

Broadcasting Corinthians v. Newcastle United, January 29: Plan of the Ground.



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Every Friday. Two Pence.

# If Shakespeare Came to Savoy Hill!

By Sir WALFORD DAVIES.

IF Shakespeare were living now, he could stroll down Fleet Street and turn into Savoy Hill almost any afternoon about three o'clock. He would be received with infinite courtesy and probably shown to Studio No. 3. There he could take his place at the microphone and speak to a few thousand listening schools who would await him.

This is wonderful enough. But if only warning were given probably every school Authority in the land would make effort to arrange that he should be heard in the schools. He could then tell every boy in Britain how to read the part of Cassius in the Quarrel Scene, or how to admire both his great quarrellers at one and the same time.

Yet even Shakespeare would need to learn how to do this new thing. I rather imagine he would be quite human enough to sit at the feet of Harry Lauder for five minutes to get a few hints as to how to begin—not as to how to go on, only his genius and the Grace of God would do that.

And for success on the auspicious occasion the schools would need to take ever so many pains on their side. For there is also a brand new technique of reception to be learnt. How would the schools do it? It is easy to imagine them all assembling at 2.45 and tuning in for Shakespeare himself, in more senses than one. The master or mistress

### SECOND LESSON

October 12th, 1926

#### WHAT'S IN A NAME?

When a note is clear enough to have a name, it means three things: (1) It means that it has a vibration-speed rapid enough and regular enough for us to recognize it when we hear it. (2) It means that it is *distinct* from other notes with other names. (3) It means that our minds can think it into *relation* with other notes with other names.

#### BLACKBOARD NOTES

##### WHAT'S IN A NAME?

By the name of a note we can tell—

1. Its NATURE
2. Its DISTINCTION from other notes
3. Its RELATION with other notes

#### For Practice—



#### Note of Pieces played—

- A Hebridean Love Lilt
- Haydn:— Scherzando. A Major. Sonata 6.
- Bach:— His Note Book. No. 2 G. Major. Minuet No. 3. Minor.

A page from the Musical Scholars' Manual received by Sir Walford Davies from an Elementary schoolboy aged nine. These manuals, price one penny, are supplied by the B.B.C. to all schools and home scholars.

responsible for having given them their literature lesson would try to tune their minds, and one of the assistants would tune the loud-speaker. Each school would probably arrange on that day that a couple of boys should speak the Quarrel Scene just before Shakespeare's own voice was to reach them. Perhaps the poet himself would have arranged to bring along a fellow-actor to give them a sample of the scene. How thrilling it all might be! And how many millions of grown-ups would manage to listen that day, including countless bedridden folk! But Shakespeare is not living in that sense; and if he were, he might not be a successful teacher. As Tammas Haggart said, to make a joke and see it 'is twa men's wark.' So we ordinary teachers must wake up to find ourselves at the amazing beginning of it all.

Music-lessons are but one section of the far-reaching educational effort being instituted. But they are an alive and very interesting section. We feel like tentative explorers amongst permanent certainties; we certainly are the merest beginners. As the reader may imagine, it is both exciting and anxious work to be a beginner amongst beginners in anything so great as this. Neither the schools nor those of us who are

(Continued overleaf.)



# Radio and the Modern Child.

By Dame Katharine Furse, G.B.E.  
Assistant Chief Commissioner of the Girl Guides.



Dame K. FURSE

'WHEN I think how much more my children know than I did at their age, I feel quite small and unimportant,' remarked a clever and observant mother to me some time ago. 'They have been radio enthusiasts for years now,' she continued, 'and wireless seems to have broadened their outlook in the most astonishing way.' Until recently, this lady was a scornful critic of broadcasting, and I was surprised at her sudden change of opinion. Can it be that radio is really influencing the modern child to the extent she believes?

Not long ago a poor woman confided to an official of the Girl Guide Movement that she had noticed a distinct change in the behaviour of her two little girls. They seemed to her to be growing less selfish and less hard to please. In her opinion, wireless was directly responsible for this improvement, for, by providing an entertainment which the whole family could enjoy together, it had gradually created a spirit of comradeship between parents and children which had not existed previously.

That broadcasting has already proved itself an agent for incalculable good to children is constantly impressed upon me and, indeed, upon all those whose work is connected with the training of Girl Guides. In the slums of our great cities, for example, wireless is working a striking change. Lured by the fascinating mystery of broadcast concerts and entertainments, innumerable children now spend their evenings in profitable amusement, instead of running wild in the streets.

Although many people have written about the educative value of wireless, few have drawn attention to the 'atmosphere' derived from broadcast entertainments which subtly enriches a child's mind. Listening to a broadcast programme is a wonderful stimulus to the imagination, for child and adult alike. When told by a gentle, friendly voice which flies mysteriously through the air, even fairy stories take on an added glamour which stimulates the childish imagination.

How many people, I wonder, realize the extent of the influence that radio is having upon children's games and pastimes? When visiting a Scottish Guide Company a few weeks ago, I was astonished at the speed with which the children learned their country dances. Since the advent of radio, their sense of rhythm had improved beyond recognition, and to-day they learn both songs and dances twice as fast and twice as well.

But, perhaps, the beneficent influence of radio is most apparent amongst those small unfortunates who, through physical disability, are sadly handicapped in the struggle of life.

'Wireless is fine for people like me who can't get out to see the shows,' said a brave little cripple to me not long ago. 'Somehow, it makes me feel more like ordinary people.' Many such little ones are enthusiastic members of the Girl Guides, and whether sick, crippled, or blind, they are unanimous in their praise of wireless. It brings them a hitherto unknown contentment and a fresh courage to face the handicaps with which their lives are burdened.

Even when they have forsaken childhood and

are beginning to shoulder the responsibilities of men and women, radio still gives them a helping hand.

'Do you take an interest in wireless?' was the novel question asked by a well-known employer recently when examining a young man who had applied for a post in his firm. Later, this employer explained to me that he considered that people who were enthusiastic listeners possessed a broader outlook upon life than those who expressed no interest in this enthralling invention. In his opinion, such people were more receptive to new ideas and were apt to display greater initiative.

With the invention of machinery at the beginning of last century a tremendous impetus was given to

## If Shakespeare Came to Savoy Hill!

(Continued from the previous page.)

momentarily teaching them can do more than press on step by step together with as much careful enthusiasm as we may be blessed with, in what is a first adventure of learning over educational territory bafflingly new, alarmingly vast and open for good and all to the world.

The listening schools up to date are truly pioneers over unexplored ways. Very often they listen handicapped. Some have made their own receiving sets under a good schoolmaster's guidance—surely the normal way, at least for a county school. Here is an extract from one boy's letter from a Council School in the Midlands:—

'We listen . . . each Tuesday afternoon in the Parish Room, a room adjoining our school. It is 35 feet long by 23 feet wide and we use it also for singing and Country Dancing classes. It is also very high and so your talking sounds as though you were in the room with us. At one end of the room are two tables. On one of these is placed a three-valve set which our Schoolmaster made, while on the other is a large Amplion Loud-speaker. Desks are ranged one behind another, facing the speaker. Girls sit on the left of these, and we boys occupy the right side. . . . Our Schoolmaster has a black-board, a rubber and some chalk, in front of the class, ready to write down any important note you make. He generally has five lines drawn, ready to copy any tune you talk about. Of course, we are equipped with books, pencils and manuscript paper, ready to do as you bid us, for we do exactly as you say, so that it is something like drill instruction. . . . I think it would be hard to find a more joyful class than ours anywhere on Tuesday afternoon listening over the wireless. . . . Most of us think that the best lesson of all was "Notes at play," for it gave us the idea of making tunes.'

Pioneers deserve encouragement, and certainly the larger public shows ready interest in, and gives generous encouragement to, all pioneers when once they can see their steps. For this reason it seems well to show the general reader of *The Radio Times* even at this early stage the above excellent letter, which shows the pioneers at their best, and to add the two facsimile fragments which accompany this article taken from the very first batch of musical Scholars' Manuals sent in last month. One is by an Elementary school-boy, age nine, the other by a girl of twelve from the same school.

One child from a Surrey School writes: 'The lesson I liked best was the first time that we had the Echo Game.' This echo game is a part of the music-lesson, which seems to hold great promise. It is a surprising fact that one singer in London can with ease in one minute set the rhythmic pace (as well as the melodic or mental pace) of countless children, and when once the momentum is established, can induce vital, lithe, and supple phrasing. It is also easy to get new phrases and new tunes through each week to every school that has etheric ears to hear. More of this, I hope, in a future article.

### FINAL EXAMINATION

December 14th, 1926.

Neatly write in the question as dictated through the microphone, and then add your answers in the spaces provided below:—

Question 1:—Write down 3 notes:— a long, a short, a hold; then write this rhythm of 8 notes: L L S S L L H.

Answer:—  
d d d d d d d d

Question 2:—Use the first rhythm for A and the second rhythm for B and write this A.B.A. tune, starting on F.

Answer:—

Question 3:—Write out 8 more notes in this rhythm:—L L H S S S S H.

Answer:—  
d d d d d d d d

Say in this space what you would most like to hear again next term of all that you have heard during the past term:—

(NOTE.—Do not fill this in until after December 7th.)

'I should like to hear next term Schuman's Pieces for the Young'

Another page from the B.B.C.'s Musical Scholars' Manual sent to Sir Walford Davies by an Elementary school-girl, age twelve. It shows the examination paper from the last page of the Manual, with the scholar's answers to the questions which were broadcast during the final lesson in December.

the march of modern civilization, but the effect of broadcasting is likely to be revolutionary and far-reaching for many years to come. Some time must still elapse, of course, before the full force of radio's influence can be generally realized.

The radio children of to-day are the peace-makers of the future. By training children to a wider outlook, and to think internationally rather than nationally, broadcasting is helping to promote a spirit of international brotherhood—a brotherhood which, in the past, was too often regarded as a figment of the imaginations of impractical idealists.



# London and Daventry News and Notes.

IT can be said without contradiction that the broadcast description of the England v. Wales match at Twickenham constituted one of the most important events since the inception of broadcasting in this country, marking as it did the beginning of a new era in wireless, at all events on this side of the Atlantic. Time and experience will show how the scheme can best be developed; none know better than the B.B.C. that there is still much to be learned before transmissions of this kind are brought to a state approaching perfection. We can, however, outline our policy of what it is hoped to do in the future to make these descriptive accounts an integral part of the broadcast service. This will be done by giving, simultaneously from all stations, all the important sporting and other events such as International Rugby and Association games, the Oxford and Cambridge Boat Race, the big racing classics (starting with the Derby), no matter in what part of the country they may occur. At the same time, other events of purely local interest will be broadcast from the station or stations concerned, so that it is quite possible that several events may be broadcast in different parts of the country at the same time. Full details of all arrangements will be given periodically in *The Radio Times*, which will also publish official plans and diagrams, and any other information necessary to a complete understanding of the broadcast commentaries.

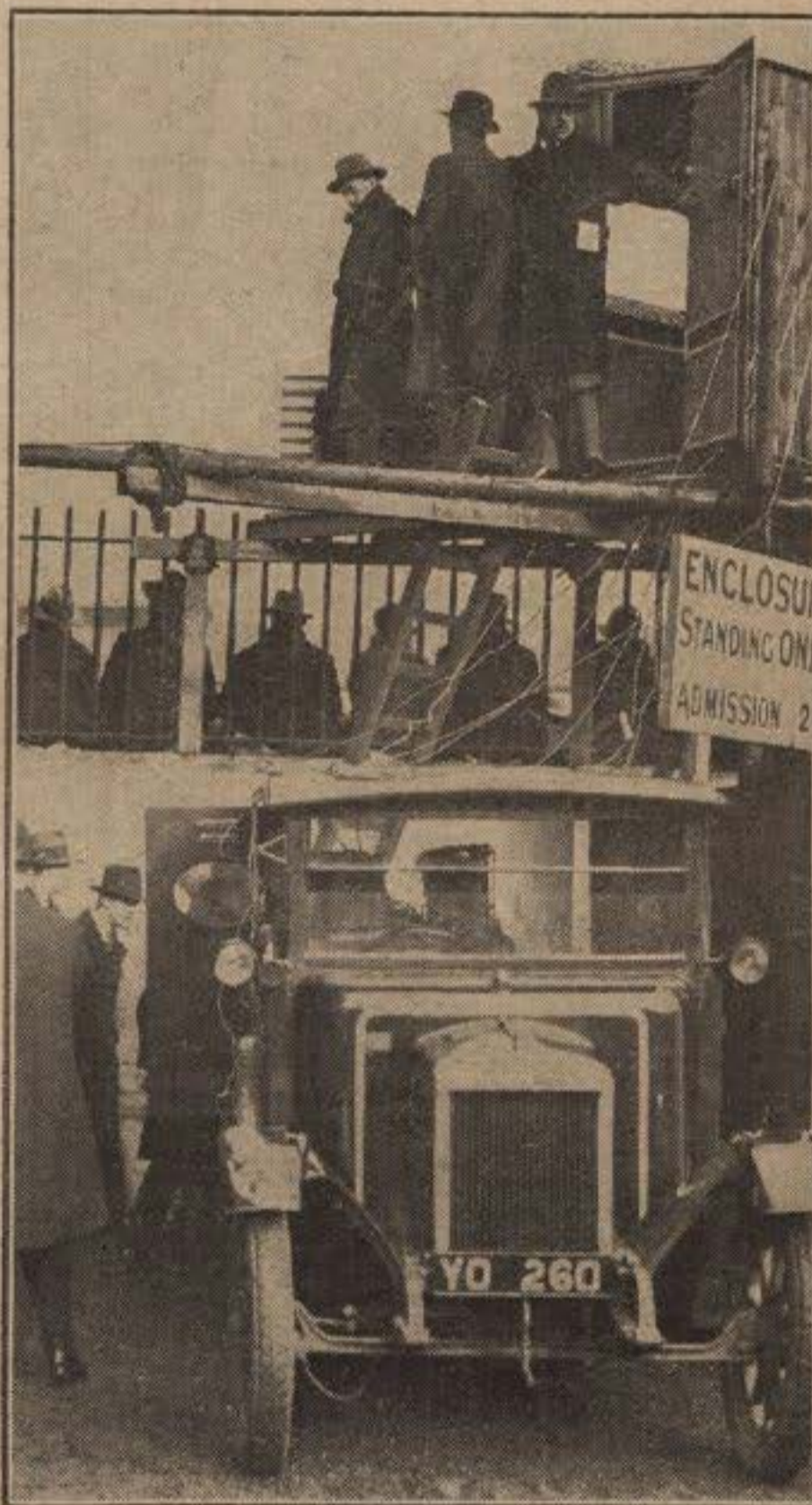
The speech of the Prime Minister at the dinner of the Worcestershire Association at the Hotel Victoria on Tuesday, February 22, will be broadcast from Daventry. Mr. Baldwin is expected to speak between 9.15 and 9.50 p.m.

Miss Violet Loraine, the famous revue actress, is giving a number of excerpts from some of her stage successes between 7.45 and 8 p.m. on Friday, February 18. On the following evening, between 6 and 6.30, and 6.45 and 7 p.m., the London Radio Dance Band programme will be enlivened with vocal syncopation.

The next opera in the series for which libretti have been prepared, and which are being given under the direction of Mr. Percy Pitt, takes place on Friday, February 25, when Gluck's *Orpheus* will be produced. The programme will last from 8.15 to 10.20 p.m., with an interval for the broadcast of the News Bulletin at 9 o'clock. This opera was first produced at Vienna in 1762, with Gluck himself conducting. Soon afterwards it was given in Paris, when Queen Marie Antoinette immediately granted the composer a pension of 6,000 francs to encourage him to produce more operatic works for the French stage. As is the usual custom, the part of Orpheus will be sung by a contralto—Miss Phyllis Archibald; Eurydice will be taken by Miss Kathleen Hilliard, who sang Gretel in *Hansel and Gretel* at Christmas, and the part of Amor will be taken by Miss Alice Moxon. Both the last-named artists are, of course, sopranos.

The Wireless Military Band, which consists of some of the finest players of wind instruments in London, and whose programmes are undoubtedly popular with the vast majority of listeners, is to be still further developed in the near future. The importance of these forthcoming changes will be more apparent when the contemplated scheme is nearer fruition, but further details will be published in these pages immediately they are available for listeners.

The controversy on the respective merits of classical and jazz music has given listeners several specially arranged programmes, each of which has elucidated some new point, some hitherto unexpressed opinion, and provided opportunities for listeners to say how interesting and, indeed, fascinating the whole subject really is. Now Captain P. P. Eckersley has something to say about the matter, not as Chief Engineer of the B.B.C., nor as a technician, but only because he feels that there are still several additional angles from which the topic can be approached. Captain Eckersley is prepared to argue that a programme of all types of music—whether by Bach, Beethoven, Berlioz or Berlin—should appeal to the maximum number of listeners, because he holds that the maximum number of listeners appreciate music even though they may not be musicians. The date of this programme is Wednesday, February 16, and the time 9.45 to 11 p.m. Mr. Filson Young, who is widely known as an author and editor, will help with the framing of the programme.



### BROADCASTING THE RUGGER INTERNATIONAL.

This picture, showing the broadcaster's hut on the ground, connected with a motor-van containing the complicated apparatus required for the transmission, was taken just before play began.

As from the week beginning Monday, January 31, the 8.45 p.m. pianoforte or song recital is being abolished as such, but for the time being its character is retained in alternate weeks with the present 7.15 p.m. pianoforte interlude. This change will enable the programme to run through uninterruptedly from 7.45 to 9 p.m., and permit of a better balance in the periods of the first and second evening concerts, which will in future be 1½ and 1½ hours, respectively, on evenings when there is no dance music.

Lieut.-Colonel John Somerville, late Commandant of the Royal Military School of Music, Kneller Hall, in collaboration with Lieut. B. Walter O'Donnell, has undertaken to provide and sponsor a military band feature which will occupy the London programme from 9.30 to 10.30 p.m. on Thursday, February 24. Further details will be announced later.

*Paul Jones*, a comic opera from the French by H. B. Farnie, with music by R. Planquette, is to be given from London Station on Monday, February 14.

A programme of musical comedy reminiscences, presented in a novel fashion, has been arranged as part of the evening programme on Monday, February 21. Further details of this concert will be announced in our next issue.

The service and ceremonies associated with the Hallowing of the Diocese of Leicester and of the Parish Church of St. Martin, Leicester, as its cathedral church, by the Bishop of Leicester, takes place in the afternoon of Monday, February 21, and arrangements have been made to broadcast the event through London Station between 3.30 and 5.15 p.m. It is interesting to record that the restored diocese of Leicester contains the ancient Archdeaconry of Leicester, which, not six years ago, was divided into the Archdeaconries of Leicester and Loughborough, sundry parishes being added and withdrawn. The former diocese of Leicester came into being in the year 680 through the division of the diocese of Mercia, and ended about the year 870 during the invasion of the Danes. For the next two centuries Leicestershire was included in the diocese of Dorchester, till in 1072 it became part of the newly-established diocese of Lincoln, in which it remained for more than 750 years; it was transferred to the diocese of Peterborough in 1839.



# News From the Provinces.

## MANCHESTER.

SO much appreciated was the last organ recital by Dr. A. W. Wilson from the Manchester Cathedral, that another has been arranged to take place on Sunday evening, February 6. The organ music will be interspersed with studio items by the Lansdowne Vocal Quartet.

The second of Brahms's two violoncello sonatas will be given on Monday, February 7, by Mr. Frank Merrick (pianoforte) and Mr. Carl Fuchs (cello). Although Mr. Merrick is well known in Manchester—a concert in which he took part was relayed during Manchester's Civic Week in October—this will be the first occasion on which he has broadcast from a studio. A pupil of Leschetitzky, Mr. Merrick has been Professor of Pianoforte at the Royal Manchester College of Music since 1911. It is interesting to record that he will conduct the first performance of his Symphony in D Minor in Bournemouth on February 24. His colleague, Mr. Carl Fuchs, is also a prominent figure in the musical world of Manchester, having been for many years a Professor at the Royal Manchester College of Music.

A programme of Dvorak chamber music will be broadcast on Tuesday, February 8. Although Dvorak wrote eight string quartets, not many are played in England, the most popular probably being the so-called 'Nigger,' which will be included in this programme to be given by the Don Hyden String Quartet, with Mr. Newton Lees (baritone).

The programme of school broadcasts available in the north-western counties issued by the Manchester Station for the present term includes, as before, details of the transmissions from Daventry, Manchester, and Liverpool. The syllabus is a great advance on its predecessors and contains twenty-four pages of interesting material, giving very full précis of the various series of lectures, and a large number of maps, charts, and sketches which can be reproduced on the blackboard to illustrate the talks. The booklet is free, and can be obtained from the Station Directors at Manchester or Liverpool, by post, or by personal application.

An analysis of the Manchester Station's correspondence for the last quarter of 1926 offers some rather interesting figures, 885 of the 925 letters received, or twenty-two to one, containing appreciative references to the programmes. During the corresponding quarter of 1925 the total number of letters from listeners was 1,179, of which 1,001 were appreciations and 178 criticisms. Complaints of oscillation numbered 104, and letters containing appreciations of transmissions twenty-nine. The number of children's letters received during this quarter was 5,124.

## PLYMOUTH.

ARRANGEMENTS have been made to broadcast the Popular Evening Service from the Plymouth Guildhall on Sunday, February 6, at 8.15 p.m. The address will be given by the Rev. Phillip Rogers, Pastor of the Sherwell Congregational Church.

An interesting variety of pianoforte music will be given by Mr. Albert Fullbrook on Friday, February 11. On the following evening, at 6 p.m., Mr. Stanton Wicks will be heard in a short instrumental programme.

'The History of Dock'—'Dock' as most local listeners are aware being the old name for Devonport—will be described in a talk by Mr. C. W. Bracken on Wednesday, February 9. Mr. Bracken has devoted much time to the study of matters of local antiquarian interest.

## BIRMINGHAM.

A PERFORMANCE of Purcell's opera *King Arthur*, by the Station Chorus and Orchestra, will be broadcast from the Birmingham and Midland Institute on Saturday, February 12. This concert, in which all the artists are well known, and which will also be relayed through Daventry, is the third of a series of concerts promoted by the Birmingham Station. The soloists are Miss Doris Vane, Miss Gladys Palmer, Mr. John Adams and Mr. Herbert Heyner. The prices of admission are 1s, 2d. and 2s. 4d., and tickets may be obtained from Messrs. Priestley and Sons, of Colmore Row.

The fourth concert of the Beethoven centenary series takes place on Sunday afternoon, February 6. The programme includes two vocal trios by Miss Emily Broughton, Mr. Geoffrey Dams, and Mr. James Howell, and also Beethoven's *Concerto No. 4 in C Major* for pianoforte and orchestra, in which the solo part, as in the previous concerts of the series, will be played by Mr. Nigel Dullaway. The list of soloists is completed by Miss Alice Vaughan, and listeners will be interested to see so many who have broadcast from quite early in the station's life appearing together during the same performance.

The City of Birmingham Police Band will again be heard on Wednesday, February 9, when, as before, Mr. Richard Wassell will conduct his municipal combination of veteran players, some sixty strong. Another band which listeners will hear during the same week is the Metropolitan Works Band, conducted by Mr. George Wilson, who are giving an afternoon programme on Saturday, February 12. This band numbers twenty-eight players, and their practice is a spare time occupation, rehearsals being held three times a week outside work hours. The band has won over fifty prizes.

## BOURNEMOUTH.

SOME months back, three or four admirable papers were broadcast by Mr. Risdon Bennett on the literary giants of the early eighteenth century—Pope and Swift, Addison and Steele. Mr. Bennett now proposes to fill in the social background of this interesting period by following up his earlier talks with some studies of a few of the *minora sidera* of the Augustan Age, men who, if not quite in the front rank as writers, had an important influence on the social and literary life of the day as the intimates and friends of their greater contemporaries. The first of these talks, which will be given on Thursday, February 10, will be on John Gay, author of *The Beggar's Opera*. His career is of special interest to those living in the South-West of England. Not only was he born at Barnstaple, but he is usually supposed to have written the book of *The Beggar's Opera* while on one of his prolonged visits to Amesbury Park, the Wiltshire seat of the famous Duchess of Queensberry, Prior's Kitty.

The address at the Studio Service on Sunday February 6, will be given by the Archdeacon of Portsmouth, the Ven. E. Neville Lovett, who, besides being an Honorary Canon of Winchester, is one of the King's Chaplains and Proctor in Convocation. The musical portions of the service will be sung by the choir of Holy Trinity Church, Millbrook, near Southampton, under the direction of the choirmaster, Dr. Cecil Williams. Two anthems chosen for the service afford an effective contrast between Church music of the sixteenth and eighteenth centuries.

## CARDIFF.

'THE Man, The Maid, and The Middlehead' is the title of a programme which will be broadcast on Tuesday, February 8. It is a novel type of short concert—a blend of song, story and light comedy, written by Gordon McConnell, the leading parts being played by Miss Wynne Ajello and Mr. Herbert Simmonds.

Last year, Cardiff Station gave a Beethoven programme, in which scenes from the life of the Master were presented in a setting of music from his compositions. The writer of the scenes, Mr. R. W. Hobbs, has prepared a similar 'biography' of Goldsmith, and this will be broadcast on Tuesday, February 15. Interesting glimpses from the life of one who wrote like an angel and spoke like 'Poor Poll' will be presented with a background of music and songs by Mr. Kenneth Ellis.

By a curious coincidence, two authors, entirely unknown to each other, submitted to Cardiff Station plays on the Jazz v. Classical Music controversy, with just this difference, that the one upholds jazz and the other favours classical music. They are to act as 'Jack Sprat and his wife' and to be given the opportunity on Saturday, February 19, of 'making the platter clean' between them. The writer of the first play is Andrew Harding, of Gateshead-on-Tyne, and the second has been written by Edward P. Green and W. Huntley Adams, in collaboration.

Miss Dorothea Johnston, who gave her first broadcast performance in England from London some weeks ago, will give a Red Indian Song Recital on Thursday, February 10. Miss Johnston has made a minute study of the Red Indian, and her programme will include items representative of many tribes, including the Omahas, the Navahos and the Sioux. Miss Johnston has also done dramatic work in New York and San Francisco. She hails from California, but is proud of the fact that she is partly of Welsh descent.

On the same evening, Cardiff listeners will hear a Community Singing Concert from Newport, to which the Station Orchestra and three Newport Choral Societies will lend their aid. It is hoped that Mr. Gibson Young will conduct and that Mr. John Goss and Miss Caroline Hatchard will be among the artists. Community Singing had not struck Wales as a revival of an old custom, as has been the case in England. The habit had not died in the Principality, and the present wave of enthusiasm throughout the country finds Wales going strong.

## HULL.

CELLO solos by Miss Kathleen Moorhouse, and two groups of songs by Mr. Frank Foxon, the humorous baritone, will form the local concert on Wednesday, February 9. Mr. Foxon will include some North Country folk songs and some old English songs in his groups.

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# Mental Tuning In.

Some Hints on How to Listen to a Wireless Play. By AMYAS YOUNG.

THERE is an old saying that 'Beauty lies in the eye of the beholder.' How far this is true may be a matter for debate: but it is beyond question that much of the success of a wireless play reposes in the ear and mind of the listener. It may be useful therefore to offer some suggestions as to the adjustment of one's mental apparatus before listening to a wireless play and during its performance, since it is evident that this must be quite as important as the adjustment of the receiving set itself.

*First.* The listener must really and truly listen. It is possible to hear musical programmes of certain kinds while at the same time maintaining a mild interest in a general conversation, and yet have a moderately good idea of the programme and its merits. This is not possible in the case of wireless plays. Of all forms of broadcast entertainment, the play is the one that demands the closest attention and concentration. This, of course, is a circumstance common to all the best forms of art. One cannot read certain books, nor follow certain musical compositions, nor view certain paintings without a similar mental effort: but the gain to those who make the effort is unquestionable.

*Second.* When listening to a broadcast play it is always better to turn out the lights. The fireside, with its mantel and ornaments (including possibly a final notice from the Income Tax authorities or, more happily, a receipt for one's wireless licence fee) is very difficult to forget. This may not matter so much if the scene of the play to which one is listening is laid in an ordinary drawing-room, but when the play is being enacted on board a liner in mid-ocean, a street in New York or a forest clearing in the Congo, then it matters a good deal. Your clock will obtrude itself into the picture; the tail of your eye will catch that crooked picture which you meant to straighten before dinner, and so on. On the whole, then, it is desirable to listen to broadcast plays in darkness.

*Third.* The wireless drama makes a large demand upon the imagination of the listener, and in so doing it acts as a stimulant to his memory. When he finds that happening, he need not consider it a sign of wavering attention but rather the reverse. I know a listener who never hears a palace scene announced without at once recalling a certain room in Windsor Castle; while another, as soon as he hears that he is supposed to be on the deck of a liner in mid-ocean at once thinks of a picture of an old-time steamship which used to hang in his bedroom in his boyhood days.

Here are two cases in which memory

helps the mind-picture. The play probably has nothing to do with Windsor, but the recollection of that room gives a perfectly satisfactory mental palace to that particular listener. In the other case the dialogue and sound effects are unmistakably related to 1927, yet for some reason the Guion liner of 1870 paints the mental picture for that particular listener—who in later years has travelled thousands of miles in modern

the players and acclaim your favourites—but do it after the play, not before it.

*Fifth.* Do not pay so much attention to the sound effects that you miss the dialogue and so lose the thread of the play. Sounds are to wireless plays what scenery is to the stage play—a background, a useful aid: but one does not go to the theatre to look at useful aids alone. And just as the scenery may not be exactly like the 'real thing' so certain sounds, for various reasons—mostly technical—may not seem exactly as they did when you heard them in life.

As a painter conveys impressions by the blending of colours, so the wireless play is designed to create pictures in the listener's mind by the blending of sounds.

## The Town and Country Mice.

MR. BONNET LAIRD, well known to the broadcasting community, has written a brisk and affectionate little book on the countryside, what with some vehemence he is disposed to call *his* countryside ('This Way to Arcady,' Herbert Jenkins, 5s. net). There is also a good deal about London and Londoners, and one understands from Mr. Laird that the people of the city are by no means *his* people.

I am the last person to cavil at Mr. Laird's happy little snapshots of the amenities and simple joys of rural life. But I have a shrewd suspicion that there are darker shadows under the sunshine than he is disposed to admit, and, as for the Londoners, of whom I happen to be one, I feel disposed to take up the cudgels in their defence.

Mr. Laird may regard me as a dangerous heretic, but to my mind the Londoner, or, shall we say, the more sensitive type of Londoner, appreciates the countryside far more intimately than the countryman himself.

I once stayed in a very remote country village in Dorset for some months, and I was astonished at the ignorance displayed by the village folk upon the most familiar occurrences and what the learned call 'phenomena' of the natural life about them. They were simply not interested in what they were used to. The things you see every day you end by not seeing at all.

It is exactly the same with the Londoner. What Englishman is more ignorant of London than the Londoner? It is the rarest exception for the Cockney to know the historical monuments, the old churches, the strange nooks and beautiful oddments of his own city. But when it comes to the birds and trees and flowers of the parks and open green spaces, it is a different matter. The grass may be shingled and the bushes spruced up, but the willow-wren in Kensington Gardens is the genuine thing, the spirit and emblem of copse and meadowland. The Londoner knows more about him than he does about the most imposing memorial in Westminster Abbey.

H. J. MASSINGHAM.

## THE OSCILLATOR

(With apologies to C. S. Calverley's 'Ballad,' which did not apologize to William Morris).

The amateur sat by his home-made set  
(Crystal and coil and condenser too),  
He sought with a couple of valves to get  
Manchester, Moscow and Kalamazoo.

A lecturer lectured from 5 P  
(Crystal and coil and condenser too),  
His words rather clashed with—woe is me!  
Manchester, Moscow and Kalamazoo.

The amateur touched the reaction knob  
(Crystal and coil and condenser too),  
And the answering screech caused his heart to throb.  
Oh, Manchester, Moscow and Kalamazoo!

The howls went on till his valves were spent  
(Crystal and coil and condenser too),  
But he heeded not, for his heart was bent  
On Manchester, Moscow and Kalamazoo.

A hundred letters, or rather more  
(Crystal and coil and condenser too),  
Complained of the criminal searching for  
Manchester, Moscow and Kalamazoo.

The amateur gave up his home-made set  
(Crystal and coil and condenser too),  
Driven from home, he is wandering yet  
Tween Manchester, Moscow and Kalamazoo.

Ronald M. Myers.

liners. So when you feel that your imagination and memory are getting to work, you need not worry—let them go on working.

*Fourth.* Do not think of the names of the players in the cast until afterwards. Lately, the B.B.C. has deferred announcing the names of the players until the end of the play, and for a very good reason. If one happens to know Mr. John Jones or Miss Mary Brown, or to have seen their photographs in *The Radio Times* or elsewhere, the mention of the name will call to mind a more or less vivid picture of their appearance.

