2065
 2066
 2067
 2068
 2069
 2070
 2071
 2072
 2073
 2074
 2075
 2076
 2077
 2078
 2079
 2080
 2081
 2082
 2083
 2084
 2085
 2086
 2087
 2088
 2089
 2090
 2091
 2092
 2093
 2094
 2095
 2096
 2097
 2098
 2099
 2100
 2101
 2102
 2103
 2104
 2105
 2106
 2107
 2108
 2109
 2110
 2111
 2112
 2113
 2114
 2115
 2116
 2117
 2118
 2119
 2120
 2121
 2122
 2123
 2124
 2125
 2126
 2127
 2128
 2129
 2130
 2131
 2132
 2133
 2134
 2135
 2136
 2137
 2138
 2139
 2140
 2141
 2142
 2143
 2144
 2145
 2146
 2147
 2148
 2149
 2150
 2151
 2152
 2153
 2154
 2155
 2156
 2157
 2158
 2159
 2160
 2161
 2162
 2163
 2164
 2165
 2166
 2167
 2168
 2169
 2170
 2171
 2172
 2173
 2174
 2175
 2176
 2177
 2178
 2179
 2180
 2181
 2182
 2183
 2184
 2185
 2186
 2187
 2188
 2189
 2190
 2191
 2192
 2193
 2194
 2195
 2196
 2197
 2198
 2199
 2200
 2201
 2202
 2203
 2204
 2205
 2206
 2207
 2208
 2209
 2210
 2211
 2212
 2213
 2214
 2215
 2216
 2217
 2218
 2219
 2220
 2221
 2222
 2223
 2224
 2225
 2226
 2227
 2228
 2229
 2230
 2231
 2232
 2233
 2234
 2235
 2236
 2237
 2238
 2239
 2240
 2241
 2242
 2243
 2244
 2245
 2246
 2247
 2248
 2249
 2250
 2251
 2252
 2253
 2254
 2255
 2256
 2257
 2258
 2259
 2260
 2261
 2262
 2263
 2264
 2265
 2266
 2267
 2268
 2269
 2270
 2271
 2272
 2273
 2274
 2275
 2276
 2277
 2278
 2279
 2280
 2281
 2282
 2283
 2284
 2285
 2286
 2287
 2288
 2289
 2290
 2291
 2292
 2293
 2294
 2295
 2296
 2297
 2298
 2299
 2300
 2301
 2302
 2303
 2304
 2305
 2306
 2307
 2308
 2309
 2310
 2311
 2312
 2313
 2314
 2315
 2316
 2317
 2318
 2319
 2320
 2321
 2322
 2323
 2324
 2325
 2326
 2327
 2328
 2329
 2330
 2331
 2332
 2333
 2334
 2335
 2336
 2337
 2338
 2339
 2340
 2341
 2342
 2343
 2344
 2345
 2346
 2347
 2348
 2349
 2350
 2351

YOU CAN CUT OUT
BROOKMAN'S PARK
... AT WILL!
with the



ELASTIC AERIAL UNIT

You can retain your large aerial while at the same time enjoying the exact amount of selectivity necessary for your purpose if you fit the M.V. Elastic Aerial Unit. It gives you, in effect, adjustable selectivity so that even if your set is under the shadow of Brookman's Park, you can tune in "foreigners" with the greatest of ease.

From all Radio Dealers
Prices from 12.6.

Do YOU know about
these two

EDISWAN

ALL-BRITISH RECEIVERS?

- * ALL-MAINS THREE
- * 3-VALVE BATTERY SET

If not—fill in this coupon.

To The Ediswan Swan Electric Co. Ltd.
Publicity Dept., 123 5 Queen Victoria
Street London, E.C. 4.

Please send me details of your

- * ALL MAINS THREE
- * 3-VALVE BATTERY SET

(Strike out the one not required).

NAME _____

ADDRESS _____

RADIO TIME



LITTLE
WITH THE

BIG
PERFORMANCE.

MODEL "C."

PRICE . . . 50/-

Mullard MASTER RADIO

THE NEW GOLDEN P.R. VALVE

ABNORMAL SELECTIVITY
AND VOLUME



GUARANTEE.

All valves are guaranteed under express terms for 12 months from the date of purchase. If defective within 7 days, all valves are replaced free of charge. No return of money.

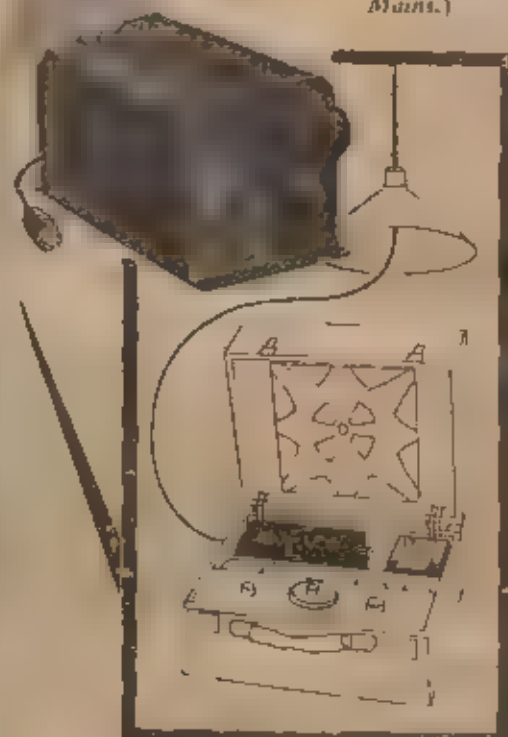
| LIST OF P.R. SUPER GOLDEN SERIES | | | | | | | | | |
|----------------------------------|------|-------------|------------|---------------|--------------|----------------|---------------|-------------------|-----------|
| 4/6 | Type | HT
Volts | HT
Amps | Imp.
Plate | Imp.
Grid | Imp.
Screen | Imp.
Diode | Imp.
Rectifier | Notes |
| 4/6 | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| POWER | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| 3-VALVE | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| 3-VALVE | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| 3-VALVE | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |
| | 2A1R | 250 | 0.05 | 1000 | 1000 | 1000 | 1000 | 1000 | Q.P. Dec. |

P.R. PRODUCTS, 28, P.R. HOUSE,
NEWGATE STREET, LONDON, E.C.4

Now

you can run your
portable off the
electric light!

A.C. or D.C.
Mains.)



Fits Inside ANY Portable

A.C. MODEL £4: 5:0

D.C. MODEL £2: 15:0

Write today for particulars of this new model
also for our free Art Booklet 'Radio from
the Mains' which contains full details
of a Regentone products Mains
Receiver, Mains Units, Trickle
Chargers and Mains Com-
ponents—and includes
particulars of our
Home Purchase
Terms.



For Radio from the Mains

REGENT RADIO SUPPLY CO. LTD.
10, Abchurch Lane, London, E.C.4

SATURDAY, DECEMBER 21 SOUTHERN STATIONS CARDIFF

5WA 958 kc/s (309.9 m.)