But in the play it is desired to suggest that you see in your mind's eye the heroic Arthur, the faithful Alice, or the wicked Sir Jasper. Those who produce these plays know that the voices of the players will suggest these characters—if given a fair chance. By all means, take an interest in



## Listeners' Letters.

### A Radio Class in the Channel Islands.

HAVING seen with much interest in *The Radio Times* recently a photo of the wireless class at the Elstow School, Bedford, we of the St. Lawrence Central School, Jersey, hope that you will find the accompanying photograph of sufficient interest to publish in your journal, coming as it does from the most southerly wireless class in the British Isles which regularly avails itself of the systematic lectures given by the B.B.C. During the past year the school has gained several certificates, and one of our scholars has been awarded a second prize in connection with Mr. E. K. Robinson's broadcast lectures. The morning weather forecast is made good use of, and incidentally it provides valuable exercises in dictation and geography, whilst at 11 a.m. Big Ben tells the children that they may put aside their books and go out to play. The wireless lessons have also been the means of finding the children pen-friends in Elstow and other schools. It can be imagined how much the youngsters enjoy this correspondence, as some of them have never before received a letter.—F. H. WHISTLER, Head Master, St. Lawrence Central School, Jersey.

### From a German Listener.

FOR one who is learning English entirely through books and radio, and owing therefore so much to Daventry, the preponderance of music over speech in that Station's programme is very regrettable.

Opponents of broadcasting may perhaps fairly criticize the quality of radio-music from an artistic standpoint; but from an educational standpoint, nothing, I think, can be said against radio-speech.

Compared with the programmes of German stations, I notice a lack of first-class English literature in Daventry's programme. Though from that station we hear concerts of the very first order, we rarely get a treat of fine English literature. I cannot understand why this is so. Music is, of course, more appealing to the senses and of a more international character; but the knowledge—and moreover the enjoyment—of first-class English literature does not seem to me to be so widespread in Great Britain as to justify the B.B.C.'s neglect to cultivate that most glorious part of English culture.

That a larger share of Daventry's programmes should be given to first-class English literature should therefore not appear to be an unreasonable demand, both from a national and from an artistic point of view.

What do English listeners say to this? It is, of course, from sheer selfishness, as a lover of your language, that I dare to intrude in this matter. I am not averse to music, being myself an amateur musician. If, then, I am asked why do I speak against music, I would answer: Not that I love your radio music less, but that I love your literature more.—OTTO MULLER (an elementary school teacher), Geesthacht, near Hamburg.

### The First School Wireless.

As so many of your readers have discussed in your columns the question as to which hospital was first equipped with a wireless receiving set, I have thought that it would be equally interesting to know which school in this country was the first to install a wireless outfit. The following facts gleaned from *The Sheaf*, the journal of the Sheffield Central Secondary Boys' School, tell of what I think will prove to be the first school wireless in the kingdom: The Wireless Club of the Sheffield

Central School was formed in March, 1921. It was decided to ask permission of the Headmaster and the Governors to install a receiving station in the school, and this was granted, and a Post Office licence obtained. At first the results obtained were poor, but early in July, 1921, the set was working very satisfactorily. All the apparatus is 'home-made' excepting the valve, the telephones, and a transformer.—M. B. B., Sheffield.

### 'Prophetic Ariel.'

In a recent issue of *The Radio Times* Miss Clemence Dane quotes from *The Tempest* the words put into the mouth of Caliban, 'The isle is full of noises,' etc. As is well known, Bacon in his 'New Atlantis' predicts some wonderful inventions, many of which



THE RADIO TEACHER—FARTHEST SOUTH?

This class in the St. Lawrence Central School, Jersey, is following the wireless lessons until Big Ben sounds the time for play. In his letter on this page, Mr. Whistler, the Head Master, claims that this is the most southerly radio class in the British Isles.

modern science has since verified. Posing as the great magician in 'Solomon's House,' he says: 'We have also sound houses, where we practise all sounds and their generation. We have also means to convey sounds in trunks along strange lines and distances.' This is a remarkable anticipation of the telephone and wireless.—M. STONEY, Percy Terrace, Gosforth, Newcastle-on-Tyne.

### The f s. d. Test.

THE vexed question of 'Which does the public prefer, jazz or classical music?' seems to be answering itself. During the past year a famous orchestra has been disbanded through lack of support, whereas on the other hand the newspapers report that a member of a London dance band was summoned recently for non-payment of income tax, and it was disclosed that his weekly earnings averaged £27. Further comment seems superfluous.—J. T. BULL, Brixworth, Northampton.

### NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Corporation, is Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 15s. 8d., Twelve Months (British), 13s. 6d.

## A Breath of Fresh Air.



In this column A. Bonnet Laird comments upon some of the many letters he has lately received from nature lovers.

### Thief of the World.

Have you ever seen the thief of the world—the stoat, I mean, not the fox—actually at his mischievous work?

Listen, then, to a farm labourer friend of mine, in Worcestershire, who has.

In our rickyard (he says) was an old hovel, in a corner, and a stoat lived in there, well 'dug in.' We could never catch him. In the middle of the rickyard was a large fowl hut on wheels.

One day, at dinner-time, I stood looking out of the barn door, and I heard a soft noise in the hen-roost. In a moment, an egg fell out of the entrance-hole, down on to the ground, which was soft with straw litter.

At once the stoat sprang down after it, reared up on hind legs and ran merrily off, bowling the egg before him with his fore-paws. He ran at a good speed, trundling the egg, and looked so smart and funny.

Having no gun, I could not shoot him, so I shouted. He ran away and I rescued the egg. He must have lifted it out of the egg-box inside the hut, carried it to the hole and dropped it to the ground.

This same listener—what a lot he must have seen, since he started work at eleven years old, for half-a-crown a week, thirty-three years ago!—witnessed, going out to the farm one morning, that incident which I regretfully said some time ago I have never had the luck to see—a mother rabbit, in defence of its young one, knock a stoat flying.

Yet when there are no young to defend, how helpless the rabbit seems against its enemies!

### An Autumn Tragedy.

I have news of an autumn tragedy on a North Berwick shore (C. M. M.)—the scream of a rabbit, dragging itself slowly out of the undergrowth, and around it, looking more like a dead leaf being blown about, a weasel was playing.

He seemed so sure of his prey. First, he would attack, then skip and bound away—at one time to a distance of ten yards. Back then he would come, in graceful bounds—and again that awful scream.

I kept perfectly still and the rabbit dragged itself to my feet. Now, I thought, I am going to learn it, when the weasel is after its kill, it becomes oblivious to its own enemies.

Half shutting my eyes, in case they attracted attention, I awaited the weasel's return to the attack. Sure enough, he came, and the two of them rolled at my feet, and at one time, actually touching my toes.

I made a sudden grab at the rabbit, and in swinging it clear from the ground, actually lifted the weasel into the air as well. It seemed several seconds before he grasped what was really happening, and then—he went!

The rabbit, as I found after examination, was more dead from fright than anything else.

[A. Bonnet Laird dispatches one of his broadcast books this week to the sender of the most interesting item of Nature news—Mr. G. Greenwell, Hollin House, Etherley Lane, Bishop Auckland, Co. Durham.]



# THE CORINTHIANS v. NEWCASTLE UNITED.

Fourth Round Cup Tie to be broadcast on Saturday, January 29.



GALLACHER,  
Captain of Newcastle United.



THE SCENE OF THE MATCH.  
The Crystal Palace Ground, looking eastward.



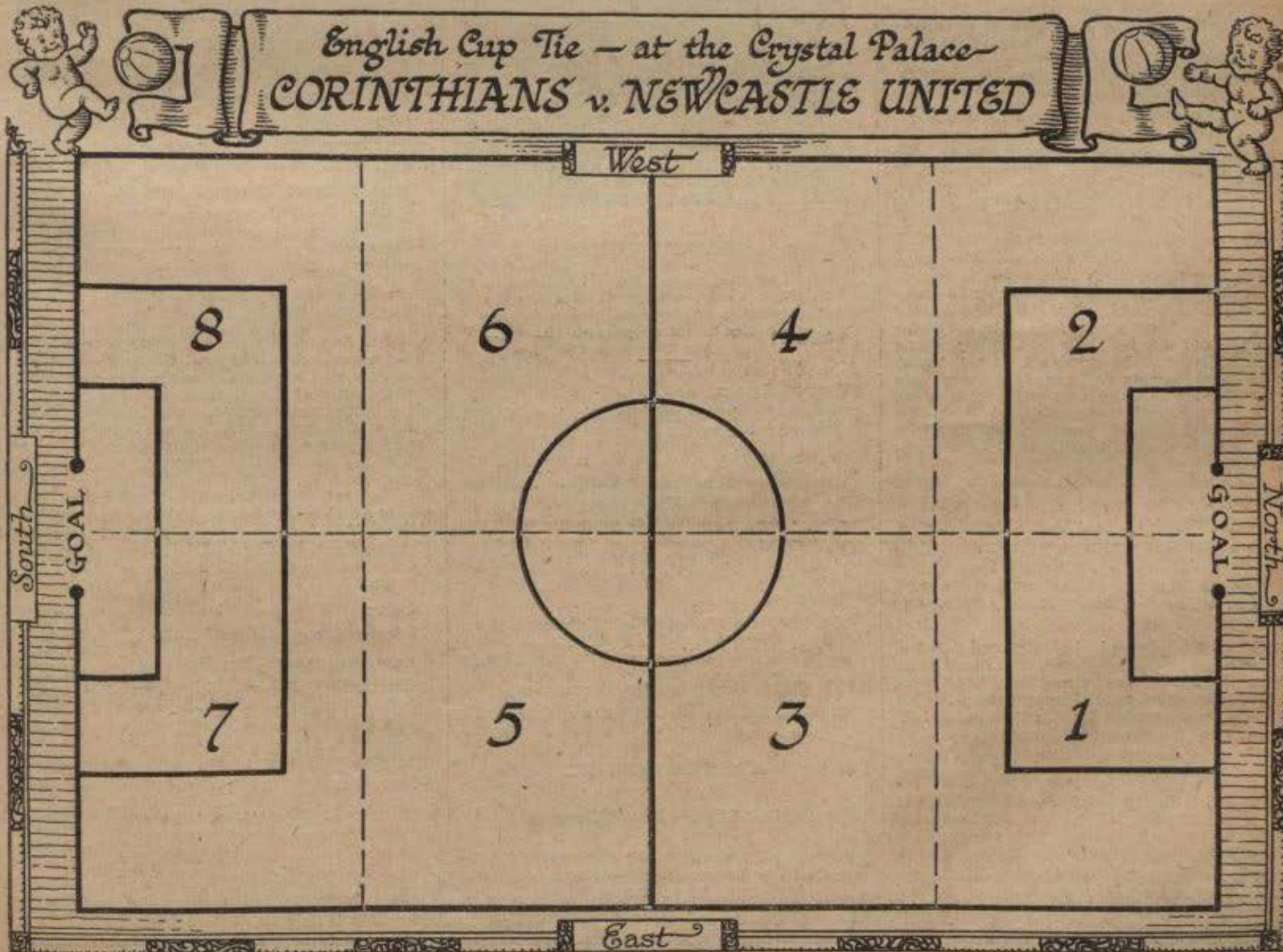
*Sport & General*  
A. E. KNIGHT,  
Captain of the Corinthians.

WE print below a plan of the Crystal Palace Football Ground where, on Saturday, January 29, the Corinthians will meet Newcastle United in the Fourth Round of the fight for the coveted F.A. Cup. A running commentary on the match will be broadcast from London and Daventry, S.B. to

many stations, between 2.35 and 4.20 on that afternoon, with a half-time interval of five minutes at 3.30.

Listeners will find our plan of the ground helpful in following the course of the match on their sets. It is to this plan that the announcer will refer in

reporting the to-and-fro of the game. The sound-proof observation hut from which the broadcast-commentary is to be carried out is situated on the west side of the ground, about fifteen yards to the left of the centre-line on the accompanying plan.





# PROGRAMMES FOR SUNDAY (January 30)

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2LO LONDON. 361.4 M.

3.30 DELIUS

(Born January 29, 1863)

[On page 209 of this issue Miss Beatrice Harrison gives an interesting account of a recent visit which she paid to the Composer at his home in France.]

THE WIRELESS SYMPHONY ORCHESTRA, conducted by GEOFFREY TOYN

Brigg Fair

Concerto for Violin and Orchestra

Soloist, ALBERT SAMMONS

In a Summer Garden

Dance Rhapsody, No. 1

**BRIGG FAIR** is an English folk-song which Delius has made the basis of an orchestral Rhapsody. He has prefaced his score with the words of the ballad. This is the first verse:—

It was on the fift' of August,  
The weather fine and fair,  
Unto Brigg Fair I did repair,  
For love I was inclined.

The Rhapsody is scored for a large Orchestra. The Introduction (Slow, Pastoral) consists mainly of little arabesques on Flutes and Clarinets, suggestive of bird songs.

The Tune is then given out as an Oboe Solo, with light chordal accompaniment of Woodwind and *pizzicato* (plucked) Strings.

The rest of the work consists of almost continuous variations on the Tune.

**INSTEAD** of the normal three Movements of the Concerto, Delius here condenses into one Movement the whole of his discourse.

Building on many small, germinal motifs, he contrives to balance his sections and to give them independent life, while maintaining the unity of this one-piece work.

Two bars lead us straight into the Solo Violin's chief theme, with, in the middle, its little quick lift of four short notes, that makes it easy to recognize. In a few more bars we are in a new time, with three divisions to each beat instead of four, and with a slightly slower swing the Violin gives out its rising and falling second tune. These and one or two other motifs supply the material for the first part of the work, and then we pass into a slower section (Strings muted), built up on two singing themes, one three-to-the-beat, and the other, in four-time, beginning with the 'snap'—a short note followed by a longer one.

The Soloist has a short 'cadenza,' by himself, and then the themes of the opening section receive fresh treatment.

A new part begins with a dancing tune (Woodwind and plucked Strings), which the Soloist decorates. A more sober theme follows.

Finally the opening ideas recur, and the work ends in a characteristically striking and elusive way.

**NO** one has pictured the calm and tranquil moods of nature more beautifully than Delius. In *a Summer Garden* is one such impression, which is dedicated to the Composer's wife. It is headed by a quotation from D. G. Rossetti that gives us the thought behind the music:—

All are my blooms; and all sweet blooms of love  
To thee I gave while Spring and Summer sang.

**THE** First *Dance Rhapsody* was brought out at the Hereford Festival of 1909. A large Orchestra is used, including the rarely heard Heckelphone (an improved Bass Oboe).

At the outset a short Introduction brings forth some of the tunes to be worked upon. Two of these appear successively on Oboe and Flute. Another motif of which use is made is the little dance that the Horns have.

In the next section the time quickens considerably, and Bassoons and lower Strings give out a new tune. Violins, in octaves, have another. The treatment of these is free, and charmingly coloured.

After more development, the Oboe's first dance-theme comes back, on Flute and Clarinet in octaves.

After a climax, a slow section ensues, in which a Solo Violin has a beautiful version of the first Tune, accompanied only by Strings.

The last clear division is that in which the 'very lively' pace is resumed. The end is loud and most energetic.

4.30 POPULAR CLASSICS

EDWARD ISAACS (Solo Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA, conducted by JOHN ANSELL

Overture to 'Egmont' ..... Beethoven



Elliot & Fry, Ltd.

FREDERICK DELIUS,

the eminent British composer. This afternoon, at 3.30, a special programme of his works is being broadcast from the London Station in celebration of his sixty-fourth birthday.

EDWARD ISAACS

Prelude, Sarabande and Bourrée from English Suite in A Minor ..... Bach

ORCHESTRA

Gavotte from Suite in E for Violin ..... Bach  
(Arranged for Strings by Cecil Forsyth)

EDWARD ISAACS

Nocturne in E Major ..... Chopin  
Impromptu in G Flat ..... Chopin

ORCHESTRA

The 'Five-Four' and Third Movements from Symphony No. 6 ('The Pathetic')  
Tchaikovsky

5.20 TALES FROM THE OLD TESTAMENT

II. The Trial of Abraham (Gen. xxi., 5-21; xxii., 1-19)

5.30-6.0 CHILDREN'S SERVICE

FROM THE STUDIO

Conducted by the Rev. J. SHEPHERD

8.0 ORGAN RECITAL by MR. J. EDGAR HUMPHREYS, relayed from St. Mary-le-Bow

Toccat and Fugue in D Minor ..... Bach

Creation's Hymn ..... Beethoven  
(The Choir of St. Mary-le-Bow)

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Hymn, 'Glorious Things of Thee are Spoken' (Tune: Austrian Hymn)

Te Deum

Bible Reading

Psalm 150

Address by the Rev. JOHN BEVAN, Balham Congregational Church

Hymn, 'He Who Would Valiant Be' (Tune: Monks' Gate)

Prayer

Hymn, 'Our Blest Redeemer' (Tune: St. Cuthbert)

**THE REV. JOHN BEVAN** is the Minister of one of the most important Congregational Churches in London. He is himself one of the most able of Free Church ministers, and his column in the *Christian World* is well known as a source of knowledge and comfort. He has recently accepted an invitation to go for three months to Montreal to preach at the famous church there, the church that is memorable for the ministry of Dr. Richard Roberts.

8.55 THE WEEK'S GOOD CAUSE: SIR ARTHUR LAWLEY, G.C.S.I., C.G.I.E., K.C.M.G., Appeal on behalf of the Child Emigration Society.

[The Address of the Society, to which donations should be sent, is Savoy House, Strand, London, W.C.2.]

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 THE CASANO OCTET

Waltz, 'Love and Life in Vienna' ..... Komzak

NOEL EADIE (Soprano)

E'en as a Lovely Flower ..... Frank Bridge  
Over the Mountains ..... Quilter

OCTET

Slavonic Dance ..... Dvorak  
Waltz, No 1 ..... Dvorak

A Dream ..... Grieg  
Maria Mari ..... Di Capua

J. C. SQUIRE

Reading the Description of the Death of Socrates in Plato's Dialogue, 'Phaedo'

**THE** first of the great philosophers whose teaching has influenced the whole current of European thought is Socrates, the Athenian, the master of Plato, through whose writings the Socratic philosophy and the Socratic method have come down to us. Like the majority of philosophers, Socrates did not fit very easily into the society of his time, and the passage from the 'Phaedo' that Mr. Squire (the essayist, critic, poet, and editor of the *London Mercury*) is to read to-night describes the tragic termination of his career in the year 399 B.C., when, in consequence of a decree of the Athenians, he was condemned to drink poison for 'corrupting their youth.'

OCTET

Selection from 'La Tosca' ..... Puccini

LEFF POUISHNOFF (Pianoforte)

Overture in D Major ..... Bach, arr. Saint-Saëns

A Spring Night ..... Schumann, arr. Liszt

The Smuggler ..... Schumann, arr. Tausig

The Lark ..... Glinka, arr. Balakireff

Caprice in G Major ..... Paderewski

NOEL EADIE

My Lovely Celia ..... Lane Wilson

Go Not, Happy Day ..... Frank Bridge

OCTET

The Arab Hostess's Farewell ..... Bizet

Chanson du Pêcheur (Fisherman's Song) ..... Fauré

O Rest in the Lord ..... Mendelssohn

10.45 EPILOGUE



# PROGRAMMES FOR SUNDAY (January 30)

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

3.30-6.0 S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: Sir ARTHUR LAWLEY, G.C.S.I., G.C.I.E., K.C.M.G., Appeal on behalf of the Child Emigration Society

9.0 WEATHER FORECAST, NEWS

9.10 Shipping Forecast

9.15-10.45 S.B. from London

## 5IT BIRMINGHAM. 326.1 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE

FROM THE STUDIO

Introit, 'Lord, for Thy tender Mercies' Sake' Farrant

Hymn, 'Hail to the Lord's Anointed' (English Hymnal, No. 45)

Reading

Anthem, 'I Will Always Give Thanks' ..Elvey  
Religious Address by Prebendary J. STOCKLEY (of St. Mary's Church, Wolverhampton)

Hymn, 'At Even ere the Sun was Set' (English Hymnal, No. 266)

8.55 THE WEEK'S GOOD CAUSE: Mr. HUGH C. WARNER, Appeal on behalf of the International Student Service

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by FRANK CASTELL

Overture, 'Titus' ..Mozart

ST. MARTIN'S QUARTET

Music All Powerful ..Walmisley

All Things Love Thee ..Hatton

ESTHER COLEMAN (Contralto)

Ombra Mai Fu (The 'Largo') ..Handel

Ständchen ..Schubert

Caro Mio Ben ..Giordani

ORCHESTRA

Second Symphony, Second and Third Movements  
Beethoven

HERE is a cheery work of Beethoven's early manhood. He wrote it when he was thirty-three. It represents a big step forward, in breadth of style and freedom of individuality, from the First Symphony, fresh and striking as that was. There are four Movements, of which we are to hear the Second and Third.

SECOND MOVEMENT. (Slow with breadth.) This Movement foreshadows, in its style and general thought, much of Beethoven's later music. It is mainly lyrical, and is in 'Sonata' form. There is in it much delicate and charming Woodwind work.

THIRD MOVEMENT. This is a Scherzo, the successor to the Minuet. Beethoven took this old dance, which had until his time been a fixture in the Symphony, and made it into a skittish Movement, in which all sorts of lively and surprising things might happen. ('Scherzo' means, literally, 'a joke'.)

QUARTET

There's Music in the Air ..Boot

Linden Lea ..Vaughan Williams

Good Night ..Buck

ESTHER COLEMAN

None but the Weary Heart ..Tchaikovsky

To Music ..Schubert

Tell Me, Gentle Shepherd ..Boyce

WE are always hearing of 'the musical temperament,' by which is usually meant a certain sensitiveness, waywardness and excitability. Tchaikovsky, at any rate, had it.

Probably few men, even amongst artistic folk, have been as sensitive as he, or had their feelings, at times, less under control. We see this in some of his music, the emotions of which range from wild exuberance to black despair.

None but the Weary Heart is one of his most tragic songs. Its combination of depth of emotion, simplicity and beauty have earned it an honourable place in the repertory of song.

TO MUSIC is an appeal to the 'divine voice' to enlighten the darkness of the heart, to give strength that grief may be conquered, and to fill the soul with the love of noble things; then Death itself shall not still the music of the soul.

ORCHESTRA

First Arabesque ..Debussy

Two Dances (Prince Igor) ..Borodin

EPILOGUE



Miss Noel Eadie, the soprano, sings from London to-night in the programme that starts at 9.15, and Mr. Geoffrey Toye conducts the Wireless Symphony Orchestra in the special concert of works by Delius. [London 3.30.]

## 6BM BOURNEMOUTH. 491.8 M.

3.30-6.0 S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Dorset and Bournemouth Discharged Prisoners' Aid Society by Major RUDDLE.

9.0-10.45 S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

3.30-6.0 S.B. from London

8.0 S.B. from London

8.55 Colonel Lord GLANUSE, C.B., Commissioner for Wales: A Message to the Boy Scouts' Association in Wales

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 'THE WATER LILY'

A Romantic Legend  
By Sir FREDERIC COWEN

Sir Galahad ..GEOFFREY DAMS

Merlin ..ROY HENDERSON

King Arthur ..TOM DICKENS ALEXANDER

Ina ..CAROLINE HATCHARD

Norna ..SYBIL MADEN

CARDIFF REPERTORY CHORUS.

THE STATION SYMPHONY ORCHESTRA

Conducted by WARWICK BRAITHWAITE

PROLOGUE. A FOREST NEAR CAERLEON

1. Introduction. Rustic Chorus, Recit. and Air (Sir Galahad), 'Man for Maid and Maid for Man'

2. Chorus (Female Voices) and Recit. (Sir Galahad), 'From Rugged Shores'

3. Scena (Ina and Sir Galahad) and Chorus, 'Methought I Saw'

SCENE 1. MORNING ON THE CORNISH COAST.

4. Scena (Merlin) and Male Chorus, 'Now Fair has Come the Morning'

5. Scena (Merlin and Norna) and Male Chorus, 'Oh! Well the Work was Done'

SCENE 2. ON A SCILLY ISLET.

6. Scena (Ina) and Female Chorus, 'Alone Upon this Barren Rock'

SCENE 3. ON THE CORNISH COAST

7. Scena (Norna and Merlin), 'In Glowing Radiances'

SCENE 4. AT CAERLEON

8. Chorus and Recit. (Merlin), 'Lance to Lance'

9. Choral Recit. and Solo (Sir Galahad), 'See, of the Glittering Train'

10. Final Duet (Ina and Sir Galahad) and Chorus, 'O Wonderful! She lives'

THIS Cantata, first heard at the Norwich Festival of 1893, is founded on the story told by Wordsworth, in *The Egyptian Maid, or The Water Lily*. In its full form (it may, on this occasion, be somewhat shortened) Cowen's 'Romantic Legend' consists of a PROLOGUE ('A Forest near Caerleon'), and four SCENES, entitled respectively 'Morning on the Cornish Coast,' 'On a Scilly Islet,' 'On the Cornish Coast,' and 'At Caerleon (Lists are prepared for a Tournament).'

In the PROLOGUE, after an Orchestral Introduction, Sir Galahad (*Tenor*), wandering in the forest near King Arthur's Court, is greeted by a rustic band of men and maids, who sing of the joyous coming together of lovers. This reminds him of a dream in which he saw a lovely face in the heart of a water-lily. 'Come from glade, or bow, or stream, Lovely lady of my dream!' he begs, and in answer airy spirits appear, sent by the goddess Norna (*Contralto*) to bring him a vision of her whom he would fain see again.

He falls asleep, and in a dream sees a ship, whereon is seated an Egyptian Princess, Ina (*Soprano*). She sings that she is journeying to where her lover waits for her—'at Britain's Court.' Sir Galahad awakes.

SCENE 1. The magician Merlin (*Bass*), seeing Ina's ship approaching, causes a storm to break upon it. It sinks, and Merlin is beginning to lament his rashness, when Norna appears, and tells him how grave is his act, since Ina is awaited at the Court of King Arthur. Norna summons a magic boat, and sets forth to seek Ina.

SCENE 2. Ina has been cast up, alone, on one of the Scilly islands. She laments her fate. Norna arrives and rescues her.

SCENE 3. On the coast of Cornwall Merlin awaits them, with a swift car drawn by swans, which transports Ina to Caerleon.

SCENE 4. At Arthur's Court, a tournament is about to begin. The arrival of Merlin's car creates great excitement. Ina is presumed to be dead, and flowers are strewn upon the car. Merlin suggests that the King's knights shall try by touch to revive her, 'For so may pass to her the kindred life of him, her destined lord.' Many knights do so without success, but at Galahad's touch she revives, and joins her lover in a joyous duet.

10.30-10.50 THE SILENT FELLOWSHIP

## 2ZY MANCHESTER. 384.6 M.

3.30-6.0 S.B. from London

8.0 RELIGIOUS SERVICE

FROM THE STUDIO

'The Art of Right Living'

Sacred Music by THE STATION QUARTET

8.15 Hymn, 'Hail to the Lord's Anointed' (A. and M., No. 219)

Prayer

Magnificat in F ..Somerville

Bible Reading—Philippians, Chapter iii., Verses 8-16

Anthem, 'Souls of the Righteous' ..T. T. Noble

Address by the Rev. F. PATON WILLIAMS

Hymn, 'Ten Thousand Times Ten Thousand' (A. and M., No. 222)

Benediction

Nunc Dimittis ..Barnby



# PROGRAMMES FOR SUNDAY (January 30)

**8.55 THE WEEK'S GOOD CAUSE:** Colonel WILLIAM COATES, C.B., An Appeal on behalf of the East Lancashire Tuberculosis Colony and Sanatorium

**9.0 WEATHER FORECAST, NEWS; Local News**

**9.15-10.30 SONATA AND SONG**

MAY MUKLE (Solo 'Cello)  
Suite in D..... Locatelli  
Allegro; Andante; Minuet with Variations  
DAVID BRYNLEY (Tenor)  
Linden Lea..... arr. Vaughan Williams  
Lullaby (Bethlehem)..... Rutland Boughton  
Sweet Nightingale (Eighteenth Century)  
arr. Cecil Sharp  
GORDON BRYAN (Pianoforte)  
Three Concert Transcriptions by Ignaz Friedman  
Musette de Faverni..... Couperin  
Pastorale..... Boccherini  
Les Fifres..... Dandrien

MAY MUKLE  
Swedish Folk Tune..... arr. Percy Grainger  
Serenade..... Frank Bridge

DAVID BRYNLEY  
The Downs.....  
Mary and the Kitten.....  
Ariel's Mockery.....  
Love at First Sight.....  
The Persian Coat.....  
} Gordon Bryan

GORDON BRYAN  
The Cuckoo.....  
At the Fountain.....  
Péons.....  
} Arensky

MAY MUKLE and GORDON BRYAN  
Sonata in D for 'Cello and Piano..... Mendelssohn

**6KH HULL 294 M.**

3.30-6.0 } S.B. from London (9.10 Local News)  
8.0-10.45 }

**2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.**

3.30-6.0 } S.B. from London (9.10 Local News)  
8.0-10.45 }

**6LV LIVERPOOL 297 M.**

3.30-6.0 S.B. from London

**8.15 RELIGIOUS SERVICE**  
FROM THE STUDIO  
Address by the Rev. H. J. TAYLOR, Minister of Princes Avenue Primitive Methodist Church, and President of the Liverpool and District Federation of Free Churches.  
Music by the CHORUS of Princes Avenue Church

Hymn, 'Come, let us Join our Cheerful Songs' (Primitive Methodist Hymnal, No. 150)  
Anthem, 'Hark, Hark, My Soul' .. H.R. Shelley  
Hymn, 'Jesus, Thou Joy of Loving Hearts' (Supplement, No. 57)  
Hymn, 'Abide with Me' (No. 963)

**8.55 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the West Lancashire Association for Mental Welfare by Mr. P. R. ENGLAND, Vice-Chairman of the Association

**9.0-10.45 S.B. from London (9.10 Local News)**

**5NG NOTTINGHAM. 275.2 M.**

3.30-6.0 } S.B. from London (9.10 Local News)  
8.0-10.45 }

**5PY PLYMOUTH. 400 M.**

3.30-6.0 S.B. from London

**8.15 RELIGIOUS SERVICE**  
FROM THE STUDIO

Hymn, 'Come, Thou Fount of Every Blessing' (Wesleyan Hymn Book, No. 377)  
Prayer.  
Anthem, 'The Lord is My Strength and My Shield' (J. Booth)  
Lesson, St. Matthew, Chapter IV:  
Hymn, 'O Word of God Incarnate' (Wesleyan Hymn Book, No. 267)  
Address by the Rev. J. T. WATTS (Mutley Wesleyan Church)  
Anthem, 'I Waited for the Lord' .. Mendelssohn  
Hymn, 'The Day Thou Gavest, Lord, is Ended' (Wesleyan Hymn Book, No. 645)

**8.55 THE WEEK'S GOOD CAUSE:** Appeal on behalf of the Royal Albert Hospital, Devonport

**9.0-10.45 S.B. from London (9.10 Local News)**

**6FL SHEFFIELD. 272.7 M.**

3.30-6.0 S.B. from London

**8.10 RELIGIOUS SERVICE**  
FROM THE STUDIO

Hospital Sunday. Joint Anglican and Free Church Service from the Studio. Address by the Rev. H. W. MACKAY, Vicar of St. George's Church. Service conducted by the Rev. ERNEST HAMSON

**8.55 THE WEEK'S GOOD CAUSE:** Appeal by Mr. J. T. GIBBONS, Founder of the Wayfarers' Benevolent Association, Spring House, Heckmondwike

**9.0-10.45 S.B. from London (9.10 Local News)**

**6ST STOKE. 294 M.**

3.30-6.0 S.B. from London

**8.15 RELIGIOUS SERVICE**  
FROM THE STUDIO  
Conducted by Father D. KELLY, Holy Trinity Church, Newcastle, Staffs.

**8.55-10.45 S.B. from London (9.10 Local News)**

**5SX SWANSEA. 294 M.**

3.30-6.0 S.B. from London

8.0 S.B. from London

**8.55 THE WEEK'S GOOD CAUSE.** S.B. from Daventry

**9.0-10.50 S.B. from Cardiff (9.10 Local News)**

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M.**

3.30-6.0:—S.B. from London. 8.0:—S.B. from London. 8.55:—The Week's Good Cause: Appeal by the Rev. Canon G. E. Newsom on behalf of the Newcastle-upon-Tyne Sailors' Society. 9.0:—News. 9.15-10.45:—S.B. from London.

**5SC GLASGOW. 405.4 M.**

3.30-6.0:—S.B. from London. 8.15:—Religious Service from Studio, conducted by Rev. Robert Menzies, of Campbell U.E. Church, Glasgow. 8.55:—Sir John Hunter: Appeal on behalf of the Ear, Nose and Throat Hospital. 9.0:—News. 9.15:—Orchestral and Dramatic Programme. William J. Rea, Station Choir. Station Players. Station Symphony Orchestra, conducted by Herbert A. Carruthers. Part I.—Excerpts from 'King James I.' (Robert Bain), with incidental music by Seymour Halley. King James—William J. Rea. 10.15:—The Station Symphony Orchestra, conducted by Herbert A. Carruthers: 'London' Symphony (Vaughan Williams). 10.50:—Epilogue.

**2BD ABERDEEN. 500 M.**

3.30-6.0:—S.B. from London. 8.15:—Religious Service from the Studio, conducted by the Rev. Charles E. Forster, of South Parish Church. Assisted by Mr. Burwood Nicholls, Organist, and the Choir of Rubislaw Parish Church. Order of Service: Psalm 23 (Tune: 'St. Etheldreda'); Prayer; Bible Reading; Anthem, 'As Pants the Hart' (Spöhr); Address by the Rev. Charles E. Forster; Hymn, 'Hark! Hark! My Soul'; Benediction. 9.0:—News. 9.15-10.50:—S.B. from Glasgow.

**2BE BELFAST. 306.1 M.**

3.30-6.0:—S.B. from London. 8.30:—Religious Service from the Studio. The Station Choir; Hymn, 'Brightest and Best of the Sons of the Morning'; Bible Reading; Anthem, 'Saviour, Thy Children Keep' (Sullivan); Address by the Rev. Prof. J. E. Davey, of Belfast; Hymn, 'Lead, Kindly Light'; Closing Prayer and Benediction. 9.0:—News. 9.15-10.50:—S.B. from Glasgow.



IN THIS EVENING'S PROGRAMMES.

From left to right: Miss Caroline Hatchard, soprano, who takes part in the performance of 'The Water Lily' from Cardiff at 9.15; Mr. David Brynley, tenor, and Mr. Gordon Bryan, pianist, who appear in the programme of Sonata and Song [Manchester 9.15-10.30]; and Miss Esther Coleman, contralto, who sings in the Orchestral Concert from Birmingham at the same time.



# PROGRAMMES FOR MONDAY (January 31)

**2LO LONDON. 361.4 M.**

**1.0-2.0 ORGAN RECITAL** by EDGAR T. COOK  
(Organist of Southwark Cathedral)

Soloist—PHILIP WARDE  
Relayed from Southwark Cathedral

ORGAN  
Tocatta and Fugue in D Minor ..... *Bach*  
Kyrie Eleison ..... *Karg-Elert*

PHILIP WARDE  
Though I Speak with the Tongues of Men  
*Brahms*

ORGAN  
Variations on 'Heart's ease' ..... *Geoffrey Shaw*  
Carillon ..... *Vierne*

PHILIP WARDE  
Love Bada Me Welcome .... *Vaughan Williams*

ORGAN  
Fantasia and Tocatta ..... *Stanford*

**2.55 Reading, 'Sailing Round the World,'** by  
Captain SLOCUM

**3.0 BROADCAST TO SCHOOLS:** Mr. PHILIP GRAVES,  
'The Holy Land'

THIS is the third of a weekly series of Travel Talks at this time, in the first of which Mr. H. G. Ponting described the South Pole, and in the second Mrs. Mansfield spoke of North-West Spain. Now Mr. Graves will tell of the Holy Land as it is to-day—still, even apart from its tremendous associations, one of the most romantic, wild, and fascinating of the countries of the Near East.

**4.0 TIME SIGNAL, GREENWICH, THE R.A.C. DANCE BAND,** from the Royal Automobile Club

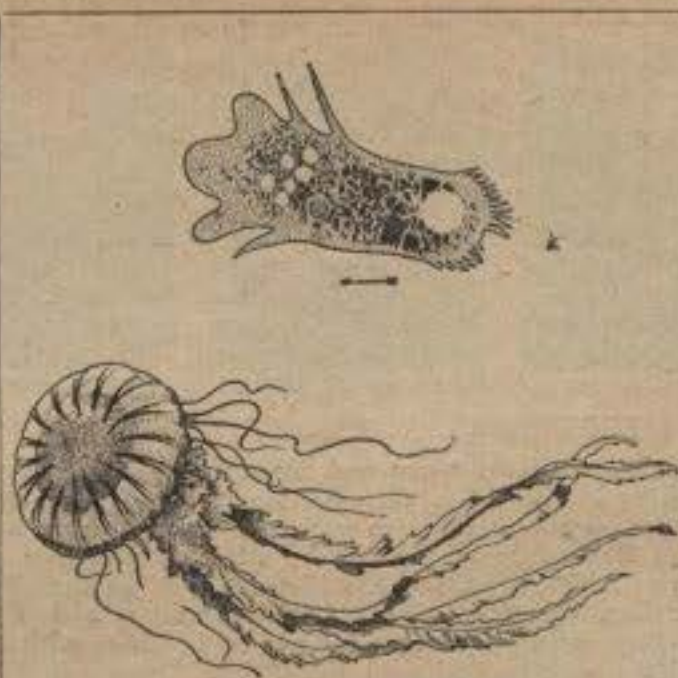
**4.15 Prof. G. ELLIOT SMITH, 'The Movements of Living Creatures'**

THIS is the third of Professor Elliot Smith's Talks, and this week he will deal with the development of muscles as a means of movement, and what the cultivation of their skill has entailed, especially in the growth of the nervous system and the development of mind. He will start with the amoeba, the most primitive of living creatures, which has no muscles nor any constant shape, but moves by the streaming of its substance. Drawings of the amoeba, and of the next stage in evolution, the medusa, which moves by the contraction of its muscles, appear on this page.

**4.30 THE R.A.C. DANCE BAND,** from the Royal Automobile Club

**5.0 Household Talk:** Mrs. NOBLE, 'The Making of Lampshades'

**5.15 THE CHILDREN'S HOUR:** Piano Solos by C. E. DIXON. Songs by R. F. PALMER. A Talk about Stars by Captain MAURICE AINSLIE. 'How Hereward the Wake Turned Potter' (Roland Walker)



### MOVEMENT AND MUSCLE.

This afternoon Professor G. Elliot Smith gives the second of his Talks on 'The Movements of Living Creatures.' (London 4.15.) This time he will deal with the development of muscle and its consequences. Of these two illustrations, the top one shows the amoeba, the most primitive of living creatures, which has no muscle and moves by the streaming of its substance; and the lower one the medusa, which moves by the contraction of its muscles.

**6.0 ALEX FRYER'S ORCHESTRA,** from the Rialto Theatre

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

**6.45 ALEX FRYER'S ORCHESTRA,** from the Rialto Theatre

**7.0 Mr. DESMOND MACCARTHY:** Literary Criticism

**7.15 THE FOUNDATIONS OF MUSIC**  
Bach's 48 Preludes and Fugues, played through consecutively at this hour daily throughout the month (Last Recital)

**7.25 M. STÉPHAN:** French Reading. 'Molière—'Le Bourgeois Gentilhomme,' Act II., Scene 6

### 7.45 VARIETY

WISH WYNNE (Comedienne)  
TOM CLARE (Entertainer at the Piano)  
WILL KINGS (Entertainer)  
BILLY MILTON and MABEL MARES  
in Syncoption

**8.45 'CELLO RECITAL**  
by  
**BEATRICE EVELINE**

Adagio Cantabile ..... *Tartini*  
Gavotte ..... *Mehul*  
Londonderry Air ..... *arr. O'Connor Morris*  
Spanish Dance ..... *Popper*

**9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements**

**9.15 DEBATE**  
STAGE v. SCREEN

In the Chair: Mr. CHARLES LAPWORTH  
Screen ..... Miss IRIS BARRY  
Stage ..... Mr. ASHLEY DUKES

**9.45-11.0 OPERATIC SELECTIONS**

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m. TIME SIGNAL, WEATHER FORECAST**

**11.0 THE DAVENTRY QUARTET** and MARGARET F. STEWART (Soprano); ALEXANDER MCCREDIE (Tenor); MONA LEIGH (Violin); STANLEY KAYE (Pianoforte)

**1.0-2.0 S.B. from London**

**2.55 S.B. from London**

**9.10 Shipping Forecast**

**9.15 S.B. from London**

**10.0 TIME SIGNAL, GREENWICH**

**9.45-11.0 CHAMBER MUSIC**

THE HUNGARIAN STRING QUARTET:  
EMERIC WALDBAUER, JACK KESSLER, JEAN DE TEMESVARY, EUGENE DE KERPELEY  
SINCLAIR LOGAN (Baritone)

QUARTET  
Quartet in E Minor, Op. 59, No. 2 .. *Beethoven*  
SINCLAIR LOGAN

German Lieder:  
Feldeinsamkeit (Field Loneliness) ..... *Brahms*  
Vergebliches Ständchen (Vain Serenade) ..... *Brahms*  
Zueignung (Dedication) ..... *Strauss*

English Songs:  
Through the Ivory Gate ..... *Parry*  
The Chapel on the Hill ..... *Stanford*  
Cuttin' Rushes ..... *Stanford*

QUARTET  
Quartet in D Flat, Op. 15 ..... *Dohnanyi*

THE Hungarian Pianist-Composer-Conductor Dohnanyi began to compose when he was not much over six. He is best known to us as a much-travelled Concert Pianist and as a Composer of some sprightly and piquant Orchestral Variations. He has a fine sense of colour, and his harmonies often take unexpected turns.

We are to hear his second String Quartet, in four well-contrasted Movements, the first of which is really in two sections—a slow Introduction leading to the vigorous quick Movement proper.



### IN TO-NIGHT'S VARIETY PROGRAMME.

An hour of variety will be broadcast from London Station between 7.45 and 8.45 to-night. Here are three of the popular artists who will take part: (from left to right) Miss Wish Wynne, Mr. Tom Clare, and Mr. Will Kings.



# PROGRAMMES FOR MONDAY (January 31)

## 5IT BIRMINGHAM. 326.1 M.

3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL

4.45 AFTERNOON TOPICS: SIDNEY ROGERS, 'Topical Horticultural Hints—Modern Garden Making' WINIFRED ENGLAND (Pianoforte)

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café

6.30 S.B. from London

7.45 THE OLOF SEXTET, directed by VICTOR OLOF

Suite de Ballet, 'Sylvia'.....*Delibes*  
To a Wild Rose .. } (from 'Woodland  
In Autumn ..... } Sketches')  
A Water Lily ..... } *Macdowell*  
To the Sea (from 'Sea Pieces')  
*Macdowell*

EMILIE WALDRON (Soprano)

April is a Lady ..... *Montague Phillips*  
Tros ..... *Oscar Rasbach*  
Morning ..... *Oley Speaks*

SEXTET

Valse de la Reine ..... *Coleridge-Taylor*  
Serenata ..... *Moszkowsky*  
Liebestraume ..... *Liszt*  
Hungarian Dance in G Minor ..... *Brahms*

EMILIE WALDRON

Come, my Own One ..... *Butterworth*  
Nightfall at Sea ..... *Montague Phillips*  
Were You There? *Negro Spiritual*, arr. *Burleigh*

SOME of the sincerest and most delicate compositions of this century were left by George Butterworth, who was killed in the war. Folk-song colours all his thought, and his music tells plainly that he had deep within him the rapture and peace of the English countryside. *Come, My Own One* is a Sussex folk-song—one among several that he collected and arranged.

WERE you there when they crucified my Lord? is one of the most poignant of the religious songs of the American Negro. Though cast in a familiar idiom, the words of these have as their moving force a deep and simple piety.

SEXTET

Scottish Fantasia ..... *Mulder*

8.45-11.0 S.B. from London (9.10 Local News)

## 6BM BOURNEMOUTH. 491.8 M.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 ORCHESTRAL MUSIC relayed from the Grand Super Cinema, Westbourne. Directed by ISADORE GODOWSKY

6.30-11.0 S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

3.15 BROADCAST TO SCHOOLS: Capt. H. A. GILBERT, 'The Buzzard and the Kite'



### FLESH-AND-BLOOD OR THE FILM?

The rival merits of the stage and the screen will be the topic of an interesting debate to be relayed from London at 9.15 to-night. Our photograph shows the two debaters—in the centre, Miss Iris Barry, the film critic of the 'Daily Mail,' and author of that stimulating book, 'Let's Go to the Pictures,' and on the right, Mr. Ashley Dukes, dramatic critic of the 'Sporting and Dramatic News' and author of the successful play, 'The Man with a Load of Mischief'—and the chairman, Mr. Charles Lapworth (left), who has had much experience of film production, both in this country and in Hollywood, where he has worked with Charlie Chaplin himself.

### 3.40 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

March, 'Victoria' ..... *Blon*  
Bavarian Dances ..... *Elgar*  
Three Eastern Sketches ..... *Hovgill*  
Overture to 'Stradella' ..... *Flotow*

4.15 London Programme relayed from Daventry

### 4.30 ORCHESTRA

Andantino (Fourth Symphony)..... *Tchaikovsky*  
Troika Ride ..... *Tchaikovsky*

4.45 Mr. F. J. HARRIES, 'Shakespeare's Welshmen—(1) Owen Glendower'

### 5.0 ORCHESTRA

Selection from the Comic Rhapsody, 'Tumble In' ..... *Friml*

5.15 THE CHILDREN'S HOUR: THE ORCHESTRA

6.0 Miss EDITH CEDERVALL, 'Prose Writers of the 19th Century—Walter Savage Landor'

### 6.15 ORCHESTRA

Suite, 'From the Samoan Isles' *Geehl*

6.30 S.B. from London

8.15 S.B. from Glasgow

9.0 WEATHER FORECAST, NEWS; Local News

9.15 S.B. from Aberdeen

9.30-11.0 S.B. from Glasgow

## 2ZY MANCHESTER 384.6 M.

3.25 BROADCAST TO SCHOOLS: Mr. EDWARD CRESSY, 'Great Canals of the World—(3) Early Canals' (II.)

3.45 HAROLD CRIGTON (Tenor)

My Lovely Celia ..... *Lane Wilson*

Eleanore ..... *Coleridge-Taylor*

I Hear You Calling Me ..... *Marshall*  
Serenade ..... *Schubert*

4.0 ORCHESTRAL MUSIC from the Piccadilly Picture Theatre

5.0 AFTERNOON TOPICS: ALAN CRIFT, Short Story—'At the Squatting-Place'

5.15 THE CHILDREN'S HOUR: Children's Songs by Stephenson, 'How They Make It—(1) The Pin.' *Sylvan Scenes* (*Edgar Barratt*)

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA, from the Hotel Majestic, St. James-on-the-Sea. Musical Director, GERALD W. BRIGHT

6.30 S.B. from London

6.40 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)

7.0-11.0 S.B. from London (9.10 Local News)

## 6KH HULL. 294 M.

11.30-12.30 Gramophone Records

3.30 Light Music

4.0 AFTERNOON TOPICS: Miss K. V. CONI: 'A Bird Talk'

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.10 Local News)

2LS 277.8 M. & 252.1 M.

## LEEDS-BRADFORD.

4.0 THE SCALA STRING QUINTET, relayed from the Scala Theatre, Leeds

5.0 AFTERNOON TOPICS: M. K. DODGSON: 'The Countryside Again'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30-11.0 S.B. from London (9.10 Local News)



THE OLOF SEXTET.

These popular musicians will be heard from Birmingham this evening at 7.45. They are, from left to right, Messrs. Victor Olof (violin), Sidney Crooke (piano), Granville Britton (cello), John Fry (violin), Victor Watson (double bass) and Frank Howard (viola).



## Programmes for Monday.

(Continued from page 208.)

<b>6LV</b>	<b>LIVERPOOL.</b>	<b>297 M.</b>
11.30-12.30 Gramophone Records		
4.0 PATRIZOV and his ORCHESTRA, from the Futurist Cinema		
5.0 AFTERNOON TOPICS: Mr. CHARLES W. BUDDEN, 'The Village Church of Old England—(5) Woodcarvings in Old Churches'		
5.15 THE CHILDREN'S HOUR		
6.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom		
6.30-11.0 S.B. from London (9.10 Local News)		
<b>5NG</b>	<b>NOTTINGHAM.</b>	<b>275.2 M.</b>
3.20 BROADCAST TO SCHOOLS: Mr. A. H. WHIPPLE: 'Nature Talk'		
3.45 THE MIRADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTOMLEY		
4.45 Music and Afternoon Topics		
5.15 THE CHILDREN'S HOUR		
6.15 MABEL HODGKINSON (Pianoforte)		
6.30-11.0 S.B. from London (9.10 Local News)		
<b>5PY</b>	<b>PLYMOUTH.</b>	<b>400 M.</b>
11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant		
3.30 ORCHESTRA relayed from Popham's Restaurant		
4.0 AFTERNOON TOPICS: Mr. IAN SHEPHERD: 'Music of Words' (2)		
4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK		
5.15 THE CHILDREN'S HOUR		
6.0 MURIEL BARTLETT (Soprano)		
6.30-11.0 S.B. from London (9.10 Local News)		
<b>6FL</b>	<b>SHEFFIELD.</b>	<b>272.7 M.</b>
11.30-12.30 Gramophone Records (Vocal and Instrumental)		
4.0 Afternoon Topics		
4.15 ORCHESTRA relayed from the Grand Hotel		
5.15 THE CHILDREN'S HOUR		
6.0 Musical Interlude		
6.30-11.0 S.B. from London (9.10 Local News)		
<b>6ST</b>	<b>STOKE.</b>	<b>294 M.</b>
3.0 London Programme relayed from Daventry		
5.15 THE CHILDREN'S HOUR		
6.0 Light Music		
6.30-11.0 S.B. from London (9.10 Local News)		
<b>5SX</b>	<b>SWANSEA.</b>	<b>294 M.</b>
2.55 London Programme relayed from Daventry		
5.15 THE CHILDREN'S HOUR		
6.0 GWILYM JONES (Baritone)		
6.30-11.0 S.B. from London (9.10 Local News)		

## Frederick Delius at Home

By Beatrice Harrison

[Miss Beatrice Harrison, the famous cellist, is well known to listeners for her successful attempts to lure the shy Surrey nightingales to the microphone. In the following article Miss Harrison gives an intimate and colourful picture of a visit she recently paid to the home of Frederick Delius, one of the greatest of contemporary English composers, a programme of whose works is to be broadcast from London at 3.30 p.m. on Sunday, January 30.]

I HAVE just had the privilege and happiness of visiting Mr. Delius and his charming wife in their lovely old French home at Grez-sur-Loing. We found Delius seated in an armchair, ready to welcome us, and though he is in such delicate health he had insisted on waiting lunch for us, although we were very late. He is the most charming host imaginable, and immediately sent for a bottle of the finest wine from his famous cellar.

Delius bought this little property in 1899. Grez was the place that Robert Louis Stevenson loved so dearly in the 'seventies, and he has thus described it: 'It lies out of the forest—a cluster of houses, with an old bridge, an old castle in ruins, and a quaint old church.' Delius's house lies in the shadow of the church, with a lovely old garden, with a fish pond and tiny orchard, leading down to the river. In the spring and summer time Delius goes down

to the river and sits in a boat in the midst of just such a scene as Corot loved to paint. Even at this time of the year he often goes out twice a day, and sometimes also after tea, the air being so soft and warm. The outside of the house is white with the window-shutters painted a vivid blue-green.

After lunch we went through many passages to Delius's beautiful studio, where he has composed most of his music. It gave me an intense thrill to play his concerto to him in that wonderful atmosphere, and I confess I felt very nervous and excited. Mr. Gerald Moore accompanied me on the piano.

Afterwards my sister Margaret played Delius's violin concerto, and he was delighted with her interpretation of the work.

It is a wonderful thing to look at Delius when he is listening to music; his face is lighted up in a state of spiritual rapture, and although he is helpless and partially blind his whole soul shines out of his face like a living lamp. It is extraordinary what odds he fights against and yet still takes such an

interest in life generally. I believe it is his imagination and his love of music that keep him alive.

It was very interesting to hear him talk about broadcasting. He has a fine wireless set, and recently the Amplion Company have presented him with one of their loud speakers, so that he can now hear the best music with ease and delight. Living, as he does, so far away from all music, the value of wireless to him is inestimable.

I have always insisted that Delius's music would be most popular if the public could have a chance of hearing it. On one occasion, when I played his cello concerto on a Sunday evening to a popular audience, the enthusiasm was so intense that a second rendering was demanded, but, alas! time did not permit. I like to think now that wireless and the gramophone will do this glorious work of making Delius's music known to millions of listeners.

Some people say that Delius has no humour,

but I know that no one is wittier than he. During my visit we had such fun with him talking over old times and about the wee pup who was born on the day the concerto was begun in our garden in Surrey, where the daffodils and spring flowers were in full blossom and the birds singing.

In conclusion, let me quote what Delius says about music: 'Music is a cry of the Soul. It is a revelation, a thing to be revered.' And again: 'Performances of a great musical work are for us what the rites and festivals of religion were for the ancients—an initiation into the mysteries of the human Soul.'



This interesting photograph, which was taken some years ago, shows Miss Beatrice Harrison with Mr. Delius in the beautiful grounds of her house in Surrey.

## Monday's Northern Programmes.

<b>5NO</b>	<b>NEWCASTLE.</b>	<b>312.5 M.</b>	<b>2BD</b>	<b>ABERDEEN.</b>	<b>500 M.</b>
3.0—London Programme relayed from Daventry. 3.30—Broadcast to Schools: Mr. Edgar L. Bainton, 'Descriptive Music.' 4.0—Music from Coxon's New Gallery Restaurant. 5.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—George Bainbridge (Baritone), Andrew Bryan (Violin). 6.30—S.B. from London. 7.45—The Station Octet. Stanley Beckett's Quartet. 8.45-11.0—S.B. from London.			11.0-noon—Gramophone Records. 3.15—Dance Music. John R. Swinson and his New Toronto Band relayed from the New Palais de Danse. 4.15—Afternoon Topics. 4.30—Dance Music from the New Palais de Danse. 5.15—The Children's Hour. 6.0—Station Orchestra. 6.30—S.B. from London. 7.45—Flora Robson and Tyrone Guthrie in 'Diversions.' 8.15—S.B. from Glasgow. 9.0—News. 9.15—A Humorous Interlude by William Meston: 'Looking Backwards' (arr. W. Meston). 9.30-11.0—S.B. from Glasgow.		
<b>5SC</b>	<b>GLASGOW.</b>	<b>405.4 M.</b>	<b>2BE</b>	<b>BELFAST.</b>	<b>306.1 M.</b>
3.0—Dance Music relayed from the Piccadilly Dance Club. 4.0—The Wireless Quartet and Molly B. Galloway (Mezzo-Soprano). 5.0—Afternoon Topics: B. G. Aston, 'The Gods of the Ancient Egyptians.' 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Dance Music from the Piccadilly Dance Club. 6.30—S.B. from London. 8.15—'Martha.' 9.0—News. 9.15—Joe Hayman, the well-known Jewish Entertainer (assisted by Mildred Franklin, in Comedy Sketches. 9.30-11.0—'Martha' (Continued).			3.0-3.30—Broadcast to Schools: Prof. James Small (Professor of Botany, Queen's University, Belfast), 'What Botany Really Means.' 4.0—Ballet Contrasts. The Station Orchestra. 4.30—Lottie Miller (Contralto). 4.42—'Near East' Orchestra. 5.0—Afternoon Topics: Mrs. Liebert, 'Arts and Crafts—Stencilling.' 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 8.15—S.B. from Glasgow. 9.0—Weather Forecast. News: Local News. 9.15—'Forrest Bell, Short Story.' 9.30-11.0—S.B. from Glasgow.		



# PROGRAMMES FOR TUESDAY (February 1)

**2LO LONDON. 361.4 M.**

- 1.0-2.0 THE J. H. SQUIRE CELESTE OCTET and ELIZABETH HYDE (Soprano)
- 2.55 Reading, 'The Bible in Spain,' by George Borrow
- 3.0 Sir H. WALFORD DAVIES, 'Elementary Music'
- 4.0 TIME SIGNAL, GREENWICH. WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion
- 5.0 Miss MARY ELPHINSTONE: 'A Treasure House in the East'
- 5.15 THE CHILDREN'S HOUR: 'Cello Solos by BEATRICE EVELINE; 'Poggs,' by Captain Fergus MacCunn; 'The Ghost of Galleons,' by E. Le Breton Martin
- 6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN
- 6.30 TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE LONDON RADIO DANCE BAND
- 7.0 Miss BEATRICE GRIMSHAW, 'Up the Fly River'

NOVELS of the South Seas are as plentiful as the flowers that bloom in the Spring, and only too often they have equally little to do with the case. Miss Grimshaw, however, is one of the few writers who really know the South Seas. She has travelled not only over most of Europe, Australia, and North America, but amongst those islands of the Pacific that look so near together, and so alike, on the map, and really spread over thousands of miles and contain dozens of widely differing races and tongues. Her present home is in Papua, and she is returning there later in the month, so listeners are fortunate in being able to hear her before she goes.

## 7.15 THE FOUNDATIONS OF MUSIC

The Sonatas of Mozart played through consecutively at this hour daily throughout the week

## 7.25 Prof. P. J. NOEL BAKER, 'Foreign Affairs and How They Affect Us'

THE delusion that foreign affairs do not affect us—'us' standing for the ordinary person, the man in the street—is primarily what has made it possible for diplomats to make so many stupid wars in the course of history. It is only since the last war that the need for 'open diplomacy' has been fully realized. Professor Noel Baker, who before taking up the Chair of International Relations in the University of London, worked for some momentous years on the Secretariat of the League of Nations, is endeavouring in this series to make clear to the ordinary man what diplomacy is, how it works, and how important the whole obscure business of foreign affairs really is.

## 7.45 THE ROOSTERS

An hour of mirth and melody by these famous radio artists, who are too well known to the wireless audience to need any introduction

## 8.45 SYDNEY NORTHCOTE (Tenor)

Four Favourite Songs  
I Love Thee . . . . . Grieg  
Who is Sylvia? . . . . . Schubert  
Passing By . . . . . Purcell  
Phyllis Has Such Charming Graces . . . . . arr. A.L.



ERWIN SCHULHOFF.

the Czecho-Slovakian pianist, plays some pieces by contemporary Czech composers, never hitherto heard in England, in the fifth of the B.B.C.'s International Chamber Concerts to-night. [London 9.35.]

## 9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

## 9.15 Sir H. WALFORD DAVIES, 'The Mind of Beethoven—His Chords'

## 9.35 THE B.B.C. INTERNATIONAL SERIES OF CHAMBER CONCERTS

Relayed from the Grosvenor Hall, London

FIFTH CONCERT

CZECHO-SLOVAKIA

THE ZIKA STRING QUARTET:

RICHARD ZIKA; HERBERT BERGER; LADISLAW CZERNY; LADISLAW ZIKA.

ERWIN SCHULHOFF (Solo Piano) (Solo)

The Second Part of the Concert



THE ZIKA STRING QUARTET.

These talented musicians will interpret the contemporary music of Czecho-Slovakia in the fifth of the B.B.C.'s International Chamber Concerts to-night. [London 9.35.] They are from left to right, Richard Zika (violin), Ladislav Zika (violin), Herbert Berger (violin) and Ladislav Czerny (viola).

## ERWIN SCHULHOFF

Five Jazz Concert Studies (1926) . . . . . Schulhoff  
Charleston; Blues; Song; Tango; Toccata on the Shimmy—The Kitten on the Keys

ERWIN SCHULHOFF, Pianist and Composer, was born in Prague thirty-three years ago. His academic career at the Conservatoires of Prague, Leipzig and Cologne, and at the Berlin High School for Music, was a distinguished one. He has since made known a great deal of modern music, with which he is keenly in sympathy. His own style in composition has been described by one of his fellow-countrymen as between those of Schönberg and Stravinsky.

## QUARTET

Quartet in D Minor, Op. 34 . . . . . Dvorak

IN almost everything Dvorak wrote we find the national element peeping out. The Composer was brought up among peasant folk, and learned to love the songs and dances that he heard in the alchouse or on the village green.

His first String Quartet (in D Minor, known as 'Opus 34') contains several traces of these happy influences. It is in four Movements.

The FIRST MOVEMENT is a cheery, care-free affair, with a touch of Southern grace in it.

The SECOND MOVEMENT is a Polka, a native Bohemian dance that about a hundred years ago began to be popular in almost all European ballrooms. In Dvorak's example we get the essence of the dance's spirit, with an added lightness and daintiness now and again, and occasionally, as a contrast, an almost furious battering of the rhythm. To the first part of this Movement a quieter 'Trio' succeeds, in different time (three beats in the bar in place of two), and then the Polka returns.

The THIRD MOVEMENT is played with mutes, and some rich effects are obtained by the instruments playing, at times, chords of two notes each, so that at certain moments there are eight parts going.

The LAST MOVEMENT skips along in dance fashion, with occasional changes of mood, when a more flowing, undulating style is used. At such times the 'Cello frequently keeps up the little 'postman's knock' rhythm of three notes that was observable at the start.

10.30-12.0 DANCE MUSIC: JACK HOWARD and His BAND from the Royal Opera House, Covent Garden

5XX

**DAVENTRY. 1,600 M.**

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and EVELYN RUSSELL (Piano), BROOKE RICHARDS (Entertainer), EDITH PRICE (Impersonations)

11.45 app. RAYMONDE AMY (Contralto) and HERBERT CAMERON (Baritone), in Duets

12.5 Concert (Continued)

1.0-2.0 S.B. from London

2.55 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from London (10.0 TIME SIGNAL, GREENWICH)

9.35 MUSICAL COMEDY PROGRAMME

S.B. from Manchester

(SEE MANCHESTER PROGRAMME)

10.30-12.0 S.B. from London



# PROGRAMMES FOR TUESDAY (February 1)

## 5IT BIRMINGHAM. 326.1 M.

- 3.45 BROADCAST TO SCHOOLS: Mr. W. A. SUMMERS, 'Boys in Tales of Adventure—(3) Oliver Twist'
- 4.15 Lozells Picture House Orchestra
- 4.45 Mr. R. CARY GILSON, 'Landmarks in the History of Birmingham—King Edward's School.' (The Third of a Series of Talks arranged in connection with the Birmingham Library.) ISABEL TEBBS (Soprano)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30 S.B. from London
- 7.0 Miss H. M. ENOCH, 'Aspects of Fiction—The Age of Minstrelsy'
- 7.15 S.B. from London (9.10 Local News)

- 9.30 **MOZART PROGRAMME**  
THE STATION ORCHESTRA, conducted by JOSEPH LEWIS  
Overture to 'The Impresario'  
WILLIAM PRIMROSE (Violin) and Orchestra, Violin Concerto, No. 3, in G Major (with Cadenza by Ysaye)  
ORCHESTRA  
Suite, 'Three German Dances.'  
WILLIAM PRIMROSE  
Deutscher Tanz ..... } arr. Burmeister  
Minuet in G ..... }  
ORCHESTRA  
The 'Parisian' Symphony—Last Movement  
*Mozart*
- 10.30-12.0 S.B. from London

## 6BM BOURNEMOUTH. 491.8 M.

- 11.30-12.0 REGINALD S. WHITTAM (Violin Recital)  
Sonata in A Major, for Violin and Piano *Handel*  
Serenade ..... *Schubert, arr. Elman*  
Berceuse ..... *De Grazi*  
Zigeunerweisen (Gipsy Airs) ..... *Sarasate*
- 3.0 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.5 FOR FARMERS: Mr. A. CARTER, 'Sugar Beet—Experiences in Growing'
- 6.30 S.B. from London
- 7.0 HERBERT W. FISON, Retired Master Mariner: 'Sea Shanties in the 'Sixties'
- 7.15 S.B. from London
- 7.45 **FANTASIES**  
THE STATION OCTET  
Suite, 'A Kiss for Cinderella' ..... *Bucalossi*
- 8.0 MAVIS BENNETT (Soprano)  
The Fairy Laundry ..... *M. Phillips*  
Song of the Little Folk ..... *Eric Coates*  
Fairy Ways ..... *D. MacMurrough*
- 8.10 OCTET  
Reed Pipe Dance ..... *Tchaikovsky*  
Two Old French Dances ..... *Bombic*  
Scherzino; Minuet à la Princesse

- 8.20 MAVIS BENNETT  
A Funny Fellow (Songs of Fantasy) ..... *Michael Head*  
Fairy Lullaby ..... *Roger Quilter*  
Nymphs and Fauns ..... *Bensberg*
- 8.30 OCTET  
Suite, 'Chelsea China' ..... *Besly*  
**MAURICE BESLY** is a young Yorkshireman who since the war has become well known—first in Oxford, as Organist of Queen's College and Conductor of the Oxford Orchestra, and then in the wider world of music as Conductor and Composer.  
His *Chelsea China* is described as a 'Suite for Children, Grown-ups and Small Orchestra.' There are five miniatures in the Suite, all dainty, as the title suggests.
- 9.0-11.0 S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), VERA McCOMB THOMAS (Pianoforte)
- 4.15 TEA-TIME MUSIC from the Carlton Restaurant.
- 4.45 Miss ELSPETH SCOTT, 'A Sense of Humour'
- 5.0 THE STATION TRIO  
Andante (Symphony Espagnol) ..... *Lalo*  
Sad Song ..... } *Tchaikovsky*  
Humoresque ..... }
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. T. J. LEWIS, 'How Light is Caught'
- 6.10 BEETHOVEN'S SONATAS  
No 4, for Violin and Pianoforte  
(Violin, LEONARD BUSFIELD)  
(Pianoforte, VERA McCOMB THOMAS)
- 6.30 S.B. from London
- 7.0 Mr. RICHMOND HELLYAR, 'Humour of the Film—Douglas Fairbanks and Harold Lloyd'
- 7.15 S.B. from London

- 7.45 **ECHOES FROM THE HILLS**  
THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Cello), VERA McCOMB THOMAS (Pianoforte)  
Folk Song, 'Departure of the King' ..... } *Trad. Welsh Airs, arr.*  
The Bells of Aberdovey ..... } *Reginald Redman*  
WALTER GLYNNE (Tenor)  
Nyffryn Clwyd ..... *Old Welsh Melodies*  
Mac Nghariad Yn Venis ..... *Old Welsh, arr. Megan Glantawe*  
Daew Nghariad i Lawt Yn Y Berllan ..... *Welsh Folk Song*
- 'ELIAS AND THE MUSHROOMS'  
A Play in One Act by SHIRLAND QUIN  
Cast:  
Elias Powys (A Farmer) ..... J. EDDIE PARRY  
Mary Powys (His Mother) ..... NAN PORTER  
Glyn Powys (His Son) ..... J. MALDWYN THOMAS  
Gwynneth Powys (His Daughter) ..... MARY MACDONALD TAYLOR  
Patty Pritchard (A Neighbouring Farmer) ..... JACQUE THOMAS
- THE action takes place in the kitchen of the Powys's farm, up in the Welsh hills. Elias Powys, a sandy-haired, vehement little man in the fifties, is busily stirring a pot that hangs over the fire in the spacious kitchen of his farm. His mother, Mary Powys, whose age is so great that many have left off trying to remember what it is, sits in a chair beside him. She is knitting a long and amazingly thick stocking. Elias speaks.