7.45

A CONCERT FROM THE CITY HALL

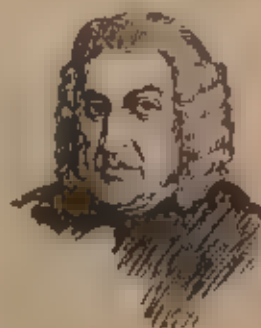
- 12.0-12.45 **A POPULAR CONCERT**
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cordillia Genedlaethol Cymru)
- March, 'Henry VIII' ... Sullivan
Index (More of Vita) (Death and Life), ... Johnson
Nell Gwyn, Dragoon ... Johnson
Overture, Leonore, No. 3 ... Berlioz
- 2.30 Glasgow Programme relayed from Daventry
- 4.45 **DANCE MUSIC**
By THE CONVEY BEATRICE FIVE, relayed from
the TUD DANNANT, HOTEL METRO ...
SWILCOB
- 5.15 **The Children's Hour**
- 6.0 *S.B. from Swansea*
- 6.15 *S.B. from London*
- 6.40 Regional Sports Bulletin

take place, and Coleridge-Taylor used the music independently, this was the Overture. The 'Three Dream Dances' and the 'Serenes from an Imaginary Ballet' were also part of the same concert.

- JOHN THORNE and Orchestra
The Three Ravens ... Coleridge-Taylor
- ORCHESTRA
Dance of the Chinese Dolls ... Rebiok
Dance of the Clowns ...
- JOHN THORNE, THE STATION REPERTORY CHOIR
and Orchestra
Fantasy on Christmas Carols Vaughan Williams
- ORCHESTRA
Hymn to St. Cecilia ... Gounod
- JOHN THORNE and Orchestra
The Pilgrim's Song ... Tchaikovsky
- CHOIR and Orchestra
Before the Setting of the Stars ... Dore

A Great Littérateur Dr. Johnson

A Great Tonic Iron Jelloids



DR. JOHNSON
1709-1784

"Sir, I have found you an argument,
but I am not obliged to find you an
understanding."

* * *

The above is a specimen of the style of Dr. Johnson's conversation; rather brusque and overbearing. In the case of Iron Jelloids there is no necessity to do more than supply the argument, which is not so involved and recondite as to require interpretation. Anaemia or poorness of blood means or follows a decrease in the red corpuscles in the blood. A course of Iron Jelloids increases the number of red corpuscles in the blood, therefore a course of Iron Jelloids is useful in cases of Anaemia or poorness of blood.

For ANAEMIA (shown by Breathlessness on slight exertion, Pallor, Depression and Weakness) Doctors have for many years prescribed the well-known Iron Jelloids No. 2—there is nothing better.

For DEBILITY, WEAKNESS and NERVINESS, Men find The Ideal Tonic and Restorative in Iron Jelloids No. 2A containing quinine.

Iron Jelloids

Enrich the Blood—Restore Energy

For WOMEN... IRON JELLOIDS No. 2
For CHILDREN... IRON JELLOIDS No. 1
For MEN... IRON JELLOIDS No. 2A
Of all Chemists, 1/3. Large economical size, 3/-

THE FOURTH OF THE REFUSALS of MARGARET

by JOHN PALMER

will be broadcast from Cardiff tonight at 7.30



PERCY

Margaret is sitting alone on a large settee in the small Napoleon Room in the Palais du Petit Luxembourg. It is eleven o'clock on the morning of an International Conference. On the floor at her feet is a solid block of

documents about half as high as a man. Margaret is reading a document with a wry face. Percy suddenly appears—as though looking for something.



MARGARET

- 6.45 *S.B. from London*
- 7.0 Mr CYRIL JENSEN The Music of Wales—
Music Past and Present
- 7.15 *S.B. from London*
- 7.30 **THE REFUSALS OF MARGARET**
by
JOHN PALMER
The Fourth Refusal
PERCY
(See centre of page)

7.45 A Popular Concert Relayed from

THE ASSEMBLY ROOM, CITY HALL, CARDIFF
JOHN THORNE (Relayed)
NATIONAL ORCHESTRA OF WALES
(Cordillia Genedlaethol Cymru)
Leader: LOUIS LEVY
Conducted by WARWICK BRADSWAITE
(Christmas Captivity) Coleridge-Taylor

A good deal of Coleridge-Taylor's music was written originally for the stage, and he provided incidental music for more than one of Sir Herbert Tree's productions. In 1910 Sir Herbert Tree proposed to produce a fairy play by Alfred Noyes, and commissioned Coleridge-Taylor to compose the music. The production did not

ORCHESTRA
Overture, 'Hänsel and Gretel' ... Humperdinck

This fairy tale Opera, by Humperdinck, to a story written by his sister, was produced in the first instance without any thought of public performance, intended only for the amusement of a few people in the Humperdinck's circle of acquaintance. But the world at large was not to be denied such attractive music, and the Opera has long since won a world-wide popularity. It makes use in the most skilful and fascinating way of actual German folk-tunes, and is made up of the quaint and beautiful music of a past age. The Overture begins with the Evening Prayer which the children sing before lying down to sleep. In the words, the prayer in which they ask for four-eyes angels to watch over them till morning—

'Two at my head to guard my thoughts,
Two at my feet to guide my steps,
Two on my left to watch my heart, and so on

Then there breaks in the stirring music of the witch and her gingerbread house, the merry laughing of the children is heard, too, and the song of thanksgiving at their deliverance from the witch's spell, but the music of the Prayer for angels most of the Overture, and it is welded with the other tunes in the most cunning way

- 9.5 *S.B. from London*
- 9.20 West Regional News
- 9.25-12.0 *S.B. from London*
(See among programmes continued on page 826.)

1947

736 Musical Interlude

7.30 Round the Northern Region

Overture, "Opera House" *Pauls*
 Waltz, "The Enthusiast" *Johann Strauss*
 George Hill and his Male Quartet
 (S.B. from Liverpool)
 Soft Shanties
 Fire Down Below } *arr. Topley-Harris*
 Stormalong }
 Sally Brown } *H. E. Terry*
 (S.B. from Liverpool)
 I'm a Soldier *Thos. Harris*
 I'm a Soldier *S.B.*
 (S.B. from Liverpool)
 Felton, London }
 New Highland Laddie } *Traditional*
 Bobby Shaftoe }
 (S.B. from Liverpool)
 Serenade, "The Desert Song" *Bainberg*
 Brass Band Serenade *Christiansen*
 (S.B. from Sheffield)
 On the Beach
 Serenade *Percy Pitt*
 George Hill and Quartet
 Can't you dance the Polka? *arr. Norman*
 4-string *Greaves*
 Landlady *arr. T. Harris*
 R. Grande } *arr. H. E. Terry*
 Blow the man down }
 Orchestral
 Swander Fennel's Dance *Balfour Gardiner*

2.5 S H. from London

7-90 North Regional News

Q. 26-12.0 S.D. from London

Other Stations.

55C GLASGOW. 759 kHz.
1058.5 m.

11.0 12.0 — A Rival of Gramophone Records. 2.30
Raid on the Town. The song is composed by A. Cop-
land. The orchestra is conducted by the composer.
4.45 — Music by Charles Weyman's Orchestra, relayed
from the Metropolitan. 5.15 The only one of
5.57 — Wonderful Program for Parents. 6.0 — As the Weyman
Orchestra is to be associated with the song.
6.15 — The only one of the song.
6.45 — The only one of the song.
7.15 — The only one of the song.
7.30 — The only one of the song.
7.45 — The only one of the song.
8.00 — The only one of the song.
8.15 — The only one of the song.
8.30 — The only one of the song.
8.45 — The only one of the song.
9.00 — The only one of the song.
9.15 — The only one of the song.
9.30 — The only one of the song.
9.45 — The only one of the song.
10.00 — The only one of the song.
10.15 — The only one of the song.
10.30 — The only one of the song.
10.45 — The only one of the song.
11.00 — The only one of the song.
11.15 — The only one of the song.
11.30 — The only one of the song.
11.45 — The only one of the song.
12.00 — The only one of the song.

| 2BD | | ABERDEEN. | | 2BD 20.00.
(87 10.00.) | |
|------|------|-----------|------|---------------------------|-------|
| 11.0 | 12.0 | 13.0 | 14.0 | 15.0 | 16.0 |
| 17.0 | 18.0 | 19.0 | 20.0 | 21.0 | 22.0 |
| 23.0 | 24.0 | 25.0 | 26.0 | 27.0 | 28.0 |
| 29.0 | 30.0 | 31.0 | 32.0 | 33.0 | 34.0 |
| 35.0 | 36.0 | 37.0 | 38.0 | 39.0 | 40.0 |
| 41.0 | 42.0 | 43.0 | 44.0 | 45.0 | 46.0 |
| 47.0 | 48.0 | 49.0 | 50.0 | 51.0 | 52.0 |
| 53.0 | 54.0 | 55.0 | 56.0 | 57.0 | 58.0 |
| 59.0 | 60.0 | 61.0 | 62.0 | 63.0 | 64.0 |
| 65.0 | 66.0 | 67.0 | 68.0 | 69.0 | 70.0 |
| 71.0 | 72.0 | 73.0 | 74.0 | 75.0 | 76.0 |
| 77.0 | 78.0 | 79.0 | 80.0 | 81.0 | 82.0 |
| 83.0 | 84.0 | 85.0 | 86.0 | 87.0 | 88.0 |
| 89.0 | 90.0 | 91.0 | 92.0 | 93.0 | 94.0 |
| 95.0 | 96.0 | 97.0 | 98.0 | 99.0 | 100.0 |

| 2BE | BE-EAST | 3 784 miles
484' m. |
|-------|----------------|---|
| 2.10 | -Dance Music | Jim. K. Allen's News. Plaid relayed from The Navy Radio |
| 4.20 | -Sports Music | The navy relayed at 4.20 |
| 5.15 | The Thompson's | 6.00 |
| 5.40 | from London | 5.45 |
| 7.00 | from London | 7.00 |
| 7.15 | The Navy | 7.15 |
| 7.30 | from London | 7.30 |
| 7.45 | from London | 7.45 |
| 8.00 | from London | 8.00 |
| 8.15 | from London | 8.15 |
| 8.30 | from London | 8.30 |
| 8.45 | from London | 8.45 |
| 9.00 | from London | 9.00 |
| 9.15 | from London | 9.15 |
| 9.30 | from London | 9.30 |
| 9.45 | from London | 9.45 |
| 10.00 | from London | 10.00 |
| 10.15 | from London | 10.15 |
| 10.30 | from London | 10.30 |
| 10.45 | from London | 10.45 |
| 11.00 | from London | 11.00 |
| 11.15 | from London | 11.15 |
| 11.30 | from London | 11.30 |
| 11.45 | from London | 11.45 |
| 12.00 | from London | 12.00 |
| 12.15 | from London | 12.15 |
| 12.30 | from London | 12.30 |
| 12.45 | from London | 12.45 |
| 1.00 | from London | 1.00 |
| 1.15 | from London | 1.15 |
| 1.30 | from London | 1.30 |
| 1.45 | from London | 1.45 |
| 2.00 | from London | 2.00 |
| 2.15 | from London | 2.15 |
| 2.30 | from London | 2.30 |
| 2.45 | from London | 2.45 |
| 3.00 | from London | 3.00 |
| 3.15 | from London | 3.15 |
| 3.30 | from London | 3.30 |
| 3.45 | from London | 3.45 |
| 4.00 | from London | 4.00 |
| 4.15 | from London | 4.15 |
| 4.30 | from London | 4.30 |
| 4.45 | from London | 4.45 |
| 5.00 | from London | 5.00 |
| 5.15 | from London | 5.15 |
| 5.30 | from London | 5.30 |
| 5.45 | from London | 5.45 |
| 6.00 | from London | 6.00 |
| 6.15 | from London | 6.15 |
| 6.30 | from London | 6.30 |
| 6.45 | from London | 6.45 |
| 7.00 | from London | 7.00 |
| 7.15 | from London | 7.15 |
| 7.30 | from London | 7.30 |
| 7.45 | from London | 7.45 |
| 8.00 | from London | 8.00 |
| 8.15 | from London | 8.15 |
| 8.30 | from London | 8.30 |
| 8.45 | from London | 8.45 |
| 9.00 | from London | 9.00 |
| 9.15 | from London | 9.15 |
| 9.30 | from London | 9.30 |
| 9.45 | from London | 9.45 |
| 10.00 | from London | 10.00 |
| 10.15 | from London | 10.15 |
| 10.30 | from London | 10.30 |
| 10.45 | from London | 10.45 |
| 11.00 | from London | 11.00 |
| 11.15 | from London | 11.15 |
| 11.30 | from London | 11.30 |
| 11.45 | from London | 11.45 |
| 12.00 | from London | 12.00 |
| 12.15 | from London | 12.15 |
| 12.30 | from London | 12.30 |
| 12.45 | from London | 12.45 |
| 1.00 | from London | 1.00 |
| 1.15 | from London | 1.15 |
| 1.30 | from London | 1.30 |
| 1.45 | from London | 1.45 |
| 2.00 | from London | 2.00 |
| 2.15 | from London | 2.15 |
| 2.30 | from London | 2.30 |
| 2.45 | from London | 2.45 |
| 3.00 | from London | 3.00 |
| 3.15 | from London | 3.15 |
| 3.30 | from London | 3.30 |
| 3.45 | from London | 3.45 |
| 4.00 | from London | 4.00 |
| 4.15 | from London | 4.15 |
| 4.30 | from London | 4.30 |
| 4.45 | from London | 4.45 |
| 5.00 | from London | 5.00 |
| 5.15 | from London | 5.15 |
| 5.30 | from London | 5.30 |
| 5.45 | from London | 5.45 |
| 6.00 | from London | 6.00 |
| 6.15 | from London | 6.15 |
| 6.30 | from London | 6.30 |
| 6.45 | from London | 6.45 |
| 7.00 | from London | 7.00 |
| 7.15 | from London | 7.15 |
| 7.30 | from London | 7.30 |
| 7.45 | from London | 7.45 |
| 8.00 | from London | 8.00 |
| 8.15 | from London | 8.15 |
| 8.30 | from London | 8.30 |
| 8.45 | from London | 8.45 |
| 9.00 | from London | 9.00 |
| 9.15 | from London | 9.15 |
| 9.30 | from London | 9.30 |
| 9.45 | from London | 9.45 |
| 10.00 | from London | 10.00 |
| 10.15 | | |

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hall, London, W.C.2.