- WALTER GLYNNE  
Yn Rach Ithi Gynaru ..... } *Welsh Melodies, arr.*  
Yn Mhontypridd Mae Ngha-riad ..... } *Gwynn Williams*  
Nos Galan ..... } *Old Welsh*
- TRIO  
The Rising of the Sun ..... } *Traditional Welsh Air, arr.*  
David of the White Rock ..... } *Reginald Redman*  
The Dove ..... }

- 9.0 S.B. from London (9.10 Local News)
- 9.30 **MIRTH AND MELODY**  
THE STATION ORCHESTRA  
Military March ..... *Schubert*
- 9.35 **HAYMAN AND FRANKLIN**  
JOE HAYMAN, the Jewish Entertainer (assisted by MILDRED FRANKLIN) in Comedy Sketches  
HAYMAN and Franklin are perhaps the cleverest Hebrew pair now appearing on the music-hall stage. Without casting ridicule on the Jewish faith or in any way straining after effect, they produce an act worthy of the reputation that Joe Hayman has made for himself with his famous 'Cohen' records. They have quite recently broadcast from London, but this week's tour—in the course of which they visited Glasgow yesterday and will be heard from Manchester to-morrow, Birmingham on Thursday, Belfast on Friday, and Aberdeen on Saturday—will be their first introduction to many listeners, although they are established favourites with the broadcast public of the United States.

- 9.50 ORCHESTRA  
Overture, 'Robespierre' ..... *Litolff*  
SOLLOWAY (Violin)  
Concerto in E Flat Major ..... *Mozart*  
(With Orchestral Accompaniment)  
ORCHESTRA  
Overture, 'Prince Cholinsky' ..... *Glinka*  
SOLLOWAY  
Playera ..... *Sarasate*  
Notturmo ..... *Szymanowski*  
Moto Perpetuo ..... *Burleigh*  
ORCHESTRA  
Overture, 'Secrets of Suzanna' .. *Wolf-Ferrari*
- 10.55-12.0 S.B. from London

## 2ZY MANCHESTER. 384.6 M.

- 1.15-2.0 TUESDAY MIDDAY SOCIETY'S CONCERT  
Relayed from the Houldsworth Hall  
Vocal Recital by SUMNER AUSTIN  
CICELY HOXE (Solo Pianoforte)
- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION QUARTET
- 4.15 BROADCAST TO SCHOOLS (for Secondary Schools): Prof. F. E. WEISS, 'The Romance of Plant Life—(3) Mushrooms, Toadstools, and Moulds'
- 4.25 TEA-TIME MUSIC: THE STATION QUARTET  
QUARTET  
Souvenir of Vienna ..... *Cyril Scott*  
Moto Perpetuo ..... *Byng*  
W. CLUNNE-LEES  
The Norman Baron ..... *Longfellow*  
QUARTET  
Selection (The Queen of Sheba) ..... *Gounod*
- 5.15 THE CHILDREN'S HOUR  
CHORAL SONGS by THE LILY LANE MANCHESTER ELEMENTARY GIRLS' SCHOOL  
The Wild Rose ..... *Schubert*  
Willow ..... *English Air*  
Minka ..... *Cossack Love Song*  
Lullaby ..... *Welsh Air*  
Will You Buy Any Tape? ..... *Numm*  
Migaldi Migaldi ..... *Welsh Air*  
The Lass with the Delicate Air .. *Michael Arne*



# PROGRAMMES FOR TUESDAY (February 1)

- 6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA, from the Hotel Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BRIGHT
- 6.30 S.B. from London
- 6.40 THE MAJESTIC 'CELEBRITY' ORCHESTRA (Continued)
- 7.0 Mr. J. R. LEE-BOOKER, 'Tobacco-Planting in Nyassaland'
- 7.15 S.B. from London
- 7.45 THE 'BESSES O' TH' BARN' BAND, conducted by J. C. WRIGHT  
March, 'Salome' ..... Rimmer  
Overture, 'Don Giovanni' ..... Mozart  
Cornet Solo, 'Fairy of the Waters' Saint-Saens (Soloist, W. RUSHWORTH)  
Selection, 'Faust' ..... Berlioz, arr. A. Owen  
Waltz, 'Casino Tanze' ..... Gangl  
Selection from Gounod's Works
- 9.0 S.B. from London (9.10 Local News)

- 9.30 MUSICAL COMEDY PROGRAMME**  
RELAYED TO DAVENTRY
- THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON  
Selection, 'The Foreador'... Caryl and Monckton  
FLORENCE OLDHAM (Soprano)  
'Vilia,' from 'The Merry Widow' ..... Lchar  
ORCHESTRA  
Selection from 'The Merry Widow'  
HAROLD KIMBERLEY  
'Maxims,' from 'The Merry Widow'  
ORCHESTRA  
Selection from 'To-Night's the Night'... Rabens  
FLORENCE OLDHAM  
'Coo' (Over the hills and far away) from 'The Country Girl' ..... Monckton  
FLORENCE OLDHAM and HAROLD KIMBERLEY  
'Quarrelling,' from 'The Country Girl'  
ORCHESTRA  
Selection from 'The Country Girl'
- 10.30-12.0 S.B. from London

**6KH HULL. 294 M.**

- 4.0 AFTERNOON TOPICS: Mrs. J. REDWOOD ANDERSON, 'Art Through the Ages—(3) Greek and Roman Art'
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street
- 5.15 THE CHILDREN'S HOUR: Radiosities Competition
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.10 Local News)

**2LS LEEDS-BRADFORD, 277.8 M. & 252.1 M.**

- 4.0 WYNN AND ALLAN'S ALL STAR VERSATILES, relayed from Schofield's Café, Leeds
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30-12.0 S.B. from London (9.10 Local News)

**6LV LIVERPOOL. 297 M.**

- 4.0 GAILLARD and his ORCHESTRA from the Scala Cinema
- 5.0 TALK FOR WOMEN, by MURIEL LEVY
- 5.15 THE CHILDREN'S HOUR: Music by the Piano Quartet
- 6.0 THE STATION PIANOFORTE QUARTET

- 6.30 S.B. from London
- 6.45 Mr. A. W. POLLITT: 'The Coming Liverpool Competitive Musical Festival'
- 7.0 Mr. ERNEST EDWARDS ('Bee'): Weekly Sports Talk
- 7.15-12.0 S.B. from London (9.10 Local News)

**5NG NOTTINGHAM. 275.2 M.**

- 11.30-12.30 Morning Concert relayed from Daventry
- 3.45 LYONS' CAFÉ ORCHESTRA, conducted by Brassey Eyton
- 4.45 Music and Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.15 MABEL HODGKINSON (Pianoforte)



Mr. JOE HAYMAN, the clever and versatile Jewish entertainer. He and his partner are making a tour of the Stations this week; they will be heard to-night from Cardiff at 9.40, and to-morrow from Manchester at 8.0.

- 6.30 S.B. from London
- 7.0 Topical Talk
- 7.15-12.0 S.B. from London (9.10 Local News)

**5PY PLYMOUTH. 400 M.**

- 11.0-12.0 GEORGE EAST and HIS QUARTET, relayed from Popham's Restaurant
- 3.30 Orchestra relayed from Popham's Restaurant
- 4.0 Afternoon Topics
- 4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by Albert Fullbrook
- 5.15 THE CHILDREN'S HOUR
- 6.0 GEORGE SCANTLEBURY in a Devon Dialect Recital
- 6.30 S.B. from London
- 7.0 Mr. F. S. RUSSELL, of the Marine Biological Association's Laboratory, Plymouth: 'The Floating Life of the Ocean'
- 7.15-12.0 S.B. from London (9.10 Local News)

**6FL SHEFFIELD. 272.7 M.**

- 4.0 AFTERNOON TOPICS: Mrs. GERTRUDE FRANKS, 'The Growth and Development of Infant Welfare Work' (2)

- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Musical Interlude
- 6.30 S.B. from London
- 7.0 Dr. F. E. WYNNE, Medical Officer of Health: 'How Sheffield's City Departments Work' (3)
- 7.15-12.0 S.B. from London (9.10 Local News)

**6ST STOKE. 294 M.**

- 12.0-1.0 The Station Quartet
- 3.0 London Programme relayed from Daventry
- 5.0 AFTERNOON TOPICS: JEAN WHITFORD, 'Are Men More Truthful than Women?'—A Dialogue
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.30 S.B. from London
- 7.0 Mr. T. PARE, 'A Prehistoric Settlement in S.W. Anglesey'
- 7.15-12.0 S.B. from London (9.10 Local News)

**5SX SWANSEA. 294 M.**

- 11.30-12.30 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 4.0 THE CASTLE CINEMA ORCHESTRA and Organ Music, relayed from the Castle Cinema
- 4.30 THE STATION TRIO: T. D. JONES (Piano); MORGAN LLOYD (Violin); GWILYM THOMAS (Cello)
- 5.15 THE CHILDREN'S HOUR: Music by the Station Trio
- 6.0 Musical Interlude
- 6.30 S.B. from London (9.10 Local News)
- 9.30 S.B. from Cardiff
- 10.30-12.0 S.B. from London

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M.**

- 11.30:—Gladys Lawson (Soprano), Robert Malla (Tenor).
- 12.10-12.30:—Gramophone Records 3.0:—London Programme relayed from Daventry. 4.0:—Station Octet, Grace Angus (Soprano). 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Station Octet: Selection, 'Gipsy Baron' (Johann Strauss); Souvenir (Drda); Martial Moments (arr. Winter). 6.30:—S.B. from London. 7.0:—Mr. Ramsey Guthrie: 'Dr. Spence Watson.' 7.15-12.0:—S.B. from London.

**5SC GLASGOW. 405.4 M.**

- 11.30-12.30:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.0:—Programme by the Stanley Beckett Vocal Quartet; Joseph Green (Tenor), Ema Roberts (Contralto), Stanley Beckett (Baritone), Helen Talbot (Soprano). 5.0:—Afternoon Topics; Evelyn Smith, 'Cold Shudders in Fiction.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Grosvenor Band relayed from the Grosvenor Picture House. 6.30:—S.B. from London. 7.0:—Mr. Marshall Heath: 'Big Ben Talks to Scotland—Big Ben on Health.' 7.15-12.0:—S.B. from London.

**2BD ABERDEEN. 500 M.**

- 3.45:—Afternoon Topics; Miss Marion Angus, 'Dramatic Moments in History.' 4.0:—Station Orchestra, conducted by Paul Askew; Grace Friesland (Mezzo-Soprano). 5.15:—Children's Hour; Songs by Margaret Milne. 6.0:—Music by the Station Orchestra. 6.30:—S.B. from London. 7.0:—S.B. from Glasgow. 7.15-12.0:—S.B. from London.

**2BE BELFAST. 306.1 M.**

- 11.0-1.0:—Concert. London Programme relayed from Daventry. 3.0:—London Programme relayed from Daventry. 4.0:—Station Orchestra; Ernest Davidson (Bartone); Weber Fawcett (Cor Anglais). 5.0:—Afternoon Topics; Miss H. Edith Gregg, 'Habits—The Reading Habit.' 5.15:—Children's Hour. 6.0:—Station Dance Band. 6.30:—S.B. from London. 7.0:—J. W. Coulter: 'The Modern Drama (1), The Background.' 7.15-12.0:—S.B. from London



# PROGRAMMES FOR WEDNESDAY (February 2)

**2LO LONDON. 361.4 M.**

**1.0-2.0 CAMILLE COUTURIER'S ORCHESTRA** from Restaurant Frascati

**2.55 Reading.** 'Pickwick Papers,' by *Charles Dickens*

**3.0 BROADCAST TO SCHOOLS:** Mr. A. LLOYD JAMES, 'Our Native Tongue'

**3.20 Mr. J. C. STOBART and Miss MARY SOMERVILLE.** 'Some Books Worth Reading—'The Last of the Mohicans,' by J. Fenimore Cooper'

THIS afternoon Mr. Stobart and Miss Somerville are to talk of one of the most dearly-loved of boyhood's classics of the past generation. James Fenimore Cooper was the first, the most authentic, and, from the literary point of view, incomparably the best of the long roll of novelists who have written of the noble Red Man of the American prairies; and 'The Last of the Mohicans' is his most famous work. There can be few middle-aged men whose blood will not thrill at the very mention of Hawk-eye, the scout, his inseparable companion Chingachgook, the Sagamore, and Uncas, the last of the Mohicans; and many a blameless father of a family will even now mutter imprecations as he thinks of the false villainy of Magua, Le Subtil, 'the dog of the Wyandots.' Fenimore Cooper may, for all one knows, seem old-fashioned to the modern boy, but no characters were ever more real than these four, a generation ago.

**3.45 Miss RHODA POWER.** 'Village Life in Queen Elizabeth's Days'

IN her two preceding Talks, Miss Power has dealt with village life 700 years ago, and again 500 years ago, when already the village as a social unit was breaking up. To-day she comes on to Elizabeth's time, the dawn of modern England, an age in which we can trace the roots of many problems that we are still grappling with to-day. The growth of sheep-farming, instead of agriculture, had lessened the demand for rural labour, at the same time as the attraction of the towns became stronger; and the dissolution of the monasteries, by taking away the only organization for relieving poverty, had led to a measure that gives sinister forebodings of a problem still unsolved: the first Poor Law was passed in 1601. It is of the village, then, in the era when it was ceasing to be a healthy social unit, and beginning to become more and more often either a survival or a problem, that Miss Power will speak to-day.

**4.0 TIME SIGNAL, GREENWICH**  
THE DAVENTRY QUARTET and WINIFRED MORGAN (Soprano), MAUDE BELL (Violoncello)

**5.15 THE CHILDREN'S HOUR:** Songs by ARTHUR WYNN; The Sick Lion; The Silent Call (*H. Mortimer Batten*)

**6.0 ORGAN RECITAL** by REGINALD FOORT, relayed from the New Gaiety Kinema

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

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

**6.45 ORGAN RECITAL** by REGINALD FOORT (Continued)

**7.0 Talk by the Ministry of Health:** Dr. S. MONCKTON COPEMAN, 'Stephen Hales: Pioneer in Public Health'



*P. A. Squire*

Mr. P. G. WODEHOUSE,

the popular humorist, has chosen and arranged the special programme to be broadcast from London between 9.30 and 11.0 to-night.

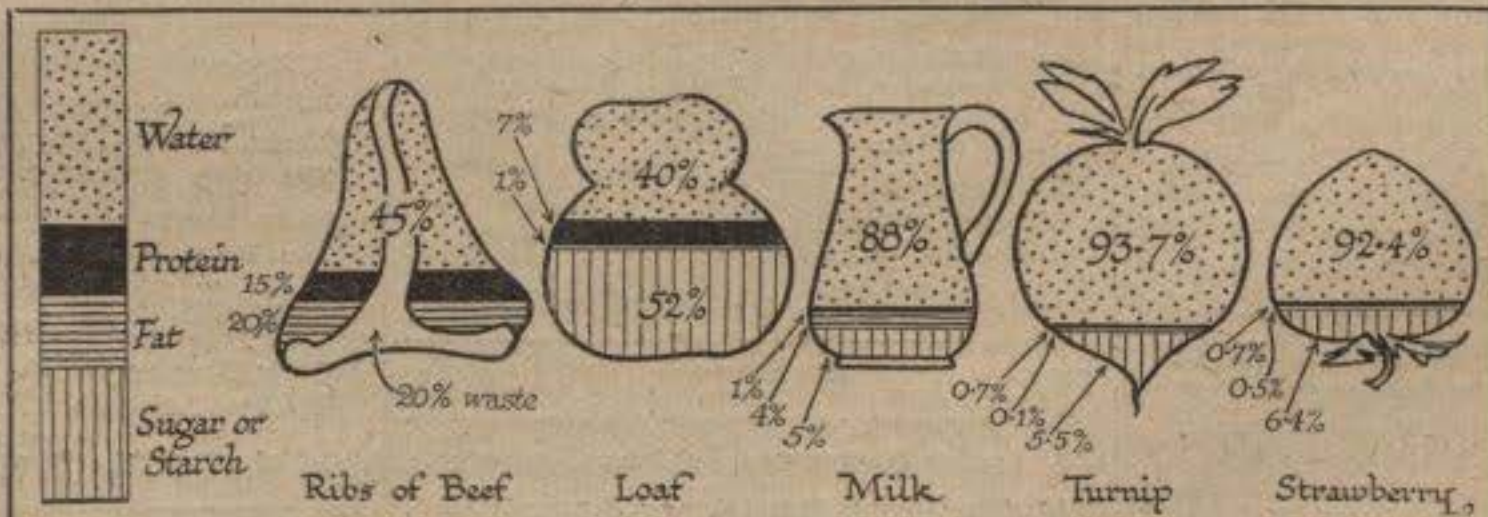
DR. MONCKTON COPEMAN is a particularly distinguished authority on matters relating to the public health. He has been Senior Medical Inspector to the Local Government Board, Lieutenant-Colonel in charge of the Hygiene Department, R.A.M. College, 1916-7, and lecturer and examiner to the Universities of London and Leeds, the Royal College of Physicians and the Royal College of Surgeons.

**7.15 THE FOUNDATIONS OF MUSIC**

The Sonatas of Mozart played through consecutively at this hour daily throughout the week

**7.25 Prof. V. H. MOTTRAM,** 'Present-Day Problems of Food: Body Building and Body Warming'

PROFESSOR MOTTRAM is Professor of Physiology in the University of London, and the author of 'Food and the Family'—one of the most important books in the short history of popular dietetics. In this series of Talks on present-day problems of food, he has already dealt with 'Modern Food Difficulties' and 'What Food Is and What Is Food'; and to-day he discusses the questions of 'Body Building and Body Warming.' A diagram, showing the relative food-values of various articles of diet, appears below.



HOW MUCH OF WHAT WE EAT IS FOOD?

This evening, at 7.25, Professor Mottram gives the third of his Talks from London on 'Present-Day Problems of Food,' dealing this time with 'Body Building and Body Warming.' This diagram shows the proportions of nutritive elements and of water in some articles of our modern diet, and the relative food-values that it reveals will probably surprise most people who have not made a scientific study of what they eat.

**7.45 THE OFFENBACH FOLLIES** (Second Edition)

Devised by GEORGE GROSSMITH from the Operas of Jacques Offenbach

Lyrics by ADRIAN ROSS

Music arranged by JOHN ANSELL

The various numbers of this *mélange* will be sung by

- JOHN ARMSTRONG
- VIVIENNE CHATTERTON
- JOSEPH FARRINGTON
- PETER GAWTHORNE
- LEONARD HUBBARD
- VIVIEN LAMBELET
- GLADYS PALMER, and
- BLANCHE TOMLIN

**9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN;** Local Announcements

**9.15 Topical Talk or Special Feature**

**9.30-11.0 MY PROGRAMME**

By P. G. WODEHOUSE

LISTENERS have, in the course of this series, had opportunities of hearing typical broadcast programmes compiled according to the ideas of such different types of celebrity as, for instance, Mr. George Grossmith, Mr. Patsy Hendren, Mr. Phil Scott and Mr. J. C. Squire. To-night they will get yet another angle on 'the ideal programme,' when they hear what one of our most original humorists thinks it should be. Mr. Wodehouse is the creator of 'Archie,' the well-dressed young man whose self-assurance is rivalled only by his incompetence, but who is endowed with the most unwarranted good luck; of 'Jeeves,' the manservant in a million; of 'Ukridge,' the unexpected; of 'Mike' and 'Psmith,' and many more, and of a style of humorous writing that his many imitators have never been able to do quite so successfully as he does it himself.

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m.** Time Signal, Weather Forecast

**11.0 THE DAVENTRY QUARTET,** with Viola: PHYLLIS SJOSTROM (Soprano); MAISIE BAXTER (Contralto); GRIGORI MAKAROFF (Bass-Baritone); EDITH KELLY LANGE (Violin)

**1.0-2.0 S.B. from London**

**2.55 S.B. from London**

**4.0 THE DAVENTRY QUARTET and WINIFRED MORGAN** (Soprano); MAUDE BELL, (Violoncello)

**5.15 S.B. from London**

**7.45 A WEATHERLY RECITAL**

S.B. from Cardiff (SEE CARDIFF PROGRAMME)

**9.0 S.B. from London**

**9.10 Shipping Forecast**

**9.15 S.B. from London (10.0 TIME SIGNAL, GREENWICH)**

**11.0-12.0 DANCE MUSIC:** ALFREDO and his BAND and the NEW PRINCES BAND, from the New Princes Restaurant



# PROGRAMMES FOR WEDNESDAY (February 2)

## 5IT BIRMINGHAM. 326.1 M.

- 3.45 London Programme relayed from Daventry
- 4.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 4.45 AFTERNOON TOPICS: H. G. SEAR, 'Musical Talk—Once Upon A Time' (with Illustrations at the Piano by NIGEL DALLAWAY)
- 5.15 THE CHILDREN'S HOUR
- 6.0 LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER  
Selection from 'Chu Chin Chow'..... Norton  
Valse, 'Eastern Love'..... Trincoen  
Patrol, 'Jungle Drums'..... Ketelbey
- 6.20 S.B. from London

### 7.45 MUSIC—SONG—SPEECH

FRANK CASTELL  
HARRY FREEMAN  
Duet for Two Violins (Op. 39)..... Spohr

KARL MELENE (Baritone)  
'Twas in the Lovely  
Month of May ..  
From Out My Tears  
are Springing:....  
The Rhine.....  
I Will Not Grieve ..  
Dreams.....  
Old Songs of Tears  
and Sorrows .....

(from  
Dichterliebe)  
Schumann

### 8.20 'A TALE OF THE HEBRIDES'

Specially written for broadcasting  
by D. G. COUZENS  
Played by the LONDON RADIO  
REPERTORY PLAYERS

Characters:  
The Skipper  
Jan  
Donald  
Angus

THE Gaelic legends afford many interesting, not to say thrilling, examples of the weird and mysterious. This play is founded upon one of these, and illustrated in an emphatic manner the strong belief in such legends that survives to this day in the more remote parts of our own country.

The Action opens in a small fishing boat in heavy weather off one of the Islands of the Hebrides. The crew join in a traditional shanty while shortening sail because of the storm which is about to break. In this wild setting, Donald, Angus and Jan discuss the ancient legend with its curious application to Jan's family, and during the course of the play its remarkable fulfilment is shown.

KARL MELENE  
The Pearl.....  
The Sapphire.....  
The Opal.....

from  
'A Jewel Song Cycle'  
Von Ahn Carse

9.0-11.0 S.B. from London (9.10 Local News)

## 6BM BOURNEMOUTH. 491.8 M.

- 3.0 London Programme relayed from Daventry
- 4.0 THE STATION OCTET  
Spanish March, 'Gallito'..... Lope  
Overture to 'Mirella'..... Gounod  
Valse, 'Roses of the South'..... Strauss
- 4.25 R. V. MCGREGOR (Tenor)  
Out of the Past..... Chas. Marshall  
At Dawning..... Cadman  
Somewhere in Connemara..... K. Moss  
For You Alone..... Gecht

- 4.35 OCTET  
Selection from 'The Merry Widow'..... Lehar
- 4.50 R. V. MCGREGOR  
I'll Sing Thee Songs of Araby..... Clay  
Come Into the Garden, Maud..... Balfe
- 5.0 OCTET  
Little Suite..... Tchaikovsky
- 5.15 THE CHILDREN'S HOUR
- 6.0 THE STATION TRIO:  
REGINALD S. MOUAT (Violin), THOMAS E. ILLINGWORTH (Cello), ERNEST LUSA (Piano)
- 6.20 S.B. from London
- 7.45 A BREATH OF SEA AIR  
THE STATION OCTET  
Nautical March, 'Admirals All'..... Bath  
Overture, 'Plymouth Hoe'..... Ansell
- 8.0 DALE SMITH (Baritone)  
Songs of the Sea..... C. Villiers Stanford  
Drake's Drum; Outward Bound; Devon, O  
Devon; Homeward Bound; The Old Superb



By courtesy of B. T. Delford, Ltd.

### A SIXTEENTH-CENTURY BEE FARM.

This afternoon, in the third of her series of Talks on 'Village Life in Olden Times,' Miss Rhoda Power will describe the English countryside in the time of Queen Elizabeth. This picture (which is taken from a contemporary print reproduced in 'The Life and Work of the People of England in the Sixteenth Century,' by Dorothy Hartley and Margaret M. Elliot) shows one of the village industries of the period—bee-farming. It is doubtful, however, if even in the days of good Queen Bess bees ever grew to quite that size.

- 8.10 OCTET  
Nautical Suite..... P. Fletcher
- 8.25 DALE SMITH  
Sea Shanties.. Collected and edited by R. R. Terry  
A-Roving (Capstan); The Banks of Sacramento  
(Capstan); Shallow Brown (Halliards); Can't  
You Dance the Polka (Capstan); The Drum-  
mer and the Cook (Capstan)
- 8.35 OCTET  
Entr'acte, 'Boating Song'..... Mendelssohn  
Overture, 'Fingal's Cave'..... Mendelssohn
- 9.0-11.0 S.B. from London (9.10 Local News)

## 5WA CARDIFF. 353 M.

- 3.0 London Programme relayed from Daventry
- 3.20 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITNALL (Violoncello), VERA MCCOMB THOMAS (Pianoforte)
- 3.45 London Programme relayed from Daventry
- 4.0 THE STATION TRIO
- 4.15 THE DANSANT: Music by THE LONDON CHORDEANS, relayed from Cox's Café

- 4.45 Miss DOROTAY MORTON, 'Common Sense and Intelligence in Housekeeping'
- 5.0 THE DANSANT: Music by THE LONDON CHORDEANS, relayed from Cox's Café
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. B. PERROTT, 'Our Dry Neighbour in Space—Mars'
- 6.20 S.B. from London
- 6.45 Local Radio Societies' Bulletin
- 6.50 S.B. from London

### 7.45 A WEATHERLY RECITAL RELAYED TO DAVENTRY

FRED E. WEATHERLY, K.C., whose lyrics have been household words through the English-speaking world for more than fifty years, will tell how some of the most popular of them came to be written

Vocal Illustrations will be given by:

MARGARET WILKINSON (Soprano)  
ETHEL DAKIN (Contralto)  
J. MALDWYN THOMAS (Tenor)  
GLYN EASTMAN (Baritone)

Interspersed with Recitations by the Lecturer

MARGARET WILKINSON  
Green Hills of Somerset  
(Weatherly) Eric Coates

GLYN EASTMAN  
The Midshipmite  
(Weatherly) Stephen Adams

'The Admiral's Yarn'  
Recited by the AUTHOR

J. MALDWYN THOMAS  
Nirvana (Weatherly) Stephen Adams

MARGARET WILKINSON  
Fairy Pipers  
(Weatherly) Herbert Brewer

ETHEL DAKIN  
Danny Boy  
(Weatherly) Londonderry Air,  
arr. Weatherly

'My Friend'  
'Mon Ami'  
Recited by the AUTHOR

J. MALDWYN THOMAS  
Friend o' Mine  
(Weatherly) Sanderson

MARGARET WILKINSON  
May Morning..... (Weatherly) Denza

GLYN EASTMAN  
Stonecracker John.... (Weatherly) Eric Coates

J. MALDWYN THOMAS  
My Dreams..... (Weatherly) Tosti

ETHEL DAKIN  
The Glory of the Sea... (Weatherly) Sanderson

GLYN EASTMAN  
The Drum Major..... (Weatherly) Newton

'Nini, Ninette, Ninon'  
Recited by the AUTHOR

GLYN EASTMAN  
Up from Somerset.... (Weatherly) Sanderson

9.0-11.0 S.B. from London (9.10 Local News)

## 2ZY MANCHESTER. 384.6 M.

- 3.0 London Programme relayed from Daventry
- 4.0 TEA-TIME CONCERT. ORCHESTRAL MUSIC from the Piccadilly Picture Theatre



# PROGRAMMES FOR WEDNESDAY (February 2)

**5.0 ALBERT WALMSLEY (Baritone)**  
When the Sergeant-Major's on Parade. . . *Longstaffe*  
Medley of Old Favourite Ballads

*arr. A. Walmsley*

Mountain Lovers; In an Old-fashioned House;  
Beneath Thy Window; For You Alone  
Tommy Lad . . . . . *Margetson*  
I'd Climb the Highest Mountain *Brown and Clare*

**5.15 THE CHILDREN'S HOUR:** 'Seen from the  
Magic Casement—(3) The Freshwaters'; 'Water-  
Lily' (*Eric Fogg*); 'To a Water-Lily' (*Mac-  
Dowell*)

**6.0 Light Music by THE STATION QUARTET**

**6.20 Royal Horticultural Society's Bulletin**

**6.30 S.B. from London**

**7.45 DUETS ON TWO PIANOS**

**KATHLEEN SALMON and HILDA MELLOR**  
Romance in C . . . . . *Chopin*  
Impromptu, 'Rococco' . . . . . *Edward Schütz*

**8.0 HAYMAN AND FRANKLIN**

**JOE HAYMAN**, the Jewish Entertainer (assisted  
by **MILDRED FRANKLIN**) in Comedy Sketches

**8.15 MADRIGALS, GLEES and PART  
SONGS**

(From 1562 to the Present Day)

**THE C.W.S. MALE VOICE CHOIR**, conducted by  
**ALFRED HIGSON**

Madrigals:  
Now, O Now, I needs must Part  
*John Dowland (1562-1626)*

Now Merrily We Live . . . . . *Michael Este*  
Come, Sirrah Jack, Ho  
*Thomas Weelkes (c. 1575-1623)*

Glees:  
Breathe Soft, Ye Winds  
*William Paxton (1737-1781)*

Winds Gently Whisper  
*John Whittaker (1776-1847)*

Part Songs:  
He That Hath a Pleasant Face  
*Hatton (1809-1886)*

The Beleaguered. . . . . *Arthur Sullivan (1842-1900)*

Modern Part Songs:

I Dare Not Ask a Kiss . . . . . *Bairdson*

It Was a Lover and His Lass . . . . . *Dunhill*

Sigh No More, Ladies . . . . . *Lovatt*

O Sweet Delight . . . . . *Granville Bantock*

Feasting, I Watch . . . . . *Elgar*

**9.0 S.B. from London (9.10 Local News)**

**9.30-11.0 BRAHMS**

**HERBERT HEYNER (Baritone)**  
**THE AUGMENTED STATION ORCHESTRA**, con-  
ducted by **T. H. MORRISON**

**ORCHESTRA**  
Academic Festival Overture

**HERBERT HEYNER**  
Die Mainacht (The May Night). . . }  
Wie bist du meine Königin? (How is }  
my fair Queen?) . . . . . } *Brahms*  
Auf dem Kirchhofe (In the Church- }  
yard) . . . . . }  
Vergebliches Ständchen (Vain }  
Serenade) . . . . . }

**ORCHESTRA**  
Variations on a Theme by Haydn

**THE** Tune out of which the whole piece is  
made was taken by Brahms from an  
unpublished Brass Band piece of Haydn, where  
it is called a 'Hymn of St. Anthony.' The reason  
for the name is unknown.