The Reproduction of the copyright programmes contained in this issue is strictly reserved.

EVERYTHING **G.E.C.** ELECTRICAL
your guarantee

Cut out
BROOKMAN'S PARK

WITH THE

GECOPHONE

COMBINED WAVE TRAP
AND COUPLING UNIT



MADE IN
ENGLAND
Sold by all
Wireless
Dealers.

BROOKMAN'S PARK
ON YOUR LOCAL STATION
COMPLETELY ELIMINATED IN A FEW
MINUTES OF YOUR TUNING DIAL

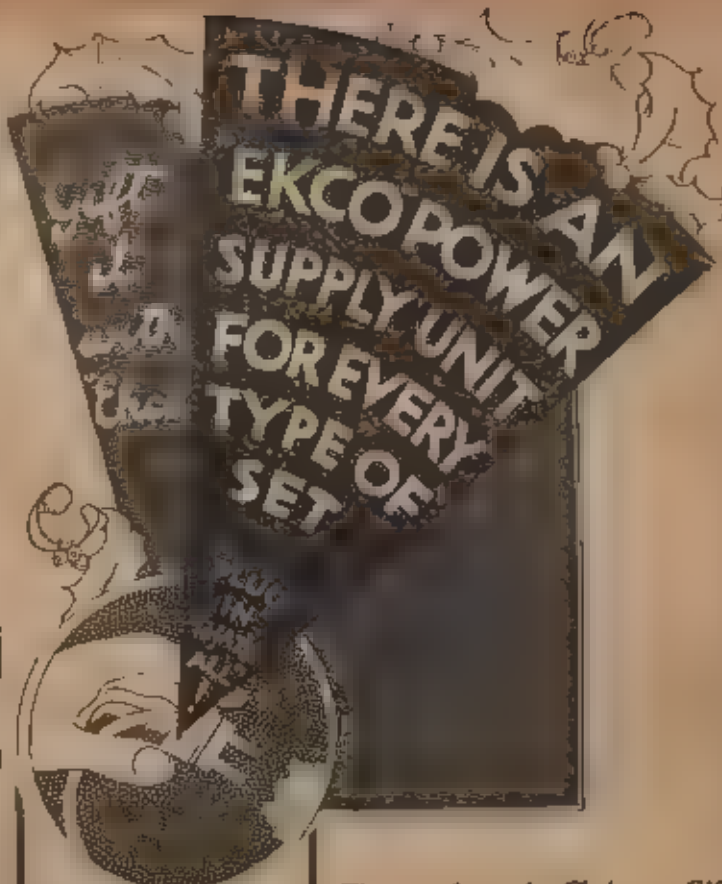
Thousands of listeners to-day are having their reception spoilt by inability to cut out Brookman's Park or their local station. Their sets are not sufficiently selective.

Don't put up with this any longer. By fixing—the GECOPHONE Combined Wave Trap and Coupling Unit—(it can be done in a minute or two), a device costing only 18/6d., you can give your set a knife-edge selectivity.

WRITE for leaflet giving full particulars and instructions how to fix. It is the simplest job imaginable, and results are both surprising and certain. Fill in the coupon below and the information will be sent **POST FREE BY RETURN.**

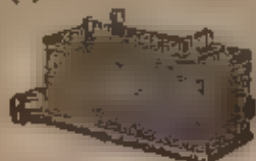
COUPON
THE GENERAL ELECTRIC CO. LTD.
Magnet House, Kingsway, London, W.C.2
Name _____
Address _____

Agent of the General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2



HERE ARE TWO
SUGGESTED UNITS
that will give
trouble-free
results

(1) FOR D.C. MAINS.



Model 1W.20.
For 1.5, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 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.

(2) FOR A.C. MAINS.



Model 3P.20.
For 1.5, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 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.

"EKCO-LECTRIC" RADIO
RECEIVERS are priced from
£12 17 6 D.C. or A.C.
"EKCO" ALL-POWER UNITS
from £5 17 6 D.C.
and £10 17 6 A.C.

E.K. COLE, Ltd. Dept. H).
"EKCO" Works.
LEIGH-ON-SEA.

The very latest in Christmas Gifts and the most acceptable — an "EKCO-LECTRIC" Radio Receiver or an "EKCO" Power Supply Unit — at a range of prices to suit everyone!

"EKCO-LECTRIC" Radio Receivers work direct from the mains — without batteries — without accumulators — without mess! "EKCO" All-Power Units electrify battery-fed sets, whilst "EKCO" H.T. or L.T. Units eliminate H.T. or L.T. batteries respectively.

"EKCO" products are British Made by the pioneers and Specialists of All-Electric Radio for D.C. as well as A.C. Mains, and can be obtained on Easy Payments.

"EKCO"
"Plug-in—That's all!"

**"EKCO-LECTRIC" RADIO
RECEIVERS AND
POWER SUPPLY UNITS.**

EXCEPTIONAL BARGAIN

LOOKS LIKE
REAL FUR

ON 1
45/9

POSTAL FREE

STYLE 407



When ordering please mention Style No. 407 and request a parcel to be sent direct to home.

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1


SIZES
S.W. 40in.
M.W. 42in.
L.W. 44in.
O.S. 46in.

ORDER BY POST CARD PAY ON DELIVERY

GOOD QUALITY PRINTED VELVETEEN FROCKS

WELL CUT AND MADE
EACH ONLY **6/11**

Post 1/-



ORDER BY POST CARD PAY ON DELIVERY COLOURS

SATISFACTION GUARANTEED OR MONEY INSTANTLY RETURNED

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

DOUBLE BREASTED COAT AND SOU-WESTER

ONLY **4/11** POST 6d.

2 for 9/6

WARM AND COMFORTABLE



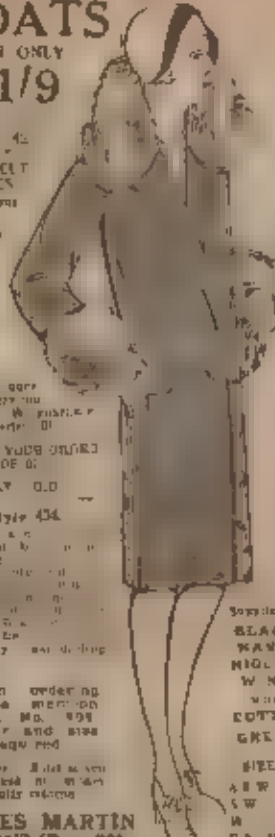
ORDER BY POST CARD

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

42/- VALUE FOR 21/9

FACE-CLOTH COATS

EACH ONLY **21/9**



When ordering please mention Style No. 409 colour and size required

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

Style 409
This is a long, dark face-cloth coat with a belt and a large collar. It is made of a soft, plush material and is available in various sizes and colours.