Brahms' plan is to give out the Hymn in its  
plain form, and then to follow it with eight  
Variations and a Finale. A word or two as to  
each of the Variations will make clear their  
styles.

The HYMN moves steadily, at a gentle pace.  
VARIATION I. (A little more lively.) This is  
made out of two phrases, heard at the opening,  
where the Upper Strings have a rising phrase

four-in-a-bar, and the Lower Strings have a  
falling phrase, six-in-a-bar.

VARIATION II. (Livelier.) The music goes  
into the minor, and at the opening, Clarinets and  
Bassoons carry on a version of the Hymn, the  
Violins, etc., weaving a phrase against it.

VARIATION III. (With speed.) Oboes and  
Bassoons first, and Strings later, have the main  
melody, a pleasantly flowing one.

VARIATION IV. (Going steadily, at a moderate  
speed.) Three-in-a-bar time. Oboe and Horn  
sing a simple little tune, soon taken over by  
Strings. So the Variation goes on, with varied  
and charming orchestration.

VARIATION V. (Very lively.) Now the music  
goes into six-in-a-bar. This Variation is a sort  
of 'Scherzo,' with some gay exchanges between  
Strings and Woodwind.

VARIATION VI. (Very lively.) The time  
changes back to two-in-a-bar. At the opening  
Horns, Bassoons and Double Bassoon carry the



On the left are Miss Phyllis Hutchinson and  
Mr. Herbert Tinn, who will sing from Hull this  
evening at 9.30; and on the right Mr. R. V.  
McGregor, who appears in the Bournemouth  
programme this afternoon, and Miss Ethel  
Dakin, who sings in the Weatherly recital from  
Cardiff, relayed to Daventry, to-night.

main theme of the Variation, Strings plucking  
an accompaniment which is itself a version of the  
Hymn.

VARIATION VII. (Gracefully.) This is a sort  
of pastoral dance—six-in-a-bar.

VARIATION VIII. (Quick, but not too much  
so.) Three-in-a-bar again. Strings are muted  
throughout, and the whole Variation is delicate.

FINALE. (Steadily moving along at a gentle  
pace.) Four beats in a bar. This is rather  
lengthy in comparison with the Variation just  
described. Of the opening tune (Strings alone)  
a good deal is made. Near the end the original  
HYMN is heard in the Strings, with a mighty  
rushing Wind against it.

**HERBERT HEYNER**  
O Tod, wie bitter bist du (O Death, how  
bitter thou art). . . . . }  
Sapphische Ode (Sapphic Ode) . . . . . } *Brahms*  
Feldeinsamkeit (Lonely Fields) . . . . . }  
Der Schmied (The Smithy). . . . . }

**ORCHESTRA**  
First Symphony

**BRAHMS** began to write symphonies only in  
middle life. His first (Op. 68) appeared in  
1876 (he was born in 1833, six years after Beet-  
hoven's death), and at Cambridge, in March of the  
following year, it was heard for the first time in  
this country. The University Musical Society  
(then under Stanford's charge) played it, con-  
ducted for the occasion by Brahms' great friend,  
Joachim, the Violinist, on whom the degree of  
Doctor of Music was being conferred.

The Symphony in C Minor follows the usual  
'classical' forms, and is in four Movements.

The FIRST MOVEMENT is very weighty and un-  
usually serious, even for Brahms.

The vein of seriousness affects also the SECOND  
MOVEMENT, a gently flowing piece, partly song-  
like, partly rhapsodic.

Then comes a more light-spirited THIRD  
MOVEMENT, of a more seizable rhythm, but one  
that is far from introducing the spirit of gaiety  
that we often find in one of the middle pieces of  
a Symphony.

The LAST MOVEMENT opens with a short,  
solemn Introduction that keeps the Violins in  
soaring flight for a few bars. Then after a change  
from the prevailing minor to a major key and a  
short pause, the urgent Finale (still in the major)  
starts on its long, exulting course.

**6KH HULL. 294 M.**

**3.30 Light Music**

**3.45 London Programme relayed from Daventry**

**4.0 Light Music**

**4.15 FIELD'S QUARTET**, relayed from the New  
Restaurant, King Edward Street

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.20 Royal Horticultural Society's Bulletin**

**6.30 S.B. from London (9.10 Local News)**

**9.30-11.0 ENGLISH ROMANCE AND MELODY**

**THE STATION ORCHESTRA**, directed by **EDWARD  
STUBBS**

Suite, 'Robin Hood Dances' . . . . . *Bunting*  
**EDWIN DRAPER (Baritone)**

Master and Man . . . . . *Clarke*

The Drum Major . . . . . *Newton*

**WINIFRED RANSOM (Soprano)**

Hark, the Echoing Air . . . . . *Purcell*

There Sits a Bird . . . . . *Keel*

**ORCHESTRA**

Suite, 'Summer Days' . . . . . *Coates*

**HERBERT TINN (Tenor)**

My Pretty Jane . . . . . *Bishop*

Tom Bowling . . . . . *Braham*

**PHYLLIS HUTCHINSON (Contralto)**

Mad Bess . . . . . *Purcell*

The Captive Lark . . . . . *Landon Ronald*

**ORCHESTRA**

Suite, 'At Gretna Green' . . . . . *Fletcher*  
Song Cycle, 'FLORA'S HOLIDAY' . . . . . *Lane Wilson*

Quartet with Orchestra, 'Come, All Ye Lads  
and Lassies'

Soprano: Love's Greeting

Tenor: Tell Me, Charming Creature

Quartet: Gentle Dawn

Quartet: The Country Dance

Contralto: Maidens Beware Ye

Baritone: Sound Argument

Quartet: The Pedlar

Finale: The Commotion of Love

**2LS LEEDS-BRADFORD. 277.8 M. &  
252.1 M.**

**11.30-12.30 FIELD'S CAFÉ ORCHESTRA**, relayed  
from Field's Café, Commercial Street, Leeds

**4.0 THE SCALA SYMPHONY ORCHESTRA**, relayed  
from the Scala Theatre, Leeds

**5.0 AFTERNOON TOPICS:** Miss D. NICHOLS—  
'Excerpts from Shakespeare'

**5.15 THE CHILDREN'S HOUR**

**6.0 Light Music**

**6.20 Royal Horticultural Society's Bulletin**

**6.30-11.0 S.B. from London (9.10 Local News)**

(Continued in col. 2, page 216)



**TO ALL  
PIANISTS  
AND ORGANISTS**

**Mr. FOORT**  
who gives every week an  
**Organ Recital**  
relayed from 2LO

writes me as follows:

New Gaiety Cinema,  
Regent Street, W.1.

Dear Mr. Macdonald Smith,

I take this opportunity of letting you know that I am continuing to use your System with the finest results, and as my professional work keeps me so busy that there is little opportunity to practise, I find it of the greatest value. The exercises alone save many weary hours of keyboard work, enabling one to get flexibility and finger-control far more easily and efficiently than by the out-of-date method of scales, arpeggios, etc. I recommend your System to beginners and advanced players alike whenever occasion arises.

Yours sincerely,

*Reginald Foort*

F.R.C.O.

(Solo Organist)

**SEND TO-DAY**

for Mr. Macdonald Smith's illustrated booklet "Light on Pianoforte Playing."

It explains his system fully and gives details of fees and postal lessons.



When writing, be sure you say whether you are an Average or Advanced Player; or if a beginner whether you can or cannot play at sight a simple hymn-tune. The book will be sent free of charge and post free, from

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**PROGRAMMES FOR WEDNESDAY (February 2)**

(Continued from page 215.)

**6LV LIVERPOOL. 297 M.**

3.0 CRANE'S MATINÉE CONCERT, relayed from Crane Hall

UNA TRUMAN (Pianoforte)  
ROBERT HUNTER (Baritone)  
EUGENIE CORDONIA (Contralto)  
WALTER WRIGHT (Accompanist)

3.45 London Programme relayed from Daventry

4.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

5.0 AFTERNOON TOPICS: ALYS MYERS, 'The Gentle Art of Making Speeches'

5.15 THE CHILDREN'S HOUR

6.0 MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

6.20 S.B. from Manchester

6.30 S.B. from London

**7.45 COLERIDGE-TAYLOR**

(Some of his Lesser-known Works)

THE STATION ORCHESTRA, directed by FREDERICK BROWN

Solemn Prelude, Op. 49

SUMNER AUSTIN (Baritone) with Orchestra  
Hiwatha's Farewell

ORCHESTRA

Ballade in A Minor

IN 1898 Elgar was asked to write a work for an important Festival. He was too busy to do so, and suggested that Coleridge-Taylor should be asked. The result was this *Ballade*, which helped to make the name of the young Composer, then only twenty-three.

SUMNER AUSTIN

Over the Hill (from 'African Romances')

O What Comes Over the Sea? } (Sorrow Songs)  
O Roses for the Flush of Youth }  
She Sat and Sang Away..... }  
An Explanation

ORCHESTRA

Suite, 'St. Agnes' Eve'

That Ancient Beadsman Heard the Prelude Soft; Her Maiden Eyes Divine; Porphyro, Now Tell Me Where is Madeline? March, 'Ethiopia Saluting the Colours'

9.0-11.0 S.B. from London (9.10 Local News)

**5NG NOTTINGHAM. 275.2 M.**

11.30-12.30 Morning Concert relayed from Daventry

3.45 London Programme relayed from Daventry

4.0 THE MIKADO CAFÉ ORCHESTRA, conducted by FREDERICK BOTTONLEY

4.45 Music and Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.10 'A READER'—'New Books'

6.20 S.B. from London

**7.45 MIRTH AND MELODY**

THE TRIO Break the Ice

ALMA VANE, FLORENCE OLDHAM and HAROLD KIMBERLEY

All Line Up In a Queue (from 'The Lilac Domino')..... *Cuvillier*

ALMA VANE is left out in the Duet

Two Little Chicks (from 'A Country Girl')  
*Monckton*

So she sings alone

Vilia ('The Merry Widow')..... *Lehar*

HAROLD KIMBERLEY returns to help her in

The Love Nest (from 'Mary')..... *Hirsch*

FLORENCE OLDEHAM, who has been looking for them, sings  
If I'd Find You

HAROLD KIMBERLEY replies with  
The Bold Unhiddable Child ..... *Stanford*

Having made it up, they advise us to  
Look for the Silver Lining (from 'Sally')... *Kern*

THE TRIO decide to make a fresh start

Fortune Has Smiled (from 'The Street Singer')  
*Fraser-Simson*

FLORENCE OLDEHAM shows what she can do with  
Pianoflage ..... *Roy Barry*

Not to be outdone, ALMA VANE and HAROLD KIMBERLEY sing together

Lightly, Lightly (from 'Monsieur Beaucaire')  
*Messenger*

A Little Advice from FLORENCE OLDEHAM and HAROLD KIMBERLEY

You Never Know ..... *Darowski*

ALMA VANE becomes sentimental in  
Every Bit of Loving (from 'A Southern Maid')  
*Fraser-Simson*

And joins HAROLD KIMBERLEY in  
Whip-Poor-Will (from 'Sally') ..... *Kern*

She leaves him by himself to sing  
The Song of the Tinker ..... *J. Dear*

FLORENCE OLDEHAM says that it is her turn now, and so she sings

Poor Poppa

All Ends Happily, and Before they Say Good Night, They All Join in Singing

Sweet Child ..... *Whiting, Lewis and Simon*

9.0-11.0 S.B. from London (9.10 Local News)

**5PY FLYMOUTH. 400 M.**

11.0-12.0 George East and his Quartet, relayed from Popham's Restaurant

3.30 Gramophone Recital

3.45 London Programme relayed from Daventry

4.0 AFTERNOON TOPICS: Mr. C. W. BRACKEN, 'Some Local Wild Plants, Curious and Uncommon'

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 HUBERT MINCHINTON (Tenor)

6.20 S.B. from London

7.45 THE STATION ORCHESTRA, directed by WINIFRED GRANT

Overture to 'Russian and Ludmilla' .. *Glinka*

MABEL GROSE (Soprano) with Orchestra  
Recitative and Polonaise, 'I Am Titania' (Mignon) ..... *Thomas*

ORCHESTRA  
Suite, Incidental Music to 'Monsieur Beaucaire' ..... *Ross*

MABEL GROSE

The Wren ..... } *Liza Lehmann*  
The Cuckoo ..... }  
Bird Songs at Eventide..... *Eric Coates*

8.10 INTERLUDE

WALLACE CUNNINGHAM and an Imaginary Partner

In An Original Ventriloquial Sketch entitled 'The Substitute'

8.25 MABEL GROSE with Orchestra

The Dancing Lesson ..... *Oliver*  
Piper June ..... *Carew*  
When Last We Said Good-bye ..... *Hickey*

ORCHESTRA  
Two Old French Dances ..... *Bombic*  
Scherzino; Menuet à la Princesse

9.0-11.0 S.B. from London (9.10 Local News)



# PROGRAMMES FOR WEDNESDAY (February 2)

## 6FL SHEFFIELD. 272.7 M.

- 11.30-12.30 Gramophone Lecture Recital by MOSES BARITZ
- 3.45 London Programme relayed from Daventry
- 4.0 AFTERNOON TOPICS: KATE BALDWIN, 'Removing Stains'
- 4.15 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 INSTRUMENTAL TRIO: MURIEL TANFIELD (Violin); DOROTHY BINGHAM (Cello); JOHN WINDLE (Piano)  
Selection of Wilfred Sanderson's Songs  
In a Monastery Garden ..... *Ketelbey*  
Pattering Feet ..... *Dreis*
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.45 INSTRUMENTAL TRIO: MURIEL TANFIELD (Violin); DOROTHY BINGHAM (Cello); JOHN WINDLE (Piano)  
Folie Bergère (From Three Light Pieces) ..... *P. E. Fletcher*
- 7.50 LONDON AND NORTH-EASTERN RAILWAY CLERKS' MALE VOICE CHOIR  
The Wanderer ..... *Elyar*  
The Song of the Jolly Roger ..... *C. Candish*  
Cradle Song ..... *Edward MacDowell*
- 8.0 TRIO  
Serenade ..... *Drigo*
- 8.6 THE ROCKINGHAM QUARTET  
Linden Lea ..... *R. Vaughan Williams*  
CHOIR  
Hymn Before Action ..... *H. Walford Davies*  
Banks of Allan Water ..... *arr. Cantor*
- 8.16 TRIO  
La Cinquantaine ..... *Marie*
- 8.20 CHOIR  
The Beleaguere ..... *Arthur Sullivan*  
QUARTET  
O' a' the Airts the Wind Can Blow ..... *William Shore*  
CHOIR  
The Glow Worm Londonderry Air, *arr. H. Rhodes*
- 8.30 TRIO  
Menuet in G ..... *Beethoven*
- 8.34 QUARTET  
In Absence ..... *Dudley Buck*  
CHOIR  
O Peaceful Night ..... *E. German*  
Holy Night ..... *Beethoven*
- 9.0-11.0 S.B. from London (9.10 Local News)

## 6ST STOKE. 294 M.

- 3.0 London Programme relayed from Daventry
- 5.0 AFTERNOON TOPICS by Mr. SWALE
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.20 S.B. from London
- 7.45 'NELL GWYNNE'  
by DOUGLAS JERROLD  
Roderick Rover ..... WILLIAM MACREADY  
Anna (Waiting-Maid to Nell) ..... EDNA GODFREY-TURNER  
Scene: The Garden of Nell's Home
- MAUDE GOLD (Violin) and LEON FORRESTER (Pianoforte)  
The 'Kreutzer' Sonata ..... *Beethoven*  
'TRILBY'  
Adapted from DU MAURIER'S Story by W. MACREADY  
Svengali ..... WILLIAM MACREADY  
Trilby ..... EDNA GODFREY-TURNER  
Scene: A Studio in the Latin Quarter, Paris
- 9.0-11.0 S.B. from London (9.10 Local News)

## 5SX SWANSEA. 294 M.

- 2.55 London Programme relayed from Daventry
- 4.0 THE CASTLE CINEMA ORCHESTRA and ORGAN MUSIC, relayed from the Castle Cinema
- 5.0 Afternoon Topics
- 5.15 THE CHILDREN'S HOUR
- 6.0 Light Music
- 6.10 The Swansea Radio Society Bulletin
- 6.20 S.B. from London
- 7.45 THE HERWARD GLEE SINGERS  
Lovely Maiden ..... *Pughe Evans*  
In Absence ..... *Dudley Buck*  
Deep Jordan's Banks ..... *Cyril Jenkins*  
Italian Salad ..... *Genée*  
Yr Anian Bŵr ..... *R. L. Jones*  
In the Sweet Bye-and-Bye ..... *Protheroe*  
Timbuctoo ..... *Geibel*
- 8.15 MYRA PUGH (Pianoforte) and GWEN GRIFFITHS (Cello and Violin)  
Turkish March ..... *Beethoven, arr. Rubenstein*  
Andantino ..... *Martini, arr. Kreisler*  
Sonata for Violoncello and Piano in A Minor, Op. 36 ..... *Grieg*  
Serenade ..... *Schubert, arr. Liszt*  
Minuet in G ..... *Beethoven*
- 9.0-11.0 S.B. from London (9.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

- 3.0:—London Programme relayed from Daventry. 3.20:—Mr. Thomas Carter, 'Steam Engines and Railways.' 3.45:—London Programme relayed from Daventry. 4.0:—Music from Fenwick's Terrace Tea-Rooms. 5.0:—Miss L. Claudine Lever Murray: 'Cumberland Tales.' 5.15:—The Children's Hour. 6.0:—Hetty Page (Cello). 6.20:—Royal Horticultural Society's Bulletin. 6.30-11.0:—S.B. from London.

### 5SC GLASGOW. 405.4 M.

- 3.0:—Dance Music relayed from the Locarno. 3.20:—Broadcast to Schools: Mr. G. W. Tyrrell, 'The Story of the Earth—The Movement of the Earth's Crust.' 3.32:—M. Albert le Grip, 'French—La Chancelier.' 3.45:—Musical Item to Schools: Overture, 'Tancredi' (Rossini). 3.55:—The Wireless Quartet and Albert Richmond (Baritone). 5.0:—Afternoon Topics: Kersley Holmes, 'Walking in Snow.' 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—The Grosvenor Band, relayed from the Grosvenor Picture House. 6.20:—Mr. Dudley V. Howells, Horticultural Bulletin. 6.30:—S.B. from London. 7.45:—'Young Heaven.' A Play in One Act by Jean Cavendish and Miles Malleon. Daphne—Jean Taylor Smith; Fred—Frankie Smith; Dan—Montrio Kelsall. 8.10:—Violin Recital by Isaac Lozowsky. Operatic Transcriptions for Violin: 'Carmen' Fantasy (Sarastate); 'Faust' Fantasy (Wieniawski); 'Moses' Fantasy (on G String) (Paganini). 8.45-11.0:—S.B. from London.

### 2BD ABERDEEN. 500 M.

- 3.45:—Miss Rhoda Power on 'Village Life in Olden Times,' relayed from Daventry. 4.0:—Steadman's Symphony Orchestra, relayed from the Electric Theatre. 4.45:—James Robertson (Tenor). 5.0:—Afternoon Topics: Mrs. H. W. I. Mutch, 'Bringing Colour into Our Homes' (I). 5.15:—The Children's Hour. 6.0:—Station Orchestra. 6.30:—S.B. from London. 7.45:—Scottish Programme: Mrs. Shand's Dance Orchestra: 'Lancers, 'United Service' (Coote). 7.55:—G. C. Masson (Scottish Humourist): A Fyles Crack. 8.3:—George Alexander (Bass); The Battle of Stirling (J. M. Chisholm); The Nameless Lassie (Sir A. C. McKenzie); Gae Bring to Me a Pint of Wine (Anderson). 8.12:—Dance Orchestra: Highland Schottische (Traditional). 8.17:—G. C. Masson: Another Crack. 8.26:—George Alexander: Sound the Pibroch (J. K. Lees); Kirkeconnel Lea (Moffat); O' a' the Airts (Smith). 8.35:—Dance Orchestra: Strathspey and Reel, 'Earl Gray and Danse Dings A' (Kerr's Collection); Two Scottish Country Dances, 'Scottish Reform' and 'The Bumpkin' (J. Michael Dick). 8.45-11.0:—S.B. from London.

### 2BE BELFAST. 306.1 M.

- 3.0:—London Programme relayed from Daventry. 4.0:—The Dansant: The Pina Band, relayed from the Plaza. 5.0:—Afternoon Topics: Miss Margaret Kinnaird, 'Social History—(I) Workers in the Middle Ages.' 5.15:—The Children's Hour. 6.0:—London Programme, relayed from Daventry. 6.20:—S.B. from London. 7.45:—Bonnie Scotland. The Station Orchestra, conducted by E. Godfrey Brown: Three Scottish Symphonic Dances (T. Waugh Wright); A Highland Scene (Moore). 'A Sprig of Apperling' (J. Laing Waugh). Presented by Augustus Beddie. Orchestra: Scottish Fantasia (D. Steppen); One-Step, 'The Kiltie's Kourtsip' (Mackenzie); Highland Schottische, 'Blue Bonnets' (Balfour). 9.0:—News. 9.15-11.0:—S.B. from London.

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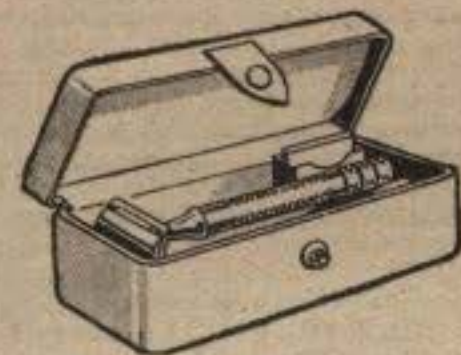
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# PROGRAMMES FOR THURSDAY (February 3)

## 2LO LONDON. 361.4 M.

- 1.0-2.0 The Week's Concert of New Gramophone Records
- 2.25 Reading: 'Moby Dick,' by *Herman Melville*
- 2.30 BROADCAST TO SCHOOLS: Mrs. H. A. L. FISHER, 'Before and After the War—A Hundred Years Ago'
- 3.0-3.45 EVENSONG relayed from WESTMINSTER ABBEY
- 4.0 TIME SIGNAL, GREENWICH. THE WALPOLE CINEMA ORCHESTRA, under the direction of FRANCIS R. DRAKE, relayed from the Walpole Cinema, Ealing
- Overture, 'Hamlet'..... *Bach*  
The Shoe Ballet..... *Ansell*  
Selection, 'Sunny'..... *Kern*  
Two Slavonic Dances..... *Deorak*  
Reconciliation..... *Fletcher*  
The Elephants' Parade..... *Bosque*
- 5.0 A. BONNET LAIRD: 'Up Hill and Down Dale'
- 5.15 THE CHILDREN'S HOUR: Songs by MURIEL HERBERT. 'Jonathan Continues Whopping,' by J. C. Stohart. 'Mothers in Zoo Cages,' by L. G. M. of the *Daily Mail*
- 6.0 THE DAVENTRY QUARTET
- 6.15 Market Prices for Farmers
- 6.20 THE DAVENTRY QUARTET
- 6.30 TIME SIGNAL FROM GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Talk to Boy Scouts by Mr. A. J. TASSELL, J.P., Assistant County Commissioner for Kent and Chief Scouts Commissioner
- 7.0 Capt. G. A. MACKENZIE, of the R.M.S.P.: 'Almanzora—Some Incidents in My Life'
- 7.15 THE FOUNDATIONS OF MUSIC  
The Sonatas of Mozart played through consecutively at this hour daily throughout the week.
- 7.25 Mr. R. R. MARETT, D.Sc.: 'The Making of Man—Magic'

ONE good thing the anthropologists have certainly done, in their delving and groping amongst the foundations of man's history and nature: they have rescued magic from the contempt into which it had been plunged by the narrow self-complacency of Victorian pragmatic science, and restored it to its place as a necessary and wholesome step in man's progress towards religion and an intellectual culture. It gives one a slight shock to discover a close, though possibly bloody parallel, in some fierce nature-rite of New Guinea or the Society Isles, for such pleasant old customs of our own as Hallowe'en celebrations or Jack-in-the-Green. Mr. Marett, who is University Reader in Social Anthropology at Oxford, is tracing the Making of Man.

- 7.45 HERMAN DAREWSKI  
Fifteen Minutes  
of  
his latest Successes and  
old Favourites
- 8.0 B.B.C. NATIONAL CONCERT  
(See Special Programme)

- 9.15 FROM THE STUDIO. WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements
- 9.30 NATIONAL CONCERT (Continued)
- 10.15 Dr. L. D. A. HUSSEY: 'Lost in the Antarctic'

DR. L. D. A. HUSSEY accompanied Shackleton on his last and most momentous expedition to the Antarctic, and has a stirring story to tell of the hardships that the explorers suffered and the difficulties that they overcame.

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANs from the Savoy Hotel

## 5XX DAVENTRY. 1,600 M.

- 10.30 a.m. Time Signal, Weather Forecast
- 11.0 EMILIO COLOMBO'S TRIO and BERGITE BLAKSTAD (Contralto), RUPERT BRUCE (Tenor), HENRY STAINER (Pianoforte).
- 11.45 app. Short Recital by ELIZABETH RYAN (Mezzo-Soprano)
- 12.5 app. Concert (continued)
- 1.0-2.0 S.B. from London
- 2.25 S.B. from London



Mr. HERMAN DAREWSKI,

who has composed so many of the most popular songs of the last ten years, will be heard to-night by London listeners in some of his own compositions.

- 9.25 Shipping Forecast
- 9.30-12.0 S.B. from London (10.0 TIME SIGNAL, GREENWICH)

## 5IT BIRMINGHAM. 326.1 M.

- 3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CASTELL
- 4.45 AFTERNOON TOPICS: PHYLLIS VIVIAN, 'Andalusian Memories—Spanish Love of the Bullfight.' MARGARET ABLETHORPE (Pianoforte): Selection of Spanish Dances
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.15 S.B. from London
- 6.45 For Boy Scouts
- 7.0 Major VERNON C. BROOK, 'The Owner Driver—The Power Unit'
- 7.15 S.B. from London
- 7.45 HAYMAN AND FRANKLIN  
JOE HAYMAN, the Jewish Entertainer, assisted by MILDRED FRANKLIN. In Comedy Sketches
- 8.0-12.0 S.B. from London (9.25 Local News)

## 6BM BOURNEMOUTH. 491.8 M.

- 11.30-12.0 ORGAN RECITAL, relayed from the Royal Arcade, Boscombe  
Organist—ARTHUR MARSTON  
Second Concerto in B Flat..... *Handel*  
Caprice..... *Stuart Archer*  
Pastorale } (Twentieth Sonata)..... *Rheinberger*  
Finale }
- 2.30 London Programme relayed from Daventry
- 3.0-3.30 SERVICE FOR THE SICK  
THE STATION CHOIR  
Address by the Rev. H. L. BRUCE (Boscombe Baptist Church)
- 4.0 Miss L. F. RAMSEY: 'Hidden Romances'
- 4.15 TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 6.45 For Scouts
- 7.0 Mr. GEORGE DANCE: 'Gardening'
- 7.15-12.0 S.B. from London (9.25 Local News)

## 5WA CARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant
- 3.0 THE STATION ORCHESTRA  
Overture, 'Czar and Carpenter'..... *Lortzing*  
Berceuse (Vera Scheloga)..... *Rimsky-Korsakov*
- 3.15 BROADCAST TO SCHOOLS: Mr. GLYN EASTMAN, 'Song Throughout the Centuries—Oratorio, Part II.'
- 3.40 ORCHESTRA  
Selection from the Opera, 'The Snow Maidens'  
*Rimsky-Korsakov*  
R. J. HEMMINGS (Baritone)  
I Heard You Singing..... *Eric Coates*  
At Dawning..... *Cadman*  
A Banjo Song..... *Sidney Homer*
- ORCHESTRA  
Twenty-Seventh Symphony..... *Mozart*  
R. J. HEMMINGS  
The Curtain Falls..... *Guy d'Hardelot*  
I Know of Two Bright Eyes..... *Clutsam*  
The Cobbler..... *Herman Löhr*
- ORCHESTRA  
Concerto Grosso, No. 24, in F Major, for Strings, Two Oboes, Bassoon, Two Horns, Organ and Cembalo..... *Handel*  
Buffoons' Dance ('The Snow Maiden')  
*Rimsky-Korsakov*
- 4.45 Mr. RICHARD BARRON, 'A Shakespeare Reading'
- 5.0 ORCHESTRA  
Suite from 'The Legend of the Tsar Saltan'  
*Rimsky-Korsakov*
- 5.15 THE CHILDREN'S HOUR: The Orchestra
- 6.0 THE STATION DIRECTOR: 'To-day and Tomorrow, Including the Fortnight's News of the Cardiff Station'
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. GEOFFREY WEST, 'A Talk on James Agate'
- 7.15-12.0 S.B. from London (9.25 Local News)  
(Thursday's programmes are continued on page 220.)



# NATIONAL CONCERT PROGRAMME (February 3)

## Programme Notes.

### THE CONDUCTOR.

**HERMANN SCHERCHEN**, Conductor of the Frankfort Museum Concerts, is a self-taught musician, now thirty-six, who, after playing the Viola in Berlin's leading Orchestra, became leader of the Symphony Orchestra at Riga when he was only twenty-three. He was imprisoned in Russia during the war, and on his return founded and conducted the New Musical Society in Berlin, published a musical journal, *Melos*, devoted to the latest ideas in composition, and became Lecturer in modern Music at the State High School for Music. After a short period as Conductor of an Orchestra in Leipzig, he accepted his present post at Frankfort. He has composed songs and chamber music.

### THE PIANIST

**SINCE** Poushnoff first played in London, just six years ago, he has become very widely known, not only in the Concert room, but through his performances for the B.B.C.

He was born in Russia thirty-six years ago, and had a brilliant career at the Petrograd Conservatoire, finally winning a prize which gave him a voyage to Europe. He worked under distinguished masters, not only at the Pianoforte, under Madame Essipof, but at Composition, under Rimsky-Korsakov, Liadov and Glazunov, and at Conducting, under Teberstein.

### OVERTURE TO 'OBERON.'

**OBERON** was Weber's last Opera. He wrote it for Covent Garden, and it is just over a hundred years old, for it had its first performance in 1826. The Composer himself came over to direct the performance. When he entered the theatre he found it, as he told his wife in a letter, 'cramped to the roof,' with an audience that, seeing him, at once 'burst into a frenzy of applause,' and waved hats and handkerchiefs. The Overture aroused such enthusiasm that it had to be played twice before the people would let the opera proper begin.

That was a glorious success for the Composer, but it was his last great triumph, for he came here a sick man, with little expectation of ever seeing his home again, and within a few weeks London musical people, who had shown such pleasure in his Opera, were attending the last rites in the Roman Catholic Chapel at Moorfields.

At the beginning of the Overture we hear the magic horn of Oberon, King of the Fairies, who immediately make their tripping entry. The rest of the Overture is built upon leading Airs from the Opera, and conjures up its atmosphere of fairyland, of chivalry, adventure and the triumph of love after many vicissitudes.

### VERKLÄRTE NACHT (RESPLENDENT NIGHT).

**ARNOLD SCHÖNBERG** was born in Vienna in 1874. *Resplendent Night* (*Verklärte Nacht*) is one of his earlier works. It first appeared some years ago as a Sextet for Violins, Violas and Cellos (two of each). To-day's version is for String Orchestra. It is identical with the original, except that there are, of course, several instruments to each part, and the bass (the second Cello part) is frequently reinforced by the Double Basses.

The music is based on a poem by Richard Dehmel, which is prefixed to the score of the work. It embodies a fantastic, highly imaginative conception, telling of a man and a woman walking over a barren heath on a cloudless, moonlight night. The woman has betrayed the faith which she owed to the man. He reassures her, telling her that this glorious night transfigures all things. The two pass on through the night.

The music of this work, however 'modern' it may at first sound to some hearers, is in reality distinctly descended from the German nineteenth-century style, and actually follows the general lines of statement, development, and recapitulation of tunes. But there are so many tunes, and their treatment is so complex, that the most experienced musician could hardly hope immediately to follow the music in detail without the score. One should, rather, try to appreciate it as a tone-picture, and as an expression of the spirit of the poem, dominated

(Continued at the foot of the next column.)



Claude Poushnoff

### POUSHNOFF,

the distinguished Russian pianist, takes part in the seventh of the B.B.C.'s National Concerts to-night.

**THE B.B.C.**  
**NATIONAL CONCERTS**  
 SEVENTH CONCERT  
*Relayed from the Royal Albert Hall*

**THE NATIONAL ORCHESTRA**  
 Conducted by  
**HERMANN SCHERCHEN**

Solo Pianoforte:  
**POUSHNOFF**

8.0 PART I.  
 Overture to 'Oberon' ..... Weber  
 Verklärte Nacht (Resplendent Night) ..... Schönberg  
 (Arrangement by Composer for String Orchestra)  
 Concerto in E Flat for Pianoforte and Orchestra ..... Liszt  
 (Soloist: Poushnoff)

9.15 *Interlude from the Studio*

9.30 PART II.  
 Third Symphony (The 'Heroic') ..... Beethoven

by the atmosphere of the resplendent, moonlit night.

### LISZT'S FIRST PIANOFORTE CONCERTO.

**WHAT** a wonderfully attractive figure Liszt must have been in his day! Pianist, Composer, Conductor, and Priest, he fascinated everybody as much by the air of romance with

which sentimental folk had surrounded him, as by his amazing technique. Musicians appreciated that too, and valued still more his innovations in the methods of musical structure, some of which are to be noted in this work. Its three movements, for instance, are played without break, and the chief themes appear in more than one of the Movements.

**FIRST MOVEMENT** (Quick, with majesty). The First Main Tune is given out by the Full Orchestra. After a quieter section for the Piano, the slow Second Main Tune is heard in the Strings, gently rising and falling, before being given out by the Solo instrument. The Flute, and immediately after it the Clarinet, have a Third Tune (which is to be heard again in the Last Movement).

**SECOND MOVEMENT** (Fairly quick, vivacious). The Triangle is much used here. It introduces a new Main Tune, which Strings expound. This Movement, in a gay and capricious spirit, leads again without interruption into the

**THIRD MOVEMENT** (Quick, martial, animated). Beginning with the Slow melody we heard before, we have next the Flute's Third Tune, and changed but quite recognizable versions of the melody of the vivacious Movement. This last part sums up and re-presents the foregoing material.

### BEETHOVEN'S THIRD ('HEROIC') SYMPHONY.

**BEETHOVEN'S** love of the fine and heroic and, too, of the rebellious, led him to dedicate this Symphony (the title is his own) to Napoleon. When in 1804 Napoleon proved himself after all a man of selfish ambition, Beethoven tore off the original title-page of his Symphony, and inscribed it instead 'To the memory of a great man.'

With this Symphony he felt that he was, as he said, taking a new path.

The **FIRST MOVEMENT** is one of elemental force. Nothing could be more simple and direct than its First Main Tune—merely a kind of short Bugle-call (though first heard on Cellos). And a large part of this great Movement is made out of another Tune which consists of a mere three-note drooping phrase. There is a Third Main Tune of wonderful contrast and beauty (tender repeated Woodwind chords).

The **SECOND MOVEMENT**, headed *Funeral March*, falls into three sections.

The First Section opens with a Tune played at a low pitch by First Violins. This, with a little other material, is treated at some length. This First Section has a definite close.

The Second Section is elaborate, but rather shorter than the First Section. Its chief material is heard at the outset—a sustained melody starting fairly high on the Oboe.

The Third Section is, of course, in the nature of a return to the First, but it is greatly extended and elaborated.

**THIRD MOVEMENT.** This Movement is a striking example of Beethoven's 'new road.' Instead of a short, more or less formal Minuet and Trio, we have a long piece which, in point of emotional force, is on a level with the other three Movements, yet answers well to its title of Scherzo, or 'jest.' The form is, however, simply that of the usual Minuet and Trio, which is played thus: Minuet—Trio—Minuet.

The Trio is easily recognized by the fact that its tune is a typical Horn-call.

The **FINALE** (Very quick) is one of the biggest sets of Variations ever written. It is also one of the most organic: that is, the listener is conscious of a continuous growth.

After an introductory rushing phrase there is given out an oddly fragmentary Tune. It is in two halves, each repeated unadorned, played chiefly by plucked Strings.

Two Variations on this fragmentary tune follow, for Strings alone. At last the real Tune of the Movement comes—and we discover that the other tune to which we have been listening is in reality the bass of this one.

The two sections of this new Tune with an old Bass, as one may call it, are each played first by Woodwind (especially the Oboe) and repeated by Full Orchestra (especially Violins).

From this double Tune a great set of Variations is made, sometimes very free indeed, but always connected with some part of the original.



# PROGRAMMES FOR THURSDAY (February 3)

(Continued from page 218.)

## 2ZY MANCHESTER. 384.6 M.

11.30-12.30 Music by THE STATION QUARTET  
Selection, 'Passionément' ..... *Message*  
Autumnal ..... *Verdun*  
Song to Mimi at Dawn ..... *Scassola*  
Selection from 'L'Africaine' ..... *Meyerbeer*  
Trio for Violin, Cello and Piano ..... *Message*  
Ballet Air, 'Lancelot' ..... *Adam*

### 4.30 A CHAMBER CONCERT OF MENDELSSOHN'S MUSIC

(Mendelssohn was born on this date 118 years ago)  
The Music rendered by  
THE EDITH ROBINSON STRING QUARTET:  
EDITH ROBINSON (1st Violin), GERTRUDE BARKER  
(2nd Violin), HILDA LINDSAY (Viola), KATH-  
LEEN MOORHOUSE (Cello)

Quartet in D Major (Op. 44, No. 1)  
Very quick and lively; Minuet—brightly; Slow-  
ish and expressive; Very quick and brilliant  
Quartet in E Minor, Op. 44, No. 2  
Very quick and impassioned; Scherzo—very  
quick; Fairly Slow; Very quick and agitated

5.30 THE CHILDREN'S HOUR: Another Study in  
Contrasts—'Blow, Blow, Thou Winter Wind':  
(a) Dr. Arne's Version; (b) Sargent's Version.  
'Sylvia Danes' (*Perry Fletcher*)

6.0 Light Music

6.15 S.B. from London

7.0 'THE WOMAN BEHIND THE JOB'—We Inter-  
view a Lady Engineer

7.15-12.0 S.B. from London (9.25 Local News)

## 6KH HULL. 294 M.

11.30-12.30 Gramophone Records

4.0 AFTERNOON TOPICS: Mrs. R. W. GUNSTON,  
'Cooking a Hare'

4.15 FIELD'S QUARTET, relayed from the New  
Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Dr. G. J. JORDAN: 'The French Revolution  
—Consequences'

7.15-12.0 S.B. from London (9.25 Local News)

## 2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

11.30-12.30 FIELD'S CAFÉ ORCHESTRA, relayed  
from Field's Café, Commercial Street, Leeds

4.0 FIELD'S CAFÉ ORCHESTRA, relayed from Field's  
Café, Leeds

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.15 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.25 Local News)

## 6LV LIVERPOOL. 297 M.

4.0 HAROLD GEE and his ORCHESTRA, from the  
Trocadero Cinema

5.0 Readings by H. C. PEARSON

5.15 THE CHILDREN'S HOUR

6.0 HAROLD GEE and his ORCHESTRA from the  
Trocadero Cinema

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts: W. THOMAS, Deputy Camp  
Chief, 'Training for Scoutmasters'

6.53 For Girl Guides: CHRISTINE PILKINGTON,  
'Woodcraft'

7.0-12.0 S.B. from London (9.25 Local News)

## 5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from  
Daventry

2.40 BROADCAST TO SCHOOLS: Prof. H. H.  
SWINNERTON, 'The Geography of Nottingham  
and Its Little Sisters—(3) Their Soils'

3.0-3.45 London Programme relayed from  
Daventry



THE EDITH ROBINSON STRING  
QUARTET.

one of the most talented combinations of  
musicians in the country, is giving a Chamber  
Concert of Mendelssohn's music in honour of the  
118th anniversary of his birth, from Manchester  
this afternoon.

4.0 MADELEINE DYCHE (Mezzo-Soprano)

Yonder ..... *Herbert Oliver*  
A May Morning ..... *L. Denza*

GRACE BURROWS (Solo Viola) and BEN BURROWS  
(Pianoforte)

Two Movements, Andante (Slowish) and Alle-  
gretto Grazioso (Fairly quick and grace-  
fully) from Sonata in F Minor, Op. 120, for  
Viola and Piano ..... *Brahms*

G. C. CAMPBELL-TAYLOR and BEN HIGGETT  
(Songs at the Piano)

Bachelor Confessions

Sea Fever ..... *John Ireland*

MADELEINE DYCHE

Solveig's Song ..... *Grieg*

A Little Pink Rose ..... *Carrie Jacobs-Bond*

G. C. CAMPBELL-TAYLOR and BEN HIGGETT

When I See a Pretty Girl

Harlequin ..... *Wilfrid Sanderson*

Jenny's Way ..... *Charles Willeby*

IDA SARGENT

Selections from her Repertoire of Songs at the  
Piano

GRACE BURROWS

Slow Movement from Concerto for Viola. *Handel*

Lament: ..... }  
Jig: ..... } ..... *Ben Burrows*

IDA SARGENT

Selections from her Repertoire of Songs at the  
Piano

5.15 THE CHILDREN'S HOUR

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts

7.0 Mr. E. CAREY RIGGALL: 'Creatures that  
Pass in the Night'

7.15-12.0 S.B. from London (9.25 Local News)

## 5PY PLYMOUTH. 400 M.

11.0-12.0 George East and his Quartet relayed  
from Popham's Restaurant

3.30 ORCHESTRA relayed from Popham's Res-  
taurant

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO,  
directed by ALBERT FULLBROOK

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TRIO

6.15 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Dr. HERBERT FISHER, 'The Claims of Light  
Music'

7.15-12.0 S.B. from London (9.25 Local News)

## 6FL SHEFFIELD. 272.7 M.

3.25 BROADCAST TO SCHOOLS: Mr. R. E. SOP-  
WITH, 'Talks on English Literature. Shakespeare's  
'Tempest' (2)

4.0 Afternoon Topics

4.15 ORGAN, relayed from the ALBERT HALL

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Scouts: B. C. DAVIES, 'The Scout  
Court of Honour' (postponed from November  
4, 1926)

7.0 'How Sheffield's City Departments Work' (4).  
S. E. FEDDEN, General Manager and Engineer,  
City of Sheffield Electric Supply Department

7.15-12.0 S.B. from London (9.25 Local News)

## 6ST STOKE. 294 M.

12.0-1.0 THE STATION QUARTET

2.30 London Programme relayed from Daventry

5.0 AFTERNOON TOPICS: The Rev. E. W.  
BRIDGWOOD, 'Children in the Works of Charles  
Dickens' (4)

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts

7.0 H. HARTLAND, 'Local Industrial Series—  
(5) The Treatment of Pig Iron in the Steel  
Furnace'

7.15-12.0 S.B. from London (9.25 Local News)

## 5SX SWANSEA. 294 M.

11.30-12.30 Gramophone Records

3.0-3.45 London Programme relayed from Dav-  
entry

4.0 CONCERT. THE EDGAR WILLIAMS TRIO  
S. C. W. MEREDITH (Contralto)

5.15 THE CHILDREN'S HOUR

6.0 New Dance Records

6.15 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. N. MEDLICOTT, 'The Birth of Jugo-  
Slavia—The Balkan Wars (1912-13)'

7.15-12.0 S.B. from London (9.25 Local News)

(Thursday's Northern Programmes in summary  
form appear at the foot of column 2, page 224.)



# PROGRAMMES FOR FRIDAY (February 4)

## 2LO LONDON. 361.4 M.

- 1.0-2.0 Lunch-Time Music from the Hotel Metropole
- 3.15 Reading, 'Emma,' by Jane Austen
- 3.20 M. STÉPHAN: 'Elementary French'
- 3.45 CONCERTS for SCHOOLCHILDREN  
Arranged by the PEOPLE'S CONCERT SOCIETY, in co-operation with the B.B.C.  
Relayed from the Boro' Polytechnic  
IMA COOPER (Soprano); FREDERICK WOODHOUSE (Baritone); JESSIE HALL (Pianoforte)
- PROGRAMME  
PART 1 is devoted to music by J. S. BACH (1685-1750)  
Two Arias and Recitatives from the 'Coffee Cantata'  
Aria (Baritone), 'As a Father With His Children'  
Recit., 'O Wicked Child'  
Aria (Soprano), 'From To-day, Dearest Father, I Obey.'  
Pianoforte Solos: (a) Three-Part Invention, No. 11, in G Minor; (b) Allemande, Polonaise, Bourree, Minuet and Gigue from 6th English Suite in E Major  
Duet, 'Now Doth Vanish All My Sorrow' (from Cantata, 'Dearest Jesu, My Desire')  
PART 2 of the programme will include miscellaneous items, the titles of which will be given out by the Announcer.

4.45 KATHLEEN MITCHELL (Soprano) in a Recital of English Songs

- |                              |               |
|------------------------------|---------------|
| Lullaby                      | } Cyril Scott |
| Don't Come In, Sir, Please   |               |
| Now Sleeps the Crimson Petal | } Quilter     |
| The Ferryman                 |               |
| O that it were so            | } Bridge      |
| All Things that We Clasp     |               |
| The Buckle                   | } Bliss       |
| Cradle Song                  |               |
| Spring Sorrow                | } Ireland     |
| The Bells of San Marie       |               |

5.15 THE CHILDREN'S HOUR: RONALD GOEBLEY at the Piano; Wee Wiggly Willie (Mabel Marlowe); Why Chickens Have Wings (Olwen Bowen)

6.0 FRANK WESTFIELD'S ORCHESTRA, from the Prince of Wales Playhouse, Lewisham

6.30 TIME SIGNAL FROM GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

6.55 Mr. PERCY SCHOLES, the B.B.C. Music Critic

7.5 THE FOUNDATIONS OF MUSIC  
The Sonatas of Mozart played through consecutively at this hour daily throughout the week

7.15 Prof. C. H. REILLY, 'Some Modern Buildings: The Office Block.' S.B. from Liverpool

FIFTY years ago, nobody starting a series of lectures on contemporary architecture would have thought of including 'The Office Block.' To-day, however, the office building has become almost as much the normal test and opportunity for the aspiring architect as the gentleman's country house was then. If one thinks of the most important buildings of the last few years, one finds that, along with Liverpool Cathedral and the London County Hall, there come Bush House and Adelaide House, and the new buildings on the Devonshire House site (for one of which, by the way, Professor Reilly was jointly responsible), and the new Lloyd's, and the new buildings in Finsbury Circus and St. Martin's-le-Grand, a striking photograph of one of which appears on this page. With the banks, the offices are providing the most impressive and the most conspicuous portion of

the body of modern architecture, and Professor Reilly will discuss how far the problem of the office block, which had certainly not been satisfactorily dealt with before the war, has now been solved.

7.30 'THE CHINESE PUZZLE'

An Original Play in Four Acts by MARION BOWER and LEON M. LION  
Arranged for Broadcasting  
Supervised by LEON M. LION

- Characters:  
The Marquis Chi Lung (a Chinese Diplomat) LEON M. LION  
Sir Roger de la Haye ..... JOHN HOWELL  
Lady de la Haye (Sir Roger's Mother) LILIAN BRAITHWAITE  
Aimee de Villseptier (Her Ward) MERCIA CAMERON  
Naomi Melsham ..... ETHEL IRVING  
Mrs. Melsham (Naomi Melsham's Mother) ANNIE ESMOND



By courtesy of 'The Architects' Journal'

A MODERN OFFICE BLOCK.

In the second of his series of Talks to-day [London 7.15], Professor Reilly will discuss the modern office block. Here is a picture of the new building designed by Mr. L. S. Sullivan for Messrs. Courtauld's, in St. Martin's-le-Grand. It represents one of the very latest tendencies in modern design.

- |  |                   |
|--|-------------------|
| Paul Marketel (an International Financier)   | FELIX AYLMER      |
| Victoria Cresswell   | LYNDA PERKINS     |
| The Hon. William Hirst   | TERENCE DE MARNEY |
| Armand de Rochecorbon  | GEORGE DE WARFAZ  |
| Sir Aylmer Brent (of the Foreign Office)   | PERCY RHODES      |
| Littleport (the Butler)  | DAVID SPENSER     |
| Act I. The Salon at Zouche de la Haye, a Country House in East Anglia. Saturday afternoon. |                   |
| Act II. The Terrace, Zouche de la Haye   |                   |
| Scene 1. Monday night  |                   |
| Scene 2. Tuesday morning   |                   |
| Act III. The Chinese Room at Zouche de la Haye. Ten months later. Afternoon                |                   |
| Act IV. At the Marquis Chi Lung's house in Portland Place, London. The next morning        |                   |

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.15 Sir FREDERICK WHYTE, 'Modern India' S.B. from Edinburgh

SIR FREDERICK WHYTE has seen many varied activities in the crowded days since the war (in which, by the way, he served with the R.N.V.R.). He was one of the founders and editor of *The New Europe*, he went to the Paris Peace Conference as a special correspondent of the *Daily News*, and he was President of the Indian Legislative Assembly from 1920 to 1925—a position for which he was qualified by eight years' Parliamentary experience, as Liberal Member for Perth City (1910-1918).

9.30 SONGS OF THE FOUR NATIONS

- Sung by  
HELEN HENSCHIEL (Soprano)  
FRANKLYN KELSEY (Baritone)

10.0-11.0 REVUE MEMORIES

Another cheerful recollection of those earlier successes which charmed our ears but yesterday—as it seems. Among the numbers recalled will be 'College Days,' 'Indian Rag,' 'Wedding Glide,' 'Everybody's Doing It,' 'First Love, Last Love, Best Love,' 'Joyous Sketches by J. MELLISH and 'L. du G.,' of *Punch*, will be interpolated.

## 5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE DAVENTRY QUARTET and CYRUS GARSDIE (Baritone); ANNE GODFREY (Violin); MILDRED LANGLEY (Pianoforte)

1.0-2.0 S.B. from London

3.15 S.B. from London

7.15 S.B. from Liverpool

7.30 S.B. from London

9.10 Shipping Forecast

9.15 S.B. from Edinburgh

9.30 S.B. from London (10.0 TIME SIGNAL, GREENWICH)

11.0 DANCE MUSIC: THE LONDON RADIO DANCE BAND from the Olympia Dance Hall

12.0-1.30 LEON VAN STRATEN'S DANCE BAND from the Riviera Club

## 5IT BIRMINGHAM. 326.1 M.

3.20 London Programme relayed from Daventry

4.15 THE STATION WIND QUINTET

4.45 AFTERNOON TOPICS: ESTELLE STEELE HARPER, 'The Tulip in Art and Craft'

MURIEL NORMANSELL (Contralto)

5.15 THE CHILDREN'S HOUR: A 'Sunset Story' (written by G. Bernard Hughes) and told by JANET JOYE

6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café

6.30 S.B. from London

7.15 Prof. C. H. REILLY, 'Some Modern Buildings.' S.B. from Liverpool

7.30 S.B. from London (9.10 Local News)

9.15 Sir FREDERICK WHYTE. S.B. from Edinburgh

9.30 S.B. from London

9.45-11.0 RUSSIAN COMPOSERS

THE BIRMINGHAM STATION ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'A Life for the Czar' .....Glinka



# PROGRAMMES FOR FRIDAY (February 4)

SINCLAIR LOGAN (Tenor)  
 To the Forest .....  
 None But the Weary Heart .....  
 Don Juan's Serenade .....  
 Tchaikovsky

TOM BROMLEY (Pianoforte)  
 Tragic Poem, Opus 34 .....  
 Prelude in G Major, Opus 32, No. 5 .....  
 Prelude in G Minor, Opus 23, No. 5 .....  
 Rachmaninov

ORCHESTRA  
 Gopak .....  
 Dance of the Tumblers (from 'The Snow Maiden') .....  
 Moussorgsky  
 Rimsky-Korsakov

SINCLAIR LOGAN  
 From Mine Eyes .....  
 The Song of the Old Man .....  
 When the King Goes Forth to War .....  
 The Song of the Flea .....  
 Borodin  
 Balakirev  
 Koeneman  
 Moussorgsky

TOM BROMLEY  
 Prelude in D Major, Opus 23, No. 4 .....  
 Satanic Poem, Opus 36 ..  
 Rachmaninov  
 Scriabin

ORCHESTRA  
 Suite, 'Russian Folk Songs' .....  
 Liadov

10.5 THE STATION OCTET  
 In a Persian Garden .....  
 Valse, 'Amorettenanze' .....  
 Lehmann  
 Gangl

10.25 MABEL CONSTANDUROS

10.33 Violin Solo, 'Mazurka' .....  
 Drilla

10.41 MABEL CONSTANDUROS

10.49-11.0 OCTET  
 In a Persian Market .....  
 Ketelbey

ELSIE EAVES (Soprano)  
 Garden of Dreams .....  
 Dorothy Eaves and U. H. Brewer

THE MERRYMAKERS Extemporize  
 JACK EVANS (Tenor)  
 will Sing  
 DOROTHY EAVES (Entertainer)  
 Will give a Talk on 'These Men' .....  
 Robin Hood's Wedding Quartet .....  
 Arphorp  
 German

## 5WA CARDIFF. 353 M.

3.20 London Programme relayed from Daventry  
 4.45 Afternoon Topics  
 5.0 Pianoforte Recital

ARTHUR HOLLAND  
 In a Humorous Interlude

ELSIE EAVES and JACK EVANS in a Duet from  
 'Merrie England' .....  
 German

THE MERRYMAKERS will Dance to the Straits  
 of ARTHUR HOLLAND and his DUTCH BULBS  
 BAND playing

Troubadour .....  
 At the Piano—DORIS WORSLEY  
 Sinclair

10.45-11.0 S.B. from London

## 2ZY MANCHESTER. 384.6 M.

1.15-2.0 Pianoforte Trio from the  
 Piccadilly Picture Theatre

3.25 BROADCAST TO SCHOOLS: Mr.  
 W. E. BURROWS, 'Travel Pictures  
 of the British Empire: India—  
 (3) The Land of "Kim"'

3.45 MARJORIE NICHOLSON (Piano-  
 forte)

4.0 Music by THE STATION QUARTET

Overture, 'The Caid' .....  
 Azide's Dream .....  
 The Avowal .....  
 Little Suite .....  
 Thomas  
 Salabert  
 Naggiar  
 Debusey

Trio for Violin, Cello, and Piano;  
 'Nous Avons Fait un Beau  
 Voyage' .....  
 Selection from 'Samson and Delilah'  
 Hahn  
 Saint-Saens

## 6BM BOURNEMOUTH. 491.8 M.

3.20 London Programme relayed  
 from Daventry

5.0 F. GEE NASH, 'Translations  
 from Foreign Literature—(4) The  
 Debt Collector.' (From the French  
 of Maurice Level)

5.15 THE CHILDREN'S HOUR

6.0 ORCHESTRAL MUSIC relayed from  
 the Grand Super Cinema, West-  
 bourne. Directed by ISADORE  
 GODOWSKY

6.30 S.B. from London

7.15 Prof. C. H. REILLY, 'Some  
 Modern Buildings.' S.B. from  
 Liverpool

7.30 S.B. from London

9.0 WEATHER FORECAST, NEWS;  
 Local News

9.15 Sir FREDERICK WHYTE. S.B. from Edin-  
 burgh

9.30 S.B. from London

9.45 'FOR FRANCE'

An Episode of the Franco-Prussian War

By JOHN OSWALD FRANCIS

Cast:

Henri Loujanne (An Old Frenchman)  
 Marie (His Wife)  
 Louis (Loujanne's Nephew)  
 Hélène (Louis' Sweetheart)  
 Bepler (A Prussian Sergeant)

THE poignant sorrows which assail the civil  
 population of a country which is involved  
 in a great war are vividly illustrated by the  
 above play, founded upon an incident of the  
 Franco-Prussian War of 1870-1.

The sacrifice of youth in its fateful struggle  
 is well remembered, but here is unfolded the story  
 of how ago also suffered that France might  
 live, and the ill success of the French armies  
 of the North is reflected in the action of the play.

In a small cottage in rural France lived  
 Henri Loujanne and his wife, their nephew,  
 Louis, being a soldier in General Michel's army.

Besides these, we are also introduced to Hélène,  
 a young peasant girl, and Sergeant Bepler,  
 a Prussian.



THE MERRYMAKERS.

These light-hearted minstrels will make merry for the entertainment  
 of Cardiff listeners to-night at 9.45

5.15 THE CHILDREN'S HOUR

6.0 RAY KAY, 'Feathered Fantasies—The Twists  
 and the Perks'

6.15 LIGHT MUSIC

6.30 S.B. from London

7.15 Prof. C. H. REILLY, 'Some Modern Build-  
 ings.' S.B. from Liverpool

7.30 S.B. from London (9.10 Local News)

9.15 S.B. from Edinburgh

9.30 S.B. from London

9.45 THE MERRYMAKERS

The Merry-makers Decide to 'Sing and Be Merry'  
 Eaves and Holland  
 All Aboard the 'Choo-Choo Train to Tennessee'  
 Rosa and Marke

DOROTHY EAVES and ARTHUR HOLLAND in a Duet  
 When I First Met You .....  
 Alex McGill

LEONARD JOYCE (Baritone)  
 Jack-of-all-Trades .....  
 Jane of the Household Brigade is Introduced  
 Bayly  
 Clarke

DORIS WORSLEY  
 In a Child Impersonation

5.0 AFTERNOON TOPICS: Mrs. HELENA M. BLAND,  
 'Charm'

5.15 THE CHILDREN'S HOUR: Three Light Pieces  
 (Percy Fletcher), played by THE SUNSHINE TRIO,  
 Two Nursery Rhymes (Brahms)

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA,  
 from the Hotel Majestic, St. Annes-on-the-Sea.  
 Musical Director, GERALD W. BRIGHT

6.30 S.B. from London

7.15 Prof. C. H. REILLY, 'Some Modern Build-  
 ings.' S.B. from Liverpool

7.30 S.B. from London (9.10 Local News)

9.15 Sir FREDERICK WHYTE. S.B. from Edin-  
 burgh

9.30 Station Topics

9.40 ITALIAN FOLK-SONGS AND DUETS

SILVIO SIDELI (Baritone)  
 Marechiare .....  
 Dawn of Love .....  
 Tosti  
 Monti

GABY VALLE (Soprano)  
 Torna a Surriento .....  
 Reginella .....  
 Di Curtis  
 Lama



# PROGRAMMES FOR FRIDAY (February 4)

**GABY VALLE and SILVIO SIDELI**  
 O Sole Mio ..... *Di Capua*  
**SILVIO SIDELI**  
 Villa Rose ..... *Denza*  
**SILVIO SIDELI and GABY VALLE**  
 'A Chiave ..... *Di Capua*  
**GABY VALLE**  
 Santa Lucia ..... *N. N.*  
**SILVIO SIDELI and GABY VALLE**  
 Maria! Maria! ..... *Di Capua*

**10.0 VARIETY**  
 Selections by the ROUGE ET NOIR DANCE BAND  
**10.15 GEORGE STOCKWIN and FRED BECK in**  
 Character Studies, Songs and Sketches  
**10.30 THE BAND**  
**10.45 GEORGE STOCKWIN and FRED BECK**  
**10.55-11.0 THE BAND**

**6KH HULL. 294 M.**

**11.30-12.30 Gramophone Records**  
**3.30 BROADCAST TO SCHOOLS:** Mr. K. GRAHAM  
 THOMPSON, 'How Our History Grew—(3) The  
 Influence of Money'  
**4.0 Afternoon Topics**  
**4.15 FIELD'S QUARTET,** relayed from the New  
 Restaurant, King Edward Street  
**5.15 THE CHILDREN'S HOUR**  
**6.0 London Programme** relayed from Daventry  
**6.15 Mr. J. G. STEPHENS:** Weekly Football Talk  
**6.30 S.B. from London**  
**7.15 S.B. from Liverpool**  
**7.30 S.B. from London**  
**9.0 WEATHER FORECAST, NEWS;** Local News  
**9.15 S.B. from Edinburgh**  
**9.30-11.0 S.B. from London**

**2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.**

**11.30-12.30 FIELD'S CAFÉ ORCHESTRA,** relayed  
 from Field's Café, Commercial Street, Leeds  
**3.20 BROADCAST TO ELEMENTARY SCHOOLS:** Mr.  
 HERBERT BARDGETT, Mus.Bac., 'Musical Ap-  
 preciation—(4) Ear Training'  
**4.0 BROADCAST TO SECONDARY SCHOOLS:** Mr.  
 S. C. KAINES SMITH, 'The History of History—  
 (1) Where History Comes From'  
**4.30 THE SCALA SYMPHONY ORCHESTRA,** relayed  
 from the Scala Theatre, Leeds  
**5.0 Afternoon Topics**  
**5.15 THE CHILDREN'S HOUR**  
**6.0 Light Music**  
**6.30 S.B. from London**  
**7.15 S.B. from Liverpool**  
**7.30 S.B. from London**  
**9.0 WEATHER FORECAST, NEWS;** Local News  
**9.15 S.B. from Edinburgh**  
**9.30-11.0 S.B. from London**

**6LV LIVERPOOL. 297 M.**

**3.15-3.45 BROADCAST TO SCHOOLS:** Mr. J. J.  
 SIMPSON, 'The Economic Uses of Animal Products  
 —(3) Bones, Horns, Antlers, and Milk'  
**4.0 ALICE PEERS (Soprano)**  
 Wake Up ..... *Montague Phillips*  
 Snowflakes ..... *Frederic H. Cowen*  
 It is Only a Tiny Garden ..... *Haydn Wood*  
 Tell Me, Gipsy ..... *Maud Craske Day*  
 The Moorish Maid ..... *Henry Parker*  
**4.15 THE STATION PIANOFORTE QUARTET**  
**5.0 AFTERNOON TOPICS:** HUGH MACHELL, 'Two  
 Old Sporting Books'  
**5.15 THE CHILDREN'S HOUR**  
**6.0 THE STATION PIANOFORTE QUARTET**  
**6.30 S.B. from London**  
**7.15 Prof. C. H. REILLY,** 'Some Modern Buildings'  
**7.30 S.B. from London**  
**9.0 WEATHER FORECAST, NEWS;** Local News  
**9.15 S.B. from Edinburgh**  
**9.30-11.0 S.B. from London**

**5NG NOTTINGHAM. 275.2 M.**

**11.30-12.30 Morning Concert** relayed from  
 Daventry  
**3.45 LYONS' CAFÉ ORCHESTRA,** conducted by  
 BRASSEY EYTON  
**4.45 MUSIC and AFTERNOON TOPICS**  
**5.15 THE CHILDREN'S HOUR**  
**6.15 MABEL HODGRINSON (Pianoforte)**  
**6.30 S.B. from London**  
**7.15 S.B. from Liverpool**  
**7.30 S.B. from London**  
**9.0 WEATHER FORECAST, NEWS;** Local News  
**9.15 S.B. from Edinburgh**  
**9.30-11.0 S.B. from London**

**5PY PLYMOUTH. 400 M.**

**3.30 BROADCAST TO SCHOOLS:** Mr. DOUGLAS M.  
 DURSTON, 'Folk-Songs of Devon and Cornwall'  
**3.50 Musical Interlude**  
**4.0 AFTERNOON TOPICS:** Mr. ALBERT P. STEER  
 'Do You Make a Good Photograph?'  
**4.15 TEA-TIME MUSIC:** THE ROYAL HOTEL TRIO,  
 directed by ALBERT FULLBROOK  
**5.15 THE CHILDREN'S HOUR**  
**6.0 HAROLD RHODES (Pianoforte Recital)**  
**6.30 S.B. from London**  
**7.15 S.B. from Liverpool**  
**7.30 S.B. from London**  
**9.0 WEATHER FORECAST, NEWS;** Local News  
**9.15 S.B. from Edinburgh**  
**9.30-11.0 S.B. from London**

(Friday's Programmes continued on page 224.)