SIZES
S.W. 40in.
M.W. 42in.
L.W. 44in.
O.S. 46in.

EXCEPTIONAL VALUE PATENT SHOES

HALF PRICE 3 11

POST 1/-



2 FOR 7/6

Post 1/6

SIZES
2 to 7

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

SUEDE LEATHER MOCCASINS

HALF-PRICE 2/11

Post 5d



2 FOR 5/6

POST 9d

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

SUPERIOR QUALITY VELVETEEN FROCKS

EACH ONLY **9/11**

Post & Box 1/3

2 for 19/6

Post & Box 1/-

LENGTHS
38, 40, 42

LENGTH
41 in.

Extra
Style 414



OUT SIZES
M. 42
L. 44
O.S. 46

ONLY 12/11

FOR 25/6

FIVE YALL

When ordering please mention Style No. 414 and request a parcel to be sent direct to home.

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

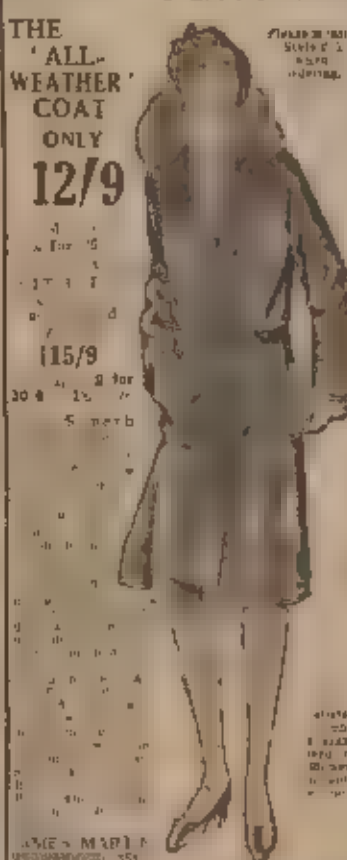
SMART COAT—LOOKS LIKE REAL LEATHER

THE 'ALL-WEATHER' COAT ONLY **12/9**

Post & Box 1/3

2 for 25/6

Post & Box 1/-



115/9

2 for 25/6

Post & Box 1/-

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

HALF-PRICE OFFER! COAT-FROCK OVERALL

WITH SLEEVES AND WIDE WRAP FRONT WHICH CAN BE REVERSED

DRASTICALLY REDUCED. NOW ONLY 2/9



STYLE 416

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

RICH QUALITY VELVETEEN FROCKS

EACH ONLY **10/11**

Post & Box 1/3


2 for 21/6

Post & Box 1/-

LENGTHS
38, 40, 42

LENGTH
41 in.

Extra
Style 417



OUT SIZES
M. 42
L. 44
O.S. 46

ONLY 13/1

JAMES MARTIN & SONS (Dept. 351)
82, St. Thomas's St., LONDON S.E.1

Notes from Southern Stations.**FIVE HUNDRED PRISONERS IN A CHURCH.**

Another Interesting Historical Talk for Cardiff Listeners—A Hampshire Dragon—Old Songs for Old Folks—The Demon of Tidworth.

A TALK on Weston Zoyland Church will be given from Cardiff by the Rev. Gordon Hemlin on Monday, December 23, at 4.15 p.m. The church is famous in history for the part it played in the battle which was fought at Sedgemoor, for it was there that the Earl of Faversham had his headquarters. After the battle, five hundred prisoners of the rebel forces were crowded beneath the roof of the church. Eighty were wounded and five died within the walls. The physical and mental suffering of the captives was unrelieved by the joyful pealing of the bells overhead. The square tower of the church rises to a height of 104 feet, and it is as magnificent as the great towers of St. Mary Magdalene and St. James at Taunton. The chancel is decorated in Gothic style, but the rest of the building, including the east window, is perpendicular.

THAT, 'in England's green and pleasant land,' a dragon should ever have harried herds and flocks and homes is difficult of belief; but, when the assertion is made that this horror happened in historical times, the story is apt to be dismissed as quite incredible. The hearer shakes a sceptical head and murmurs shrewdly (again with William

Blake), 'Are such things done on Albion's shore?' Yet, in the green meadows of the Hampshire Avon, at Bisternie, there exist both a 'Dragon Field' and a 'Dragon Lane,' and the local legend, which tells how the ravenous monster was, in those very fields, met and fought and killed by a mail-clad knight, has the support of documentary and sculptural evidence which dates the combat as having occurred during the reign of King Henry VI. The legend is interesting in itself, but still more interesting is it to piece together the fragments of corroborative

Other Notes on forthcoming Programmes by 'Merion' and 'Steep Holm' will be found on pages 784 and 819.

evidence. Interesting also is the speculation as to what manner of beast this dragon really was, and most interesting of all is the psychological connection which our Hampshire legend has with the world-old, yet perennial, problems of the conflict between 'good' and 'evil.' Spectre or speculation as the case may be, those who would know more of the Bisternie Dragon should listen to Dr. W. Winslow Hall's talk from Bournemouth on Thursday, December 26, at 3.45 p.m.

A WELSH Old Folks Programme has been arranged for Cardiff listeners on Friday, December 27, at 7.45 p.m., when the artists are Harry Lewis (tenor), Dewi Chubb (bass) and Winifred Lewis (soprano). The programme is intended to bring back echoes of long-forgotten concerts to the memories of listeners by the inclusion of songs which were very generally sung forty years ago, but are seldom heard today.

MOST country villages have their ghost story, but the fame of the village ghost seldom extends beyond its own borders. Now and again, however, the doings of a village spectre have startled a whole nation, and never was there a ghost more famous than the strange and malicious being known as 'The Demon of Tidworth,' whose behaviour mystified all England in the distant days of King Charles II. Even his merry Majesty sent courtiers down to the little village on the Wiltshire-Hampshire border to investigate the tale of hauntings. Unfortunately, on that occasion the Demon refused to function. But his activities at other times were gruesome and surprising enough to satisfy any ghost-hunter, and on Tuesday evening, December 24, Mrs. Herbert Richardson will tell from the Bournemouth Studio the remarkable story of 'The Demon of Tidworth.'

BROADCAST OPERA SEASON, 1929-30.

The Libretto of HUMPERDINCK'S

KONIGSKINDER

is ready now. Broadcast Dec. 16 and 18,

with Notes on the Composer and the Opera. PRICE 2d. post free.

The following are the remaining Operas of the 1929-1930 series:

La Bohème [Puccini] JANUARY; Le Roi d'Ys [Lalo] FEBRUARY; The Bartered Bride [Smetana] MARCH; Francesca da Rimini [Zandonai] APRIL; La Basoche [Messager] MAY; (JUNE not yet arranged); Shamus O'Brien [Stanford] JULY; Madame Butterfly [Puccini] AUGUST.

Please fill in this Order Form:—

KONIGSKINDER only Please send me ☐ cop of this Opera at 2d. each, post free. I enclose ☐ stamps.
 12 LIBRETTOS: Please send me ☐ cop of each of the next 12 Opera Librettos at the rate of 2s. for each series of 12. I enclose P.O. No. value Name
 Address County

Applications should be addressed to K.I. PUBLICATIONS DEPARTMENT, B.B.C., SAVOY HILL, LONDON, W.C.2.

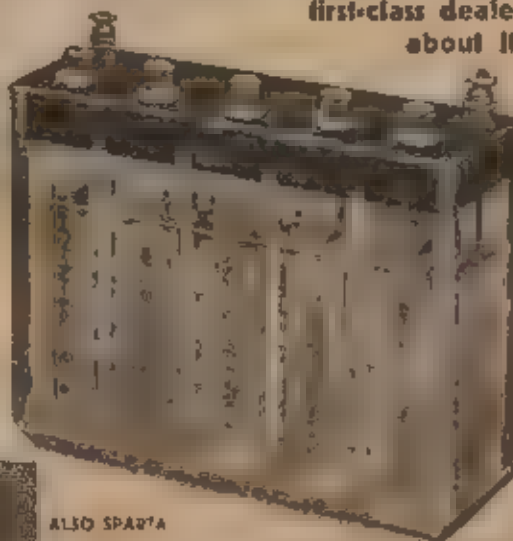
TWO ADVANCED H.T. UNITS



Look at the generous air-spacing between cells in the RHG type above. Fullers were the pioneers of this feature, over 5 years ago. Note that the lids are recessed to drain stray liquid back into the cells—no moist walls to make earth contacts. And then—no separators are used at all! (the plates fit in slots). This avoids erratic movement of the gas-bubbles—which is a prime cause of receiver noises and output variations. Specially burnt-on connecting bridges are used, with tapping lugs. Special grease-cap terminals. Acid-proof crate. And, of course, micro-porous paste—the secret of long life and

smooth current. 20 volts, 3,500 m/h. capacity. Price 15/6.

The DMHG below gives a new value to the popular monobloc types. Special insulation and elements. 10 volts, 6,500 m/h for 6/9. (MHG, 3,000 m/h. 3/-). See a Fuller Service Agent or first-class dealer about it.



ALSO SPARTA

60v (reads 60v) Standard
7.11 40v Super 17.4
100v (reads 100v)
Standard 11.11 100v
Super 23 120v
(reads 120v) Standard
and 15 lb.
9v G. d. B. at 1.6
14v Grid Bias 2.10.



SPARTA SUPER-BATTERIES

FULLER BATTERY CO. (1920)
LTD.
CHADWELL HEATH, ESSEX.

LITERALLY ORGAN-VOICED

PRICE **67'6**

or 5/- deposit and 8
monthly payments of 8/8

**DISCUSSION FOR INTERNATIONAL
PROJECT TERMS**

T. N. LIGSEN LTD
Worcester Road, Ereworth, Middlesbrough

[illegible]

למנוחתו ולתורתו

... ..

ד' תרס"ב ירח חשוון

□ 1751

π



AN H.T. ELIMINATOR YOU CAN USE LIKE A BATTERY

[illegible]
$$\begin{array}{ccccccc} & & x & y & z & u & v \\ \text{II}_1 & \text{II}_2 & \text{III}_1 & \text{III}_2 & \text{IV}_1 & \text{IV}_2 & \text{V}_1 \\ \text{VI}_1 & \text{VI}_2 & \text{VII}_1 & \text{VII}_2 & \text{VIII}_1 & \text{VIII}_2 & \text{IX}_1 \\ \text{X}_1 & \text{X}_2 & \text{XI}_1 & \text{XI}_2 & \text{XII}_1 & \text{XII}_2 & \text{XIII}_1 \end{array}$$

D. E. 德意志人 A

D. F. 德意志人 B

27/6

A. L. MOORE &
 7000 1st St. N. W.
 Seattle, Wash.

23 0:0

IT MODEL 3

23 15 0

LISSSEN

ELIMINATORS

LISSEN LTD., Worpel Rd., Isleworth, Middx.
Kings of the T.H. SOLE

LISSEN ACCUMULATOR

[illegible]

PRICES

DULL EMITTER (Type C.M)

Two-plate type glass containers

1 N 503 2-volt 25 amp hours **4'6**

1 A 50+ 2 volt 45 amp hours .. 8/6

Type C5

34. 1891. plate 1. 1891. 1891. 1891.

№ 118 ? год ?) от 10-го мая 1961 г. 9/5

LN 502. 2-4016. 40 mg ml⁻¹ BrHCl. pure. 13/6

(6) 2000 年 1 月 1 日

Type G.X

1. N 755 2-голд 24 сахал амыт бичигдэв, 10/6

LN 157 2-vol't 4th gr + 8 pages 14/6
$$[N(\tau)] \perp \nu(\tau) \quad \tau \in \mathbb{R}^d$$

EVERYTHING **G.E.C.** ELECTRICAL

LET A

GEOPHONE

PROVIDE THE
FUN THIS
XMAS

GEOPHONE
PORTABLE
RECEIVER

23 GNS.

"STORK"
PLAQUE
LOUD
SPEAKER

50/-



"STORK" CABINET
LOUD SPEAKER

Cost £3.15.0 Wholesaler £4



Made in England. Sold by all Wireless Dealers
WIDE SELECTION OF RADIO RECEIVERS AND LOUD SPEAKERS

WRITE for Brochure B.C. 5201, which gives full
particulars of all GEOPHONE Receivers, Loud
Speakers, etc. SENT POST FREE ON REQUEST

Manufacturers (Wholesale only)

THE GENERAL ELECTRIC CO. LTD.

Head Office and Public Showrooms:
MAGNET HOUSE, KINGSWAY, LONDON, W.C.2
Branches and Showrooms throughout Great Britain

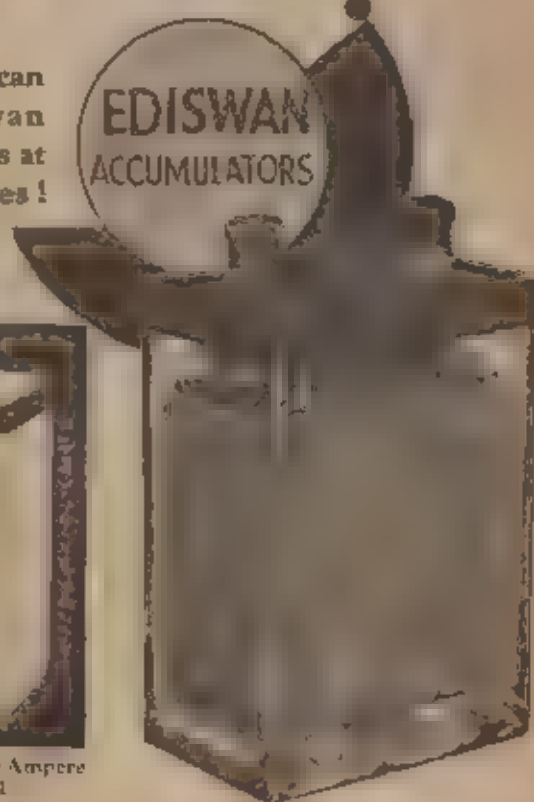
WHY PAY MORE ?