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# **WIRELESS** **MAGAZINE**

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# PROGRAMMES FOR FRIDAY (February 4)

**6FL SHEFFIELD. 272.7 M.**

11.30-12.30 Gramophone Records (Dance Music)

4.0 Afternoon Topics

4.15 L. W. GREAVES (Bass)

The Lute Player..... *F. Allitsen*  
The Floral Dance..... *Katie Moss*  
Youth..... *F. Allitsen*

J. VERDI POPPLE

Tony Weller ('Pickwick')..... }  
Peggotty ('Copperfield')..... } *Dickens*  
Bill Sikes ('Oliver Twist')..... }  
The Chimney Seat..... *Blanche Gaston Murray*  
Enough For Me..... *James Foley*  
Nell's Grandfather..... *Dickens*

L. W. GREAVES

My Lodging is in Cellar Here.. *Old German Air*  
Old Barty..... *Douglas Grant*  
Country Folk..... *May H. Brahe*

J. VERDI POPPLE

Further Selections

L. W. GREAVES

Tavern Song..... *Howard Fisher*  
Invictus..... *Bruno Huhn*  
Trade Winds (from 'Salt Water Ballads')  
*Frederick Peel*

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.30 S.B. from London

7.15 S.B. from Liverpool

7.30 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15 S.B. from Edinburgh

9.30-11.0 S.B. from London

**6ST STOKE. 294 M.**

3.20 BROADCAST TO SCHOOLS: Mr. E. SIMS-HILLETCH, 'Famous Tunes,' with Illustrations

3.45 London Programme relayed from Daventry

5.0 Mr. LEON FORRESTER, 'Some Favourite Composers—(3) Chopin'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.15 S.B. from Liverpool

7.30 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15 S.B. from Edinburgh

9.30-11.0 S.B. from London

**5SX SWANSEA. 294 M.**

3.20 BROADCAST TO SCHOOLS: Mr. B. FERROTT, F.R.A.S., 'Our Neighbours in Space—the Sun'

3.45 London Programme relayed from Daventry

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 'My Piano and I'—A Short Lecture-Recital by T. D. JONES

6.30 S.B. from London

7.15 S.B. from Liverpool

7.30 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15 S.B. from Edinburgh

9.30-11.0 S.B. from London

## Northern Programmes.

**5NO NEWCASTLE. 312.5 M.**

3.0:—Broadcast to Schools: Mr. T. Russell Goldard, F.I.S., 'Mammalian Life.' 3.20:—London Programme relayed from Daventry. 5.0:—Miss Turnbull: 'Women in Business.' 5.15:—The Children's Hour. 6.0:—Isobel Fullarton-James (Pianoforte). 6.10:—Donald Murdy (Tenor). 6.20:—Isobel Fullarton-James. 6.25:—Donald Murdy. 6.30:—S.B. from London. 7.15:—S.B. from Liverpool. 7.30:—S.B. from London. 9.0:—News. 9.15:—Sir Frederick Whyte, S.B. from Edinburgh. 9.30-11.0:—S.B. from London.

**5SC GLASGOW. 405.4 M.**

11.30-12.30:—Gramophone Records. 3.0:—Dance Music relayed from the Plaza. 3.20:—Broadcast to Schools: Mr. Seton Gordon, 'Natural History—Wild Game.' 3.32:—M. Albert le Grip, 'French—La Chaudière.' 3.45:—Musical Item to Schools: 'Three Dream Dances' (Coleridge-Taylor). 3.55:—The Wireless Quartet and Crue Davidson (Contralto). 5.0:—Afternoon Topics: Marjorie Rhye, 'Icecaps.' 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—The Grosvenor Band, relayed from the Grosvenor Picture House. 6.30:—S.B. from London. 7.15:—Prof. C. H. Reilly, S.B. from Liverpool. 7.30:—S.B. from London. 9.15:—S.B. from Edinburgh. 9.30:—My Programme, by 'Disgusted,' 'Fed Up,' 'Bored to Tears,' 'Give Us London.' 10.30-11.0:—Dance Music from the Plaza.

**2BD ABERDEEN. 500 M.**

3.30:—Broadcast to Schools: The Rev. A. Austin Foster, 'Shakespeare's "Tempest"; (4) The Characters—(11) Miranda.' 3.45:—The Station Orchestra, conducted by Paul Askew. 4.0:—Miss Madeline Marot, 'Elementary French.' 4.15:—Station Orchestra, Fred W. Pirie (Bass). 5.15:—The Children's Hour. 6.0:—The Rev. Charles E. Förster, 'Scotland in the Making.' 6.15:—For Farmers, by Mr. Don G. Munro. 6.25:—Agricultural Notes. 6.30:—S.B. from London. 7.15:—S.B. from Liverpool. 7.30:—S.B. from London. 9.0:—News. 9.15:—S.B. from Edinburgh. 9.30-11.0:—S.B. from Glasgow.

**2BE BELFAST. 306.1 M.**

11.0-1.0:—Concert relayed from Daventry. 3.0:—Broadcast to Schools: Prof. R. M. Henry (Professor of Latin, Queen's University, Belfast): 'What We Owe to Greece and Rome.' 3.30:—Claude de Ville—Pianoforte Recital Series. 3.45:—London Programme relayed from Daventry. 4.45:—Gramophone Records. 5.0:—Afternoon Topics: Mrs. Morwood, 'American Life in Retrospect' (1). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.15:—S.B. from Liverpool. 7.30:—S.B. from London. 9.0:—News. 9.15:—S.B. from Edinburgh. 9.30:—Band Concert, The Queen's Island Military Band, conducted by Mr. George Dean. 10.25:—Joe Hayman, assisted by Mildred Franklin. 10.40:—Band.

## Thursday's Northern Programmes.

(Continued from page 220.)

**5NO NEWCASTLE. 312.5 M.**

2.30:—London Programme relayed from Daventry. 4.0:—Station Octet. 4.15:—Constance Hay (Contralto). 4.25:—Octet. 4.35:—Constance Hay. 4.45:—Octet. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Mr. H. C. Pawson, 'Soil Fertility.' 6.15:—S.B. from London. 6.45:—For Scouts: Major Pakenham Walsh, Late Assistant Chief Commissioner, India—Bulletin and Talk, 'Scouting in India.' 7.0:—Dialogue in Defence of the Gossip. 7.15-12.0:—S.B. from London.

**5SC GLASGOW. 405.4 M.**

3.0:—Dance Music relayed from the Piccadilly Dance Club. 3.20:—Broadcast to Schools: Mr. J. P. M'Hutchison, 'Science in Everyday Life—The Atmosphere We Live In.' 3.32:—Mr. John Talman: 'English Literature.' 3.45:—Musical Item to Schools: Symphonic Dances (Grieg). 3.55:—Songs and Duets: Vivienne Chatterton (Soprano), Sinclair Logan (Baritone), The Wireless Quartet. 5.0:—Afternoon Topics: Mrs. Elizabeth Smith, 'Stories of Great Poets.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Mr. James Cochran: 'The Breakfast Table—Bacon and Eggs.' 6.15:—S.B. from Edinburgh. 6.20:—The Grosvenor Band, relayed from the Grosvenor Picture House. 6.30:—News. 6.45:—For Boy Scouts. 7.0:—S.B. from Edinburgh. 7.15-12.0:—S.B. from London.

**2BD ABERDEEN. 500 M.**

3.45:—Afternoon Topics: Mrs. M. G. Cameron, 'Progress in the Poultry Yard—(11) Incubating Methods.' 4.0:—Station Orchestra: H. C. Burgess (Solo Violin). 5.15:—Children's Hour. 6.0:—S.B. from Glasgow. 6.15:—S.B. from Edinburgh. 6.20:—S.B. from London. 6.45:—For Boy Scouts. 7.0:—S.B. from Edinburgh. 7.15-12.0:—S.B. from London.

**2BE BELFAST. 306.1 M.**

3.0-3.30:—Broadcast to Schools: Prof. Alan MacKinnon: 'How to Enjoy Reading.' 4.0:—Military Station Orchestra. 4.25:—Harp and Voice Interlude. Pauline Barker (Solo Harp). 4.32:—Edith De Pauley (Soprano). 4.47:—Olden Times Orchestra. 5.0:—Afternoon Topics: Samuel Leighton, 'Ancient Irish Music.' 5.15:—Children's Hour. 6.0:—Station Dance Band and Fred Rogers (Pianoforte). 6.15:—S.B. from London. 6.45:—For Scouts. 7.0:—Talk. 7.15-12.0:—S.B. from London.

## How Twickenham Came to the West.

By Fred. M. White.

[Mr. White, well known as the author of popular novels, tells how he listened to the Rugby International broadcast on January 15. To judge from the many letters received from listeners, his opinion of the success of the broadcast is shared by football enthusiasts in the West Country who were unable to make the journey to Twickenham.]

WHEN the B.B.C. without flourish of trumpets or tuck o' drum announced the broadcast of the first International Rugby match from Twickenham, countless hordes of enthusiasts of the finest winter game in the world sat up and took notice. And none more than we in the Western counties, where in the lean years following the boom in professional 'soccer' the older game was practically kept alive. All this without detracting from the great work Blackheath has done for four decades. Or the efforts of 'gallant little Wales'—which must be accounted in the West, too.

What would such a broadcast be like? we asked ourselves. And how would the plan of the ground that the B.B.C. was supplying free of charge help us? Would it all turn out to be something mildly interesting like the broadcast of the Lord Mayor's Show, for instance? Anyway, we sent for that ground plan and girt up our loins, prepared to be mildly intrigued, never dreaming for a moment that the B.B.C. was going to give us yet another miracle.

Touch-line to Fireside.

And it was a miracle. For nearly an hour and a half we in the West (and everywhere else, for that matter) sat thrilled to the marrow and tingling with excitement, thanks to that ground plan and the clear, ringing voice of the Announcer, who followed each movement of the game so that this listener, at any rate, seated in an armchair with a cigarette, could actually see the progress of the play.

Following the Game.

We could follow every pass and forward rush, see Corbett at work, and the fair-haired Windsor Lewis like some slippery shadow behind the pack. We could feel that there was not much to choose between him and the thrusting Laird. We knew that England's Captain was playing the game of his life, and that Stanbury's place kicking verged on the uncanny side.

The Announcer was beautifully impartial. Not one scrap of fine play did he miss. We knew when this or that player had stopped a dangerous rush and exactly where one full-back or another had found touch and saved his charge. And behind all this clarity came in a minor key the other voice from the hut telling us just how the game moved from section to section on the plan, so that all the time we knew even which side of the ground the ball was on. Short of being actually on the ground itself, we had nothing to learn about the progress of the game.

Above it all, that wild glorious cheering from 40,000 throats. The yell that went up when Corbett scored the great try of the match, the Welsh counter-defiance when Rowe Harding made his magnificent effort.

Climax.

Truly, a crowded hour of glorious life! One long thrill from start to finish. And the last few minutes the most breathless of them all. What an afternoon for those who live far away from the scene of that finest of gladiatorial contests!

All honour to the B.B.C.! May there be many such afternoons, including the final of the Association Cup.



# PROGRAMMES FOR SATURDAY (February 5)

**2LO LONDON. 361.4 M.**

**2.30 WALES v. SCOTLAND**  
*S.B. from Cardiff*

A special descriptive broadcast of the International Rugby Match played on Cardiff Arms Park.

(A plan of the ground, which will help listeners to follow the progress of the game in detail, will be given in next week's issue of THE RADIO TIMES, to be published on February 4.)

**4.20** Orchestral Programme

**5.0** MME. DE WALMONT. 'Some Modern French Novels, by Rene Benjamin'

**5.15** THE CHILDREN'S HOUR: 'The Pied Piper of London Town' Concert Party

**6.0** THE WIRELESS MILITARY BAND

Conducted by Lieut. B. WALTON O'DONNELL, R.M.  
Overture to 'Raymond' ..... Thomas  
Introduction to Act III. and Bridal Music from 'Lohengrin' ..... Wagner  
Andante and Rondo Capriccioso ..... Mendelssohn

**6.30** TIME SIGNAL FROM GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

**6.45** THE WIRELESS MILITARY BAND

Celtic Suite ..... Fouids  
The Clans; Lament; The Call

**7.0** MR. J. W. ROBERTSON SCOTT: 'The Month's Reviews'

**7.15** THE FOUNDATIONS OF MUSIC

The Sonatas of Mozart played through consecutively at this hour daily throughout the week.

**7.25** MR. O. L. OWEN: 'The National XV's.' *S.B. from Cardiff*

**7.45** THE WIRELESS MILITARY BAND (Continued)

ELSIE AVRIL (Solo Violin, unaccompanied)  
NATIONAL DANCES

THE BAND  
Slavonic Dances, Nos. 1 and 7 ..... Dvorak  
Three English Dances ..... Quilter

ELSIE AVRIL  
English Dance Tunes

THE BAND  
Hungarian Dances, Nos. 5 and 6 ..... Brahms  
Norwegian Dances, Nos. 2 and 3 ..... Grieg  
Polish Dance, No. 1 ..... Scharwinka

ELSIE AVRIL  
Scotch and Irish Jig Tunes

THE BAND  
Irish Reel, 'Molly on the Shore' ..... Grainger  
Tarantelle, 'Italy' ..... Moszkowski  
Spanish Rhapsody ..... Chabrier

**9.0** WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

**9.15** MR. JEROME K. JEROME  
'SHOPPING FOR A TOUR'

MR. JEROME K. JEROME is an important accession to the series of Contemporary Humorists who have broadcast from the London Studio during the past few months. The author of that comic masterpiece, 'Three Men in a Boat,' and that most striking of stage pieces, 'The Passing of the Third Floor Back' should need little introduction to any English audience, but readers may particularly remember the charming article of Victorian reminiscences that he wrote for the Christmas Number of *The Radio Times*.

**9.30** VARIETY

'THE DISORDERLY ROOM'  
Sergeant-Major ..... LAWRENCE BARCLAY  
Witness ..... LANCE GEORGE

Prisoner ..... JAMES WHIGHAM  
Escort ..... ARTHUR DENTON

and  
Officer ..... TOMMY HANDLEY  
Scene: Somewhere in France.

TEX McLEOD (Spinning Ropes and Yarns)  
SANDY ROWAN (Scotch Comedian)  
THE TWO BOBS (in Syncopation)  
BLANCHE TOMLIN (Musical Comedy Successes)

**10.30-12.0** DANCE MUSIC: THE SAVOY ORPHEANS and THE SYLVIANS, from the Savoy Hotel

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m.** Time Signal, Weather Forecast

**2.30** WALES v. SCOTLAND  
INTERNATIONAL RUGBY MATCH  
*S.B. from Cardiff*



Lieut. B. WALTON O'DONNELL, R.M., who conducts the Wireless Military Band, which is always so popular a feature of the programmes. It plays from the London Station this evening.

**4.20** *S.B. from London*

**7.45** HETERODYNED HISTORY

OR HISTORICAL EVENTS AS THEY MIGHT HAVE BEEN

A Broadcast Revue by L. DU G., of *Punch*

IN this novel revue the Professor of History As It Might Have Been, arguing that historians never agree as to how anything happened, or whether it actually happened at all, takes the liberty of building up new versions of important episodes in our history. The instances dealt with cover what may have happened in connection with such notable topics as the following:—

1. Caesar's Attempt to Land in Britain.
2. King Alfred and the Cakes.
3. Edgar and the Danes.
4. King Canute on the Seashore.
5. Henry VIII's Excursions into Matrimony.
6. The Writing of Shakespeare's Plays?

The Cast will include:—  
LILIAN HARRISON, JOYCE TREMAYNE, MORTLAKE WREN, JOHN CHARLTON, ANDREW CHURCHMAN, LAURENCE IRELAND, WILLIAM MACREADY

**8.45** *S.B. from London*

**9.10** Shipping Forecast

**9.15** PLYMOUTH CORPORATION CONCERT

PART II.  
*S.B. from Plymouth*  
(See Plymouth Programme)

**10.0-12.0** *S.B. from London* (10.0 TIME SIGNAL, GREENWICH)

**5IT BIRMINGHAM. 326.1 M.**

**2.30** WALES v. SCOTLAND  
INTERNATIONAL RUGBY MATCH  
Cardiff Transmission relayed from Daventry

**4.20** CHILDREN'S CONCERT, arranged by Mrs. L. WEBB

**4.45** AFTERNOON TOPICS: DORA G. MERCER, 'What is Woman's Fascinating Age?' DORIS BEESLEY (Soprano)

**5.15** THE CHILDREN'S HOUR: Another 'Snooky' Story

**6.0** LOZELLS PICTURE HOUSE ORCHESTRA, conducted by PAUL RIMMER

**6.30** *S.B. from London*

**7.25** *S.B. from Cardiff*

**7.45** POPULAR OPERATIC EXCERPTS

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Carmen' ..... Bizet

CHARLES TREHARNE (Bass) and ORCHESTRA  
Aria, 'Toreador's Song' ('Carmen') ..... Bizet

RICHARD HARRIS (Tenor) and ORCHESTRA  
Aria, 'Heavenly Aida' (Aida) ..... Verdi

ORCHESTRA  
Introduction to Act III, 'Lohengrin' ..... Wagner

GERTRUDE JOHNSON (Soprano) and ORCHESTRA  
Aria, 'Una Voce Poco Fa' (A Voice I Heard Just Now) from 'The Barber of Seville' ..... Rossini

RICHARD HARRIS, CHARLES TREHARNE and ORCHESTRA

Duet, 'If I Pray' (Faust, Act I) ..... Gounod

ORCHESTRA  
Intermezzo, 'Cavalleria Rusticana' ..... Mascagni

GERTRUDE JOHNSON, RICHARD HARRIS, CHARLES TREHARNE, and ORCHESTRA

Final Trio ('Faust') ..... Gounod

Margarita ..... GERTRUDE JOHNSON  
Faust ..... RICHARD HARRIS  
Mephistopheles ..... CHARLES TREHARNE

(The words of this scene will be found on pages 27 and 28 of the libretto of the Opera, as published by the B.B.C.)

**9.0** *S.B. from London* (9.10 Local News)

**9.30** LIGHT MUSIC

ORCHESTRA  
Overture, 'John and Sam' ..... Ansell

STURTIVANT and SEYMOUR (Entertainers)  
Baa-baa Black Sheep ..... Sterndale Bennett

You and I ..... Robinson

ORCHESTRA  
Selection, 'See-See' ..... Jones

RICHARD HARRIS and CHARLES TREHARNE  
The Two Beggars ..... Wilson

The Hero and the Villain ..... Bowen

GERTRUDE JOHNSON  
A Brown Bird Singing ..... Wood

Sea Lullaby ..... Eden

STURTIVANT and SEYMOUR  
Why Didn't I Know? ..... Burchell

ORCHESTRA  
March, 'Admirals All' ..... Bath

**10.30-12.0** *S.B. from London*

**6BM BOURNEMOUTH. 491.8 M.**

**11.15-12.15** MIDDAY MUSIC by F. G. BACON'S ORCHESTRA. Relayed from W. H. Smith and Son's Restaurant, The Square, Bournemouth

**2.30** WALES v. SCOTLAND  
INTERNATIONAL RUGBY MATCH  
Cardiff Transmission relayed from Daventry

**4.20** TEA-TIME MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY

**5.0** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR



# PROGRAMMES FOR SATURDAY (February 5)

- 6.0 SONG RECITAL**  
**MARJORIE INGHAM** (Mezzo-Soprano)  
**ERNEST LUSH**: At the Piano  
 Old English Songs  
 It Was a Lover and His Lass..... } *Coates*  
 Orpheus With His Lute ..... }  
 June ..... } *Quilter*  
 Mary of Allendale ..... } *Lane Wilson*  
 Morning ..... }  
 To You ..... } *Oley Speaks*  
 Don't come in, Sir, Please ..... } *Cyril Scott*  
 The Bells of Twilight ..... } *D. Forster*  
 By the Waters of Minnetonka ..... } *Lieurance*  
 A Brown Bird Singing ..... } *Haydn Wood*  
**6.30 S.B. from London**  
**7.25 S.B. from Cardiff**  
**7.45-12.0 S.B. from London (9.10 Local News)**

## 5WA CARDIFF. 353 M.

- 2.30 WALES v. SCOTLAND**  
 A RUNNING COMMENTARY  
 of the  
 INTERNATIONAL RUGBY FOOTBALL MATCH  
 at  
 CARDIFF ARMS PARK GROUND  
*S.B. to London and Daventry*  
**4.20** London Programme relayed from Daventry  
**5.0** THE DANSANT. Music by THE LONDON  
 CHORDEONS. Relayed from Cox's Café  
**5.15** THE CHILDREN'S HOUR  
**6.0** THE WIRELESS MILITARY BAND. London  
 Programme relayed from Daventry  
**6.30 S.B. from London**  
**7.0** Mr. L. E. WILLIAMS: 'Rugger and Soccer  
 Snapshots'  
**7.15 S.B. from London**  
**7.25** Mr. O. L. QWEN: 'The National XV's'

## 7.45 HIDDEN TITLE PROGRAMME (An Old Song)

- This programme gives the clue to a well-known and beautiful song—a song which is sung all the world over  
 THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE  
 Harvest Dance, 'Summer' ..... *German*  
 SYDNEY COLTHAM (Tenor)  
 June's First Rose ..... *Eric Coates*  
 Rose Softly Blooming ..... *Spohr*  
 ORCHESTRA  
 An Autumn Song ..... *Haines*  
 SYDNEY COLTHAM  
 Now Sleeps the Crimson Petal ..... *Quilter*  
 Farewell to Summer ..... *Noel Johnson*  
 ORCHESTRA  
 Winter, from 'The Seasons' ..... *German*

## 8.15 LIGHT OPERA

- ORCHESTRA  
 March, 'Miss Hook of Holland' ..... *Rubens*  
 Valse, 'Love in Lilac Time' ..... *Jean Lensen*  
 SYDNEY COLTHAM  
 I Love You, My Darlin' (The Emerald Isle)  
*German*  
 Westward Ho! (Dogs of Devon) ..... *Bullock*  
 ORCHESTRA  
 Selection from Offenbach's Operas .. *arr. Ansell*  
**9.0-12.0 S.B. from London (9.10 Local News)**

## 2ZY MANCHESTER. 384.6 M.

- 2.30 WALES v. SCOTLAND**  
 INTERNATIONAL RUGBY MATCH  
 Cardiff Transmission relayed from Daventry  
**4.20 AFTERNOON CONCERT**  
 HERDEN BRIDGE BAND, conducted by SAM  
 TOWNSEND  
 Overture to 'The Merry Wives of Windsor'  
*Nicolai*  
 Cornet Solo, 'The Brooklet' ..... *White*  
 (Soloist, A. L. THOMAS)

- BAND  
 Selection of Verdi's Works  
 BAND  
 Hunting Scene ..... *Moore*

## 5.15 THE CHILDREN'S HOUR: Requests

- 6.0** Light Music from the Studio

- 6.30 S.B. from London**

- 7.25 S.B. from Cardiff**

## 7.45 TWO SHORT COMEDIES

(With Orchestral Interludes by THE STATION ORCHESTRA)

### 'THE SACRED CAT'

A Satire in One Act by F. SLADEN-SMITH

Cast:  
 A Maiden ..... *ELLA FORSYTH*

A Youth ..... *W. E. DICKMAN*

A Priest ..... *E. H. BRIDGESTOCK*

A Cat ..... *CHARLES NESBITT*



Miss Marjorie Ingham, mezzo-soprano, who is giving a song-recital from the Bournemouth Studio to-night at 6.0, with Mr. Ernest Lush, the pianist, who will accompany her.

IN this short play we take you to Upper Egypt in the days of the 20th Dynasty. The gods of Thebes are still worshipped as they have been for many previous centuries, and we would ask you to imagine yourself a spectator of a procession wending its way through the avenue of mighty statues that stretches northwards to the main temple of Thebes, surrounded by the tombs of the Kings of the 18th Dynasty. In its wake follows a young maiden, carrying a large wicker basket inscribed with hieroglyphs, and from the opposite direction a youth approaches. As they meet, a large bracelet drops from the maiden's arm, and the youth stoops down and restores it to its owner.

### 'THE TRUER PSYCHOLOGIST'

A New Lancashire Comedy in One Act by G. E. LEWIS

Cast:

Sarah Brown (The Miner's Wife) ..... *MARY EASTWOOD*

Herbert Brown (Her Son) ..... *CHARLES NESBITT*

William Brown (The Miner) ..... *E. H. BRIDGESTOCK*

Jim Blenkinsopp ..... *D. E. ORMEROD*

Polly Blenkinsopp ..... *ELLA FORSYTH*

THE action takes place in the Browns' kitchen, about 7.30 p.m. The curtains cut off our vision of Colliery Row, but it is there, and you feel its influence in the room itself. Imagine Colliery Row, place the inhabitants in Brown's kitchen, and clothe them in their everyday attire. Sarah is ironing away peacefully. Herbert, her son, enters as the story opens.

- 9.0 S.B. from London (9.10 Local News)**

## 9.30 ORCHESTRAL REQUESTS

THE STATION ORCHESTRA, conducted by T. H. MORRISON

Martial Moments ..... *arr. Winter*

Selection from 'Chu-Chin-Chow' ..... *Norton*

'Keltic' Suite ..... *Foulds*

Selection from 'Philemon and Baucis' ..... *Gounod*

Selection from 'I Pagliacci' ..... *Leoncavallo*

- 10.30-12.0 S.B. from London**

## 6KH HULL. 294 M.

- 4.0** AFTERNOON TOPICS: Mr. M. A. R. HORSPOLL, 'Drama Through the Ages—(8) The Renaissance of the Drama in England'

- 4.15** FIELD'S QUARTET, relayed from the New Restaurant, King Edward Street

- 5.15** THE CHILDREN'S HOUR

- 6.0** London Programme relayed from Daventry

- 6.30 S.B. from London**

- 7.25 S.B. from Cardiff**

- 7.45-12.0 S.B. from London (9.10 Local News)**

## 2LS LEEDS-BRADFORD. 277.3 M. & 252.1 M.

- 11.30-12.30** Field's Café Orchestra, relayed from Field's Café, Commercial Street, Leeds

- 4.0** THE TROCADERO DANCE BAND, relayed from the Trocadero Ballroom, Bradford

- 5.0** Afternoon Topics

- 5.15** THE CHILDREN'S HOUR

- 6.0** Light Music

- 6.30 S.B. from London**

- 6.45** For Farmers: Mr. J. MCGREGOR, Lecturer in Dairy Husbandry, Leeds University, 'Milk Production'

- 7.0 S.B. from London**

- 7.25 S.B. from Cardiff**

- 7.45-12.0 S.B. from London (9.10 Local News)**

## (LV) LIVERPOOL. 297 M.

- 4.0** MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

- 5.0** AFTERNOON TOPICS: MANNIN CRANE, 'Some Elizabethan Seamen'

- 5.15** THE CHILDREN'S HOUR

- 5.45** 'THE MAN WHO STOLE THE CASTLE'

A Play by TOM GALLON and LEON M. LION  
 Presented by EDWARD P. GENN

Cast:

Jack Dalwyn ..... *PHILIP H. HARPER*

Sir Richard Elverton (Aged 11) ..... *BETTY LANGLEY*

Barbara Elverton (Aged 8) ..... *ROSE HEILBRON*

Josiah Hankey (A Lawyer) ..... *WALTER SHORE*

Cumming ..... *J. P. LAMBE*

Dame Cumming ..... *MARY RUTHERFORD*

Scene: The Great Hall in Elverton Castle, in the County of Somerset—an oak panelled place, large and lofty. There is a portrait of two children on the wall—it is 10.30 p.m. on Christmas Eve, 1798; the hall is candle-lit.

- 6.15** MONTAGUE'S SYMPHONICS, relayed from the Edinburgh Café Ballroom

- 6.30 S.B. from London**

- 7.25 S.B. from Cardiff**

- 7.45-12.0 S.B. from London (9.10 Local News)**

## 5NG NOTTINGHAM. 275.2 M.

- 11.30-12.30** Gramophone Records

- 3.45** SAM G. ROSS'S BAND, relayed from the Palais de Danse

- 5.0** THE CHILDREN'S HOUR

- 6.15** MABEL HODGKINSON (Pianoforte)

- 6.30 S.B. from London**

- 7.25 S.B. from Cardiff**

- 7.45-12.0 S.B. from London (9.10 Local News)**

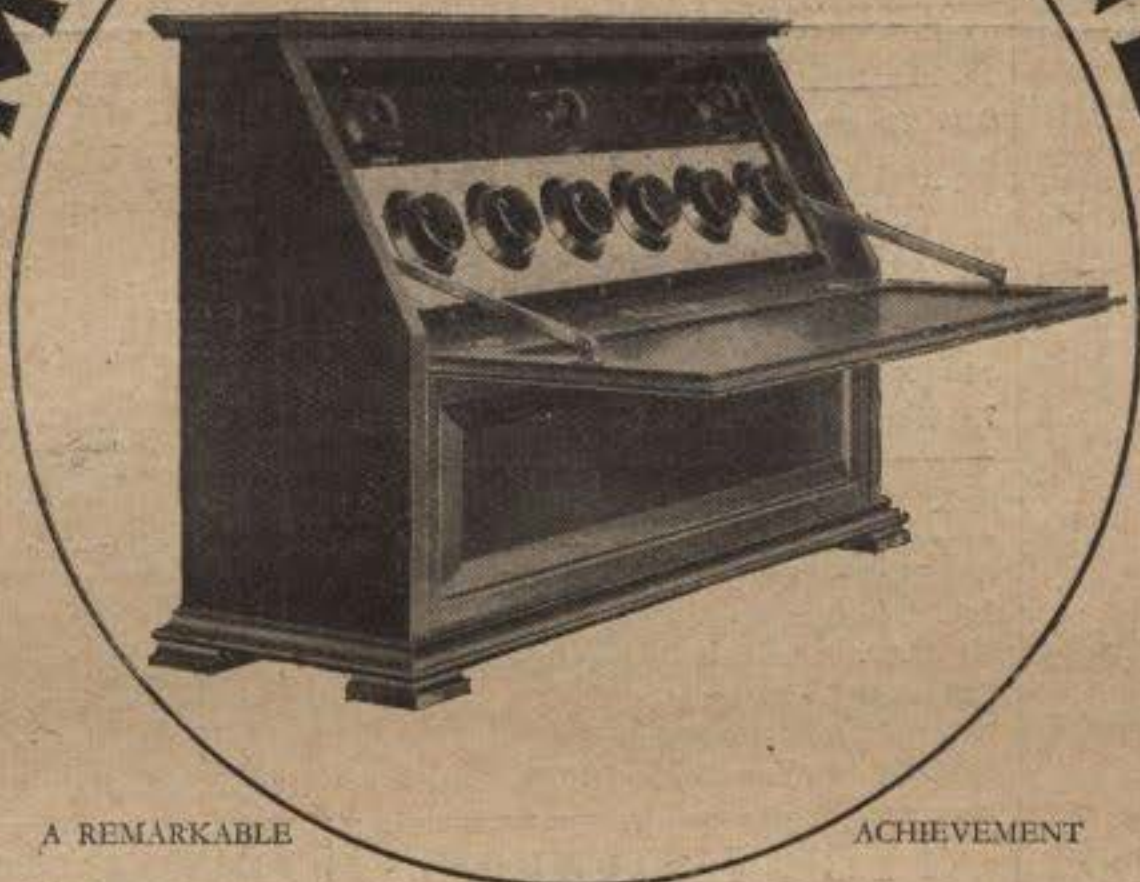
## 5PY PLYMOUTH. 400 M.

- 11.0-12.0** George East and his Quartet, relayed from Popham's Restaurant

(Continued on page 228.)



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# PROGRAMMES FOR SATURDAY (February 5)

(Continued from page 226.)