When you can
buy Ediswan
Accumulators at
these prices!

**EDISWAN
ACCUMULATORS**



Major Loten, 70 Ampere
hours 11



B.W.G. 36 Ampere
hours 12 9



Midget Loten, 12
Ampere hours 2/9



Little Loten, 20
Ampere hours 4 3



Minor Loten, 45
Ampere hours 8/

Our accumulators are so called if you insist on Ediswan
your charging bills are reduced, too, because the new
russa type plates ensure maximum life per charge. From
the lead used in the plates to the case of the accumulator
all our accumulators are 100% British. The Little Loten
is suitable for slow discharge over long periods, for higher discharge
rate the B.W.G. type should be used.

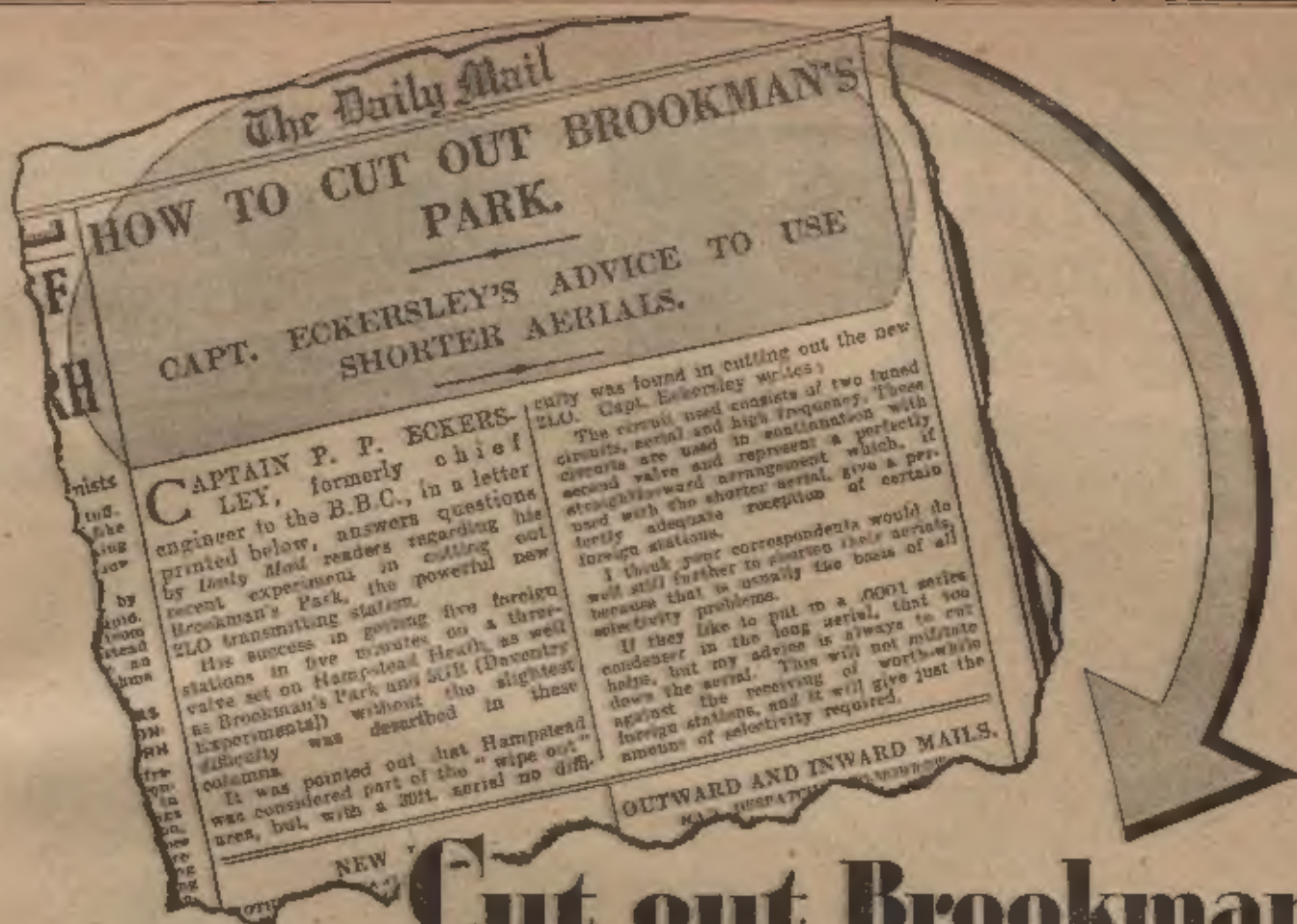
If it's

EDISWAN

.....it's better

Ask your Radio Dealer.

THE EDISON SWAN ELECTRIC CO. LTD.
123-5, QUEEN VICTORIA STREET, LONDON, E.C.4
SHOWROOMS IN ALL THE PRINCIPAL TOWNS



Cut out Brookmans Park with our 50ft. Superial

Electron Indoor Aerial Insulator Pins.



With Electron indoor aerial insulator pins a directional aerial can be instantly removed and fixed at different angles at either end or across the room: simply pull out the pins and fix in varying positions until the best results are obtained.

6d.



Here is the advice of Capt. P. P. Eckersley, formerly chief engineer of the B.B.C., in the "Daily Mail":

... your correspondents would do well still further to shorten their aerials because that is usually the basis of all selectivity problems.

Superial, ELECTRON'S "Super-Aerial," will overcome this problem.

Completely protected from end to end, it gives greater selectivity and damps out those irritating scratches and buzzes. The extra-heavy vulcanised insulation, finest braided cotton covering with a final coating of heavy wax, prevents rubbing at the insulators, and as a complete aerial and "lead-in" it does away with that vulnerable joint.

Superial, ELECTRON'S "Super-Aerial," solves the Brookman's Park problem. It is Super-Selective and tunes in those other stations you hitherto thought impossible.

Order a box to-day, 1/6 everywhere.



SUPERIAL
ELECTRON'S
SUPER AERIAL

50 ft. 1/6

The NEW LONDON ELECTRON WORKS LTD.

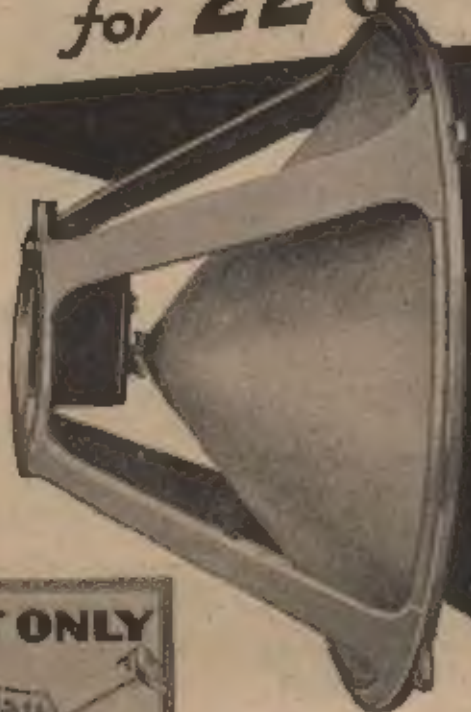
TELEPHONE: 1
 JBRANWOOD 1409-09-1383.

TELEGRAMS:
 "STANNUM, LONDON."

4, East Ham, London.

A HAPPY THOUGHT! GIVE LISSEN

**MOVING-COIL TONE
IN A LOUDSPEAKER
for 22'6**



UNIT ONLY



12'6

With the Lissen Four-Pole Adjustable Balanced Armature Unit you can build any type of cone loudspeaker: you can use it with a big baffle board or put it in a cabinet—you can build a Lissen diagram loudspeaker with it if you want to. **PRICE** 12'6

The Lissen Four-Pole Adjustable Balanced Armature Loudspeaker, completely assembled as illustrated, is very nearly as true to tone, as faithful in response as an expensive moving coil speaker. It brings within the reach of everybody something approaching loudspeaker perfection. It is ready to connect up to your set straight away or you can mount it in a cabinet. It has a fine adjustment, and you therefore get the utmost volume from it without chatter.

Price of
Complete
Assembly

22'6

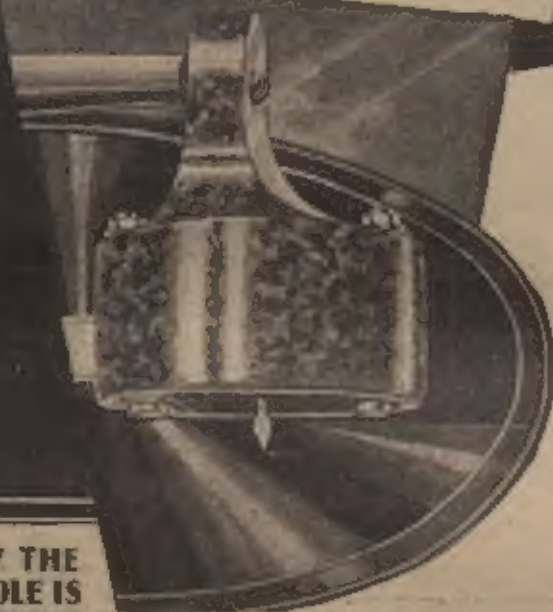
LISSEN
FOUR-POLE

ADJUSTABLE
**BALANCED ARMATURE
LOUDSPEAKER UNIT**

Obtainable from all radio dealers; insist upon hearing Lissen before you buy.

LISSEN LIMITED, Warple Road, Isleworth, Middlesex. Factories also at Richmond (Surrey) and Edmonton. (Managing Director: T. N. COLE.)

**START NOW TO
REPRODUCE YOUR RECORDS
ELECTRICALLY**



**HOW THE
NEEDLE IS
SUSPENDED**



**NEW REVOLUTIONARY
LISSEN NEEDLE
ARMATURE PICK-UP
BRINGS NEW LIFE
TO GRAMOPHONE
RECORDS**

"Better than 'Talking' Picture reproduction"—that is what everybody says who hears a gramophone record played by this new Lissen Pick-up. And actually the reproduction is better than the film experts have achieved—more natural, nearer to reality, because no longer are the high notes thinned out or the lower bass lost.

The Lissen Pick-up is so responsive that even the perfect electrical recordings of to-day can hardly do it justice. It responds to the most minute indentation on the record—the needle-armature is so light that

the needle point actually feels its way along the record groove. And you'll find your records almost everlasting when you use this new Lissen Pick-up because the needle-point actually feels and does not plough its way along.

If you want every single record to sound much better than those you hear at demonstrations—if you want radio-gramophone reproduction that comes so near to reality that in a darkened room you would suspect the presence of the artist—get this new Lissen Pick-up and learn what perfection means. Any Lissen radio dealer will demonstrate it for you. **30/-**

**LISSEN
POPULAR
MODEL
PICKUP**

The original Lissen Gramophone Pickup which won popularity because of outstanding value for money. **PRICE 15/-**

LISSEN
NEEDLE ARMATURE
PICK-UP

AT CHRISTMAS

your set will be
working overtime



GET THE
BEST BATTERY
NOW!



SPECIAL UNITS FOR PORTABLE SETS

PORTABLE 1 63 volts $5\frac{1}{8}$ Size $6" \times 5" \times 3"$
PORTABLE 2 99 volts $13\frac{1}{8}$ Size $9" \times 5" \times 3"$
PORTABLE 3 108 volts $15\frac{1}{8}$ Size $10" \times 5" \times 3"$
FOR NATIONAL PORTABLE, W.986, 126 volts, 25/-

PLENTY OF POWER *for* CHRISTMAS PROGRAMMES



The quality of radio reproduction depends largely upon the purity of H.T. current used.

The Secret Process in the Lissen Battery generates a steady flow of pure D.C. current which keeps loud speaker utterance natural and true.

There is never a sign of ripple in the current, never a trace of hum, and all the time you use the Lissen Battery you will notice how it gives you clear articulation in speech, sharp definition of musical notes and pure melody in singing voices.

So clear is reproduction when you use the Lissen Battery that musical instruments stand out instantly recognisable as though they were individually "Spot lighted" in the radio broadcast.

There is no purer form of power for radio—there is no safer source of radio power for use among children and the family at home—there is no power more economical than the Lissen Battery.

The Christmas programmes are starting shortly—the Lissen Battery is in stock now at any one of 10,000 radio dealers—get one by asking firmly for a Lissen New Process Battery and show plainly by the way you ask that you will take no other.

| PRICES. | | |
|---------------------------|---|-----------------------|
| 90 volt (reads 60) | — | 1/11 |
| 120 volt (reads 100) | — | 12/11 |
| 120 volt | — | 15/10 |
| 36 volt | — | 4/6 |
| 60 volt (Super power) | — | 12/6 |
| 100 volt (Super power) | — | 22/- |
| 5 volt Grid Bias | — | 1/6 |
| 4 1/2 volt Pocket Battery | — | 5d. each (4/6 a doz.) |
| Single Cell Torch Battery | — | 4d. |

LISSEN LIMITED

(Managing Director: T. M. Cole.)

WORPLE ROAD, ISLEWORTH, MIDDLESEX.
Factories also at Richmond (Surrey) and Edmonton.