**3.0 THE STATION ORCHESTRA**  
**4.0 Afternoon Topics**  
**4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO**, directed by ALBERT FULLBROOK  
**5.15 THE CHILDREN'S HOUR**  
**6.0 LILLY PHILLIPS** (Violoncello)  
**6.30 S.B. from London**  
**7.25 Musical Interlude**  
**7.30 PLYMOUTH CORPORATION CONCERT**  
 In Conjunction with THE PLYMOUTH STATION of the B.B.C.  
 Relayed from the Guildhall  
**H. MORETON** (Borough Organist)  
 Grand March ('Ariane' Symphony) A. Guilmant  
 Bourée in C..... F. Archer  
 Two Impromptus..... S. Coleridge-Taylor  
 Finale (Founded on 'La Marseillaise') from 'Heroic' Sonata..... C. V. Stanford  
**8.0 THE CLARION MALE VOICE CHOIR**  
 Conducted by J. T. HANDS  
 O, Mariners Out of the Sunlight  
*S. Coleridge-Taylor*  
**GWLADYS NAISH** (Soprano)  
 Recit. and Air, 'Ah, Fors' è Lui' ('Rigoletto')  
*Verdi*  
**KENNETH ELLIS** (Bass)  
 Helen of Kircornel..... F. Keel  
**THORA REISS-SMITH** (Solo Violin)  
 Romance..... J. Svendsen  
**CHOIR**  
 Invictus..... W. Protheroe  
**THELMA REISS-SMITH** (Solo Cello)  
 Sonata in G Minor..... Summartini  
**GWLADYS NAISH**  
 The Willow Song..... S. Coleridge-Taylor  
**GRAND ORGAN**  
 Introduction and Fugue in 8th Georgian Tone (Pastoral Sonata)..... J. Rheinberger  
**KENNETH ELLIS**  
 The Sweeper..... D. Henty  
**CHOIR**  
 Ward, the Pirate..... arr. Vaughan Williams  
**THORA REISS-SMITH**  
 Bolero..... E. German  
**GRAND ORGAN**  
 The Bells of St. Anne de Beaupré (St. Lawrence River Sketches)..... A. Russell  
**THELMA REISS-SMITH**  
 Träumerei (Dreaming)..... Schumann  
 Elfin Dance..... E. Popper  
**9.0 WEATHER FORECAST, NEWS; Local News**  
**9.15 app.** (From now onwards this Programme is being relayed to Daventry)  
**CHOIR**  
 The Ash Grove..... arr. E. Branscombe  
 Drink To Me Only..... arr. H. Roberton  
**GWLADYS NAISH**  
 Bell Song from 'Lakmé'..... Delibes  
**KENNETH ELLIS**  
 When the Sergeant-Major's on Parade  
 [E. Longstaffe]  
**THORA REISS-SMITH**  
 Hejre Kati..... Hubay  
**GRAND ORGAN**  
 The Ride of the Valkyries Wagner, arr. H. Moreton  
**GWLADYS NAISH and KENNETH ELLIS**  
 Give Me Thy Hand (The Magic Flute)...Mozart  
**THELMA REISS-SMITH and H. MORETON**  
 Aria..... Bach  
 Allegro Con Brio..... E. Guerin  
**CHOIR**  
 Pilgrims' Chorus (Tannhäuser)..... Wagner  
**10.0-12.0 S.B. from London**

## 6FL SHEFFIELD. 272.7 M.

**2.30 WALES v. SCOTLAND**  
 INTERNATIONAL RUGBY MATCH  
 Cardiff Transmission relayed from Daventry  
**4.20 ORCHESTRA** relayed from the Grand Hotel  
**5.15 THE CHILDREN'S HOUR**  
**6.0 Musical Interlude**  
**6.30 S.B. from London**  
**7.25 S.B. from Cardiff**  
**7.45-12.0 S.B. from London (9.10 Local News)**

## 6ST STOKE. 294 M.

**3.30 London Programme** relayed from Daventry,  
**5.0 AFTERNOON TOPICS: FLORENCE M. AUSTIN**  
 'Five Fancies from Frocks—(4) Rags'  
**5.15 THE CHILDREN'S HOUR**  
**6.0 Light Music**  
**6.30 S.B. from London**  
**7.25 S.B. from Cardiff**  
**7.45-12.0 S.B. from London (9.10 Local News)**

## 5SX SWANSEA. 294 M.

**4.0 London Programme** relayed from Daventry  
**5.15 THE CHILDREN'S HOUR**  
**6.0 T. D. JONES** (Pianoforte)  
**6.30 S.B. from London**  
**7.25 S.B. from Cardiff**  
**9.0-12.0 S.B. from London (9.10 Local News)**

## Northern Programmes.

### 5NO NEWCASTLE. 312.5 M.

**11.30**—Nellie Modfoot (Contralto), Sam Barraclough (Cornet). **12.10-12.30**—Gramophone Records. **4.0**—Music from Tilley's Restaurant, Blackett Street. **5.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—The Station Octet. **6.30**—S.B. from London. **7.0**—Mr. John Kenmir: 'Association Football'. **7.15**—S.B. from London. **7.25**—S.B. from Cardiff. **7.45**—Heterodyned History. A Broadcast Revue by L. du G. of Punch. **8.45**—S.B. from London. **9.30**—Fragments from Franz Lehar. The Station Octet. Nancy Hepton (Soprano). **10.15**—Dance Music: Tilley's Dance Band. **11.0-12.0**—S.B. from London.

### 5SC GLASGOW. 405.4 M.

**3.0**—Dance Music relayed from the Locarno. **5.0**—Afternoon Topics. **5.15**—The Children's Hour. **5.50**—Weather Forecast for Farmers. **6.0**—The Grosvenor Orchestra, relayed from the Grosvenor Picture House. **6.30**—S.B. from London. **7.25**—S.B. from Cardiff. **7.45**—Heterodyned History. A Broadcast Revue by L. du G. of Punch. **8.45**—S.B. from London. **9.30**—Song Recital. John Booth (Tenor). **9.50**—The Station Orchestra, conducted by Herbert A. Carruthers. **10.10**—Hector Gordon (The Canny Scot). **10.30-12.0**—Dance Music relayed from the Locarno.

### 2BD ABERDEEN. 500 M.

**3.45**—Afternoon Topics. **4.0**—The Station Orchestra, conducted by Paul Askew. Dorothy Forrest (Mezzo-Soprano) and Mary Miller (Contralto). **5.15**—The Children's Hour. **6.0**—Station Orchestra. **6.30**—S.B. from London. **7.25**—S.B. from Cardiff. **7.45**—Light Programme. The Orchestra. Helen Nesbit (Contralto). **8.45**—S.B. from London. **9.30**—Orchestra. **9.45**—Joe Hayman (Assisted by Mildred Franklin) in Comedy Sketches. **10.0**—Orchestra. **10.7**—Lee Thistlethwaite: Song Recital. **10.30-12.0**—S.B. from London.

### 2BE BELFAST. 306.1 M.

**4.0**—The Dansant: The Carlton Orchestra, directed by Harold Spencer, relayed from the Carlton Café. **5.0**—Afternoon Topics: Capt. T. O. Corrin, 'The Music of Other Lands'. **5.15**—The Children's Hour. **6.0**—Gramophone Records. **6.30**—S.B. from London. **7.25**—S.B. from Cardiff. **7.45**—Public Concert (Symphony and Variety). Relayed from the Wellington Hall (The City Y.M.C.A.). The Station Symphony Orchestra, conducted by E. Godfrey Brown. Horace Stevens (Bass-Baritone). **9.0**—Interval. News. **9.15**—Orchestra. Harley and Barker (Entertainers at the Piano). Dorothy Rodgers (Contralto). **10.30-12.0**—Dance Music. The Plaza Band, directed by R. M. Cole, relayed from the Plaza.

## FOR LISTENERS TO OPERA BROADCASTS.

THE sixth of the series of Operas is to be broadcast from all stations on Monday, Feb. 7. This time it is to be 'The Red Pen' by A. P. Herbert. Listeners are recommended to have a copy of the Opera in front of them when listening to the broadcast, and those who have not yet sent for a copy of this libretto are advised to make immediate application. The form below is arranged so that applicants may obtain either (1) single copies of the libretto of 'The Red Pen' (or of 'Martha,' 'The Barber of Seville,' 'Faust,' 'The Bohemian Girl' and 'Rigoletto,' which have already been broadcast) at 2d. each; (2) the complete series of twelve for 2s. (including those which have already been broadcast, but which will be of value in future broadcasts); or (3) the remaining seven of the series (including 'The Red Pen,' but excluding operas already broadcast) for 1s. 2d.

1. Please send me	copy (copies) of the Libretto of 'The Red Pen.'	
" " "	" " " " " " 'Martha.'	
" " "	" " " " " " 'The Barber of Seville.'	
" " "	" " " " " " 'Faust.'	
" " "	" " " " " " 'The Bohemian Girl.'	
" " "	" " " " " " 'Rigoletto,' for which I enclose	pence

at the rate of 2d. per copy.

2. Application for the complete series (including 'Rigoletto,' 'The Bohemian Girl,' 'Faust,' 'The Barber of Seville,' 'Martha,' and 'The Red Pen.')

Please send me copy (copies) of each of the Opera Libretti as published. I enclose P.O. No. or cheque, value in payment at the rate of 2s. for the whole series, post free.

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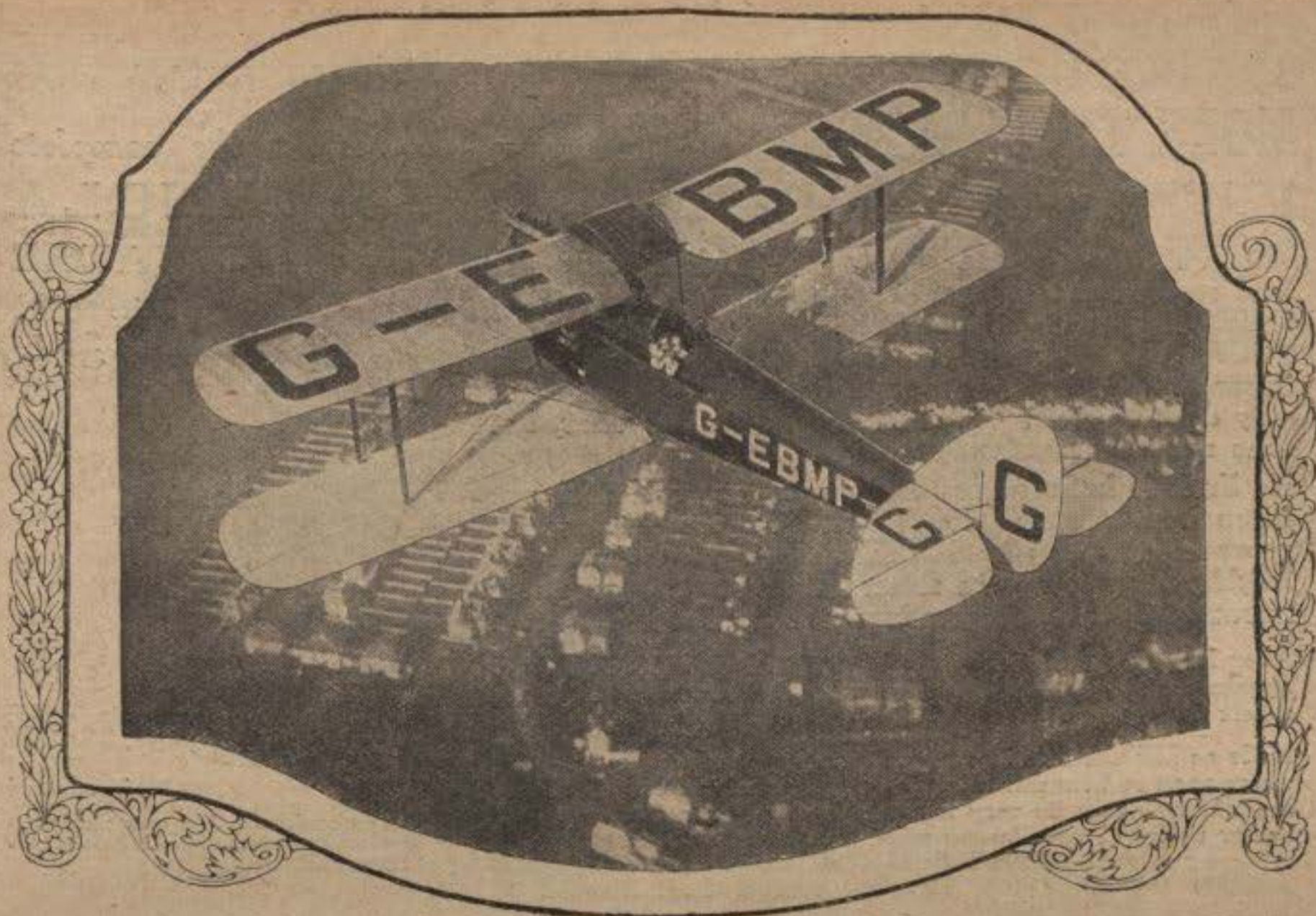
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Applications must be marked 'Libretti' on the envelope and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C. 2.  
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The Valves—selected at random from stock by Mr. Sissons Relph (Amateur Wireless), Mr. Wheatley (Popular Wireless) and Mr. Thomson (Wireless World)—were inserted into ordinary cartons without corrugated paper, cotton wool or

*Cossor Kalenised filaments unharmed after 500 feet drop from aeroplane*

other absorbent material. All cartons were sealed, numbered, and taken to the Aerodrome in the custody of Mr. Thompson.

At the Aerodrome the valves were handed to the pilot, Capt. Barnard, with instructions that they should be dropped overboard at a height of 500 feet.

Of the twelve Cossor Valves thrown overboard, eleven only were actually retrieved—one being lost. And these were the astounding results:—Five valves were in perfect condition, five others suffered from an internal derangement of the electrode system and

one valve was smashed through hitting the tail plane in flight. *But in all valves the Kalenised filament was absolutely intact and unharmed.*

Several valves fell on a concrete road, and one bounced from a corrugated roof on to the ground, but even these tremendous impacts failed to shatter the Kalenised filaments. Never before has such a daring test been carried out—its results prove conclusively that the new Cossor Kalenised filament is practically unbreakable. But only Cossor has it—do not accept a substitute.

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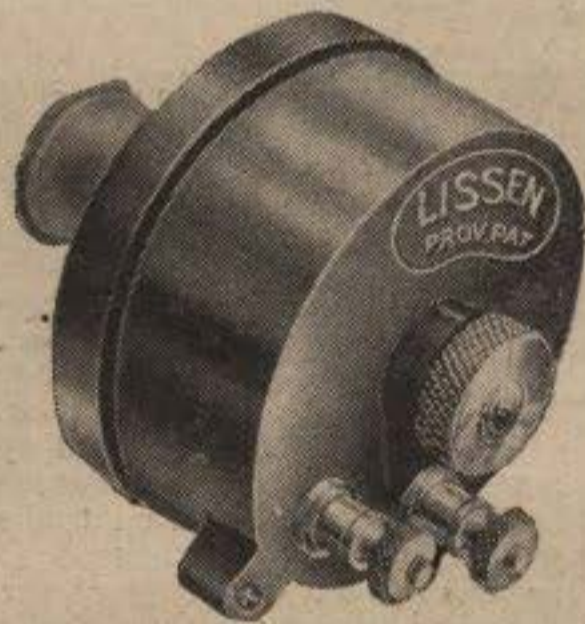
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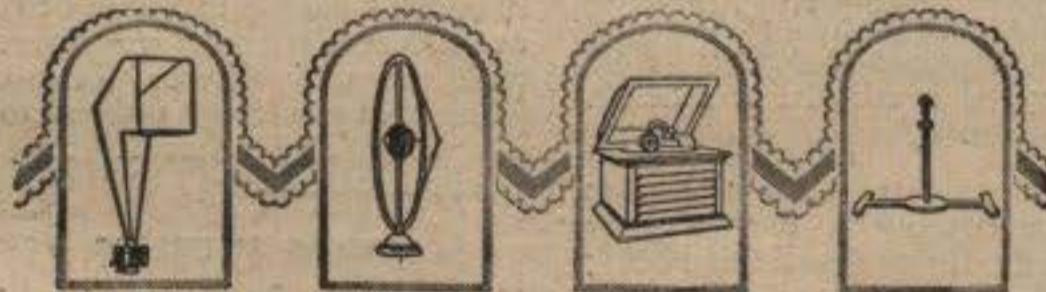
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Patented, previously 1/8, NOW 1/- each.

### LISSEN SWITCHES.



LISSEN 2-way Switch.

There is one for every switching need in radio. Designed for radio work where currents are small—they will not waste current. They fit easily—take up little room. LISSEN ONE HOLE FIXING, OF COURSE.

Previously, NOW.  
LISSEN 2-way.....2/9 1/6  
LISSEN Series-parallel.....3/9 2/6  
LISSEN Double Pole Double Throw.....4/- 2/6  
LISSEN Key Switch...2/8 1/6



LISSEN Key Switch.

### HOW TO MAKE H.T. BATTERIES LAST LONGER.



Every ordinary H.T. battery can be made to yield more energy if a LISSEN 2 mfd. (or 1 mfd., but the larger capacity is the better) is put across it. It will absorb all the noises when the battery gets old. Your dealer will be pleased to show you how to connect it easily.

LISSEN (Mansbridge type) Condenser  
2 mfd. 4/8; 1 mfd. 3/10.  
.01.....2/4. 1.....2/6.  
.025.....2/4. .25.....3/-.  
.05.....2/4. .5.....3/4.

Specially moulded case makes it impossible for the condenser to short circuit on to case—a feature exclusive to LISSEN.

### BASEBOARD RHEOSTATS Reduced from 1/6 to 2/6



To popularise baseboard mounting resistors, LISSEN has now just reduced the price. Baseboard type are without knob, dial and pointer, which are not needed for baseboard.

Previously Jan. 24.  
Prices 7 ohms.....2/6 1/6  
35 ohms.....2/6 1/6  
400 Potentiometer 2/8 1/6

QUALITY RHEOSTATS FOR PANEL MOUNTING—previously 4/- NOW 2/6.

LISSEN quality—look how they are made, and note the irresistible appeal of price.

Previously NOW  
LISSEN 7 ohms, patented 4/- 2/6  
LISSEN 35 ohms, patented 4/- 2/6  
LISSEN DUAL, patented 6/- 4/6  
LISSEN Potentiometer, patented.....4/5 2/6  
LISSEN ONE HOLE FIXING, OF COURSE.

USE ANY CIRCUIT BUT ONLY LISSEN PARTS, NO MATTER WHAT ELSE MAY BE NAMED, and you will gain in volume and eliminate distortion. LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS N. COLE.

L. 215



# FOR RELIABILITY

## Exide

### THE LONG-LIFE BATTERY

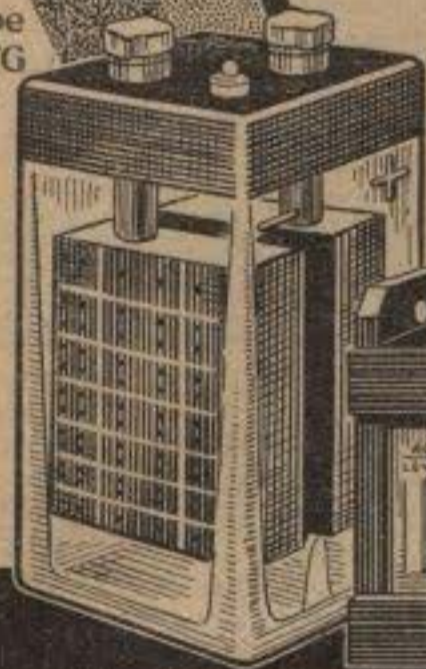
Alike for the highest possible quality of tone, and for tuning-in weak signals from distant stations, the batteries, both High and Low Tension, must be capable of supplying absolutely steady unfluctuating current.

Further, the High Tension batteries should be capable of lasting for long periods on one charge and should take no harm from standing in a partially run-down condition.

This means that the batteries must be constructed of first-class material to sound and up-to-date designs.

Exide Batteries, in the opinion of those most qualified to judge, occupy the leading position throughout the world. They are made at the largest battery works in the British Empire by people who have been manufacturing batteries and nothing else for 35 years.

Type DTG

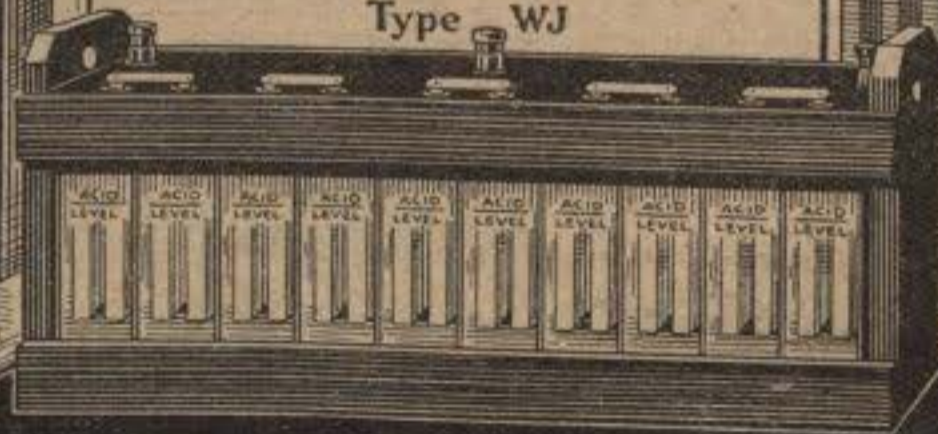


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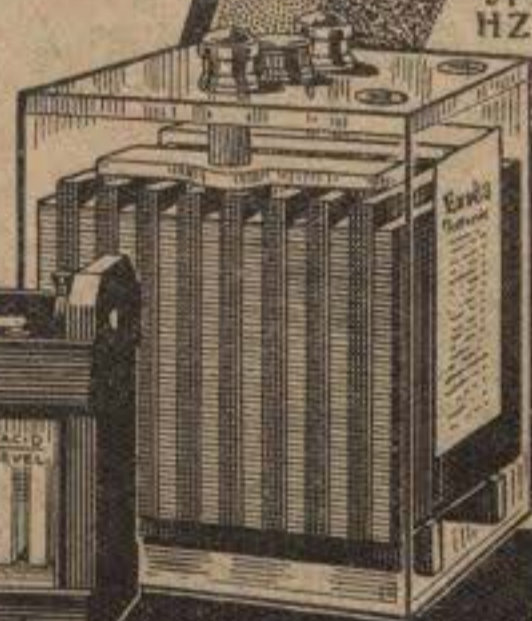


Skilled Service.

Type WJ



Type HZ



#### Types DTG & DFG.

Specially designed for small discharge currents, and to hold their charge, when not in use, for long periods. Suitable for small Dull Emitter valve sets.

Capacity:

DTG 20 amp. hours. Price 4/6  
 DFG 45 amp. hours. Price 8/6

#### Type WJ.

These batteries are the most satisfactory source of high tension in existence. They will hold their charge when standing, and even if partially run down, for six months at least with no injury or detriment. They give a steady, even discharge, free from fluctuations, ensuring purity of reception against a dead silent background that is a revelation. Exide H.T. Batteries are standardised by The Marconiphone Company.

#### Type HZ.

Combines the advantages of the DTG and the CZ—a De Luxe battery suitable for all types of receiving sets.

Capacities, 40 to 80 amp. hours.

Prices from 17/6 per 2-volt unit.

EXIDE HIGH TENSION BATTERIES SUPERSEDE ALL OTHER FORMS OF H.T. SUPPLY.





In addition to the H3Q, there are eight other Brown Loud Speakers—a type for everyone from 30/- to £15 15 0.

THE history of the Loud Speaker is the history of the Brown. It is yet another page added to the romance of industry; the story of years of unflagging, unremitting endeavour to reach an ideal. S. G. Brown, Ltd., it was who, in the days before Broadcasting began, produced the first Loud Speaker ever used in this country for Wireless purposes. The firm which then led the way in making Loud Speaker reproduction possible has ever since set the pace in Loud Speaker design.

The **Brown**  
H3Q  
Loud Speaker  
2000 ohms  
£3:5:0

The Brown H3Q Loud Speaker marks yet another forward step. For the first time, at the remarkably low price of 65/-, there is available an instrument whose appearance will enhance the setting of any room. All that is best in acoustical design gives to the H3Q, a remarkable fidelity of reproduction. All that is artistic in design gives it a distinctive and pleasing appearance. For a little over three pounds you can buy a Loud Speaker which will look well in your home and fill it with a faithful rendering of the evening's broadcast. Ask your Dealer.

# Brown

S. G. BROWN, LTD., Western Avenue, North Acton, W.3

Retail Showrooms: 19, Mortimer Street, W.1.; 120, Wellington Street, Glasgow

15, Moorfields, Liverpool;

67, High Street, Southampton;

Wholesale Depots: 2, Landsdown Place West, Bath; Howard S. Cooke & Co., 59, Caroline Street, Birmingham; Gilbert, Ald. 7241

3-7, Godwin Street, Bradford;

Cross House, Westgate Road, Newcastle; Robert Garmany, Union Chambers, 1, Union Street, Belfast.

**Here it is!**  
"The Radio Magazine de Luxe"



Do not miss this fine number.

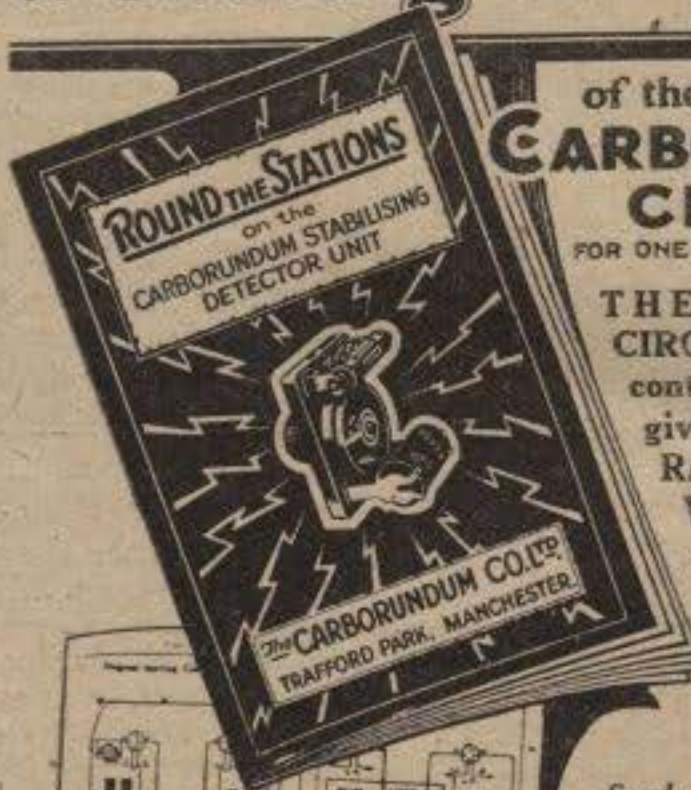
Contents include:

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- Dancing at Olympia
- "How to get the best out of your Receiver"
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- How Valves are Made
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**Free book of working diagrams**



of the wonderful new **CARBORUNDUM CIRCUIT**

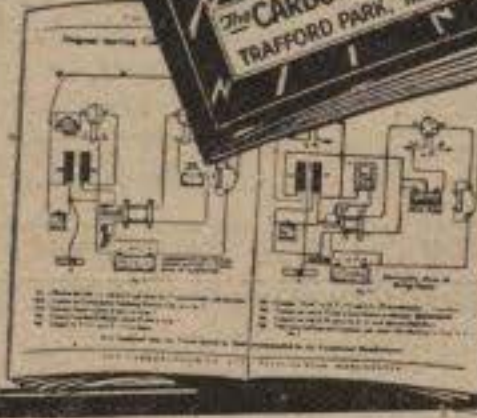
FOR ONE, TWO OR THREE VALVES.

THE CARBORUNDUM CIRCUIT is a simple one control circuit which will give you the maximum RANGE, SELECTIVITY, VOLUME and, above all, PURITY.

The book shows you how your set can be converted by a small rearrangement of the wiring.

Send postcard (postage 1d.) for Book W12!

THE **CARBORUNDUM CO., LTD.**, TRAFFORD PARK - MANCHESTER.







*The New*  
**B.5.H.** FOR USE WITH 4 VOLT  
 ACCUMULATOR OR DRY CELLS

This new valve has been expressly designed to work in conjunction with the famous B.5. Valve. It is intended primarily for the high frequency stages, using a tuned anode coil or high resistance of low self capacity. The B.5.H. has a very

much higher amplification factor than the B.5. It can also be employed in the detector and low-frequency stages, with high resistance or low ratio transformer coupling. The B.5.H. will solve your high frequency problems. Buy one now.

Filament Volts ..... 2.8  
 Filament Current... 0.06 amp.  
 Anode Volts ..... 40-120  
 Amplification Factor..... 17.5  
 Impedance ..... 55,000 ohms.

**PRICE**

**14/-**

(OUTSIDE THE IRISH FREE STATE)

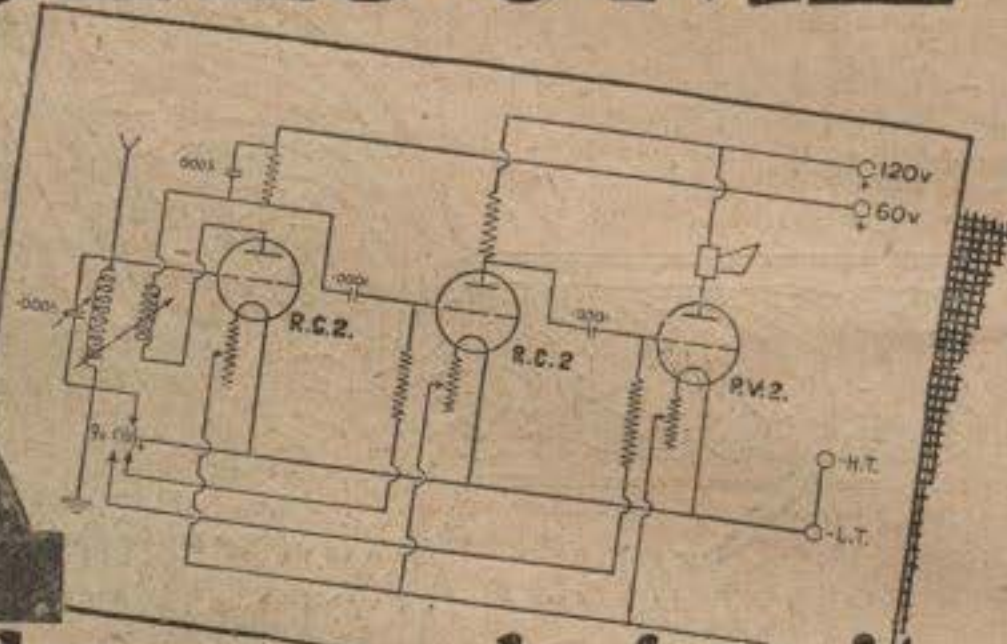
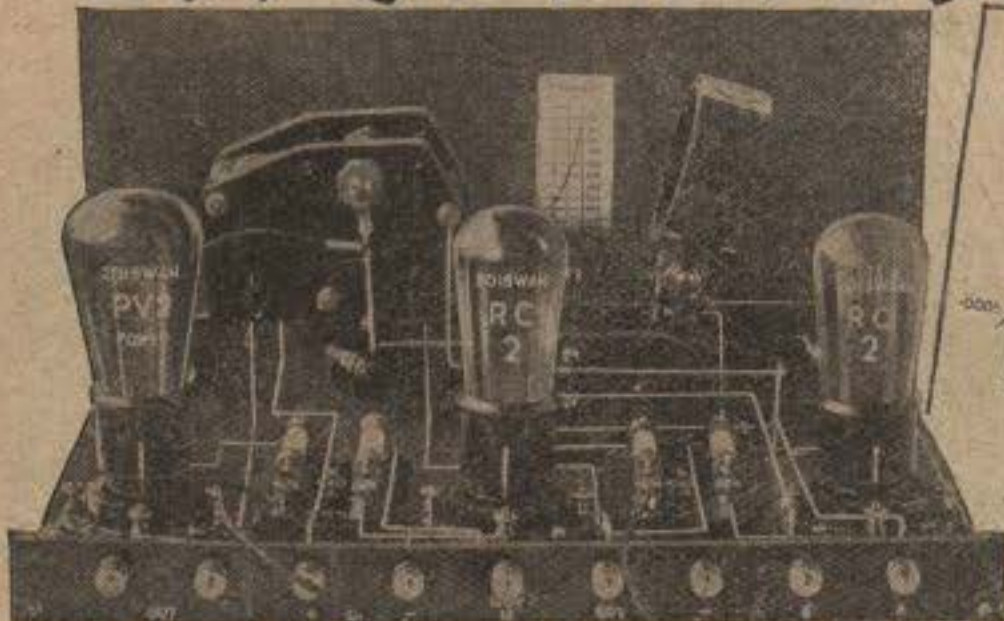


**VALVES**

*Sold by all Good Radio Dealers*



# R.C. THREESOME



## Modification of the normal circuit to increase range and selectivity

CONSTRUCTORS have acclaimed the R.C. THREESOME as the leader of receiving sets for pure reception of the local station. In some cases, however, *additional range and selectivity* are required, and not solely a receiver for pure reception of the local station.

To meet this need a method of introducing reaction into the circuit has been devised, and in addition to providing increased range and selectivity to the constructor with a really efficient aerial, it also enables the Threesome to be used on an inefficient aerial with first-rate results.

There are certain dis-

tricts in the country which are known as "blind spots," and others where reception conditions are not good. In all these cases the modification will satisfactorily overcome the difficulties.

### FREE BLUE PRINT & INSTRUCTIONS

In order that the R.C. THREESOME will give satisfaction even in these cases, an additional blue print (which can be laid over the original blue print) has been prepared, together with a leaflet of instructions giving details of the necessary alterations. There is no trouble whatever in carrying out the instructions.

#### EDISWAN WIRELESS SERVICE

Refer your wireless problems to EDISWAN. Experts will advise you. There is no charge made. Address your queries to Service Dept.

**CUT OUT COUPON AND SEND NOW!**

# EDISWAN

V. 20

To THE EDISON SWAN ELECTRIC CO., Ltd.  
(Publicity) 123/5 QUEEN VICTORIA STREET LONDON, E.C.4

Please send, post free, presentation copies of (mark with a cross the literature required)

R.C. Threesome Instruction Book and Blue Print  
R.C. Threesome Modification Blue Print and Instructions

Name .....

Address .....

PLEASE USE  
BLOCK LETTERS .....

Radio Times, 28.1.27.





**"He certainly sold us  
the right Loud Speaker"**

THAT is what you will probably say, and certainly think, after you have bought a B.T.H. C.2. Loud Speaker. It is right in tone, right in volume, right in appearance, and especially right in price.

It is a full-sized instrument, 24" high with a 14" flare, giving an *ample* volume of sound for any living room of average dimensions.

**TYPE**

**C 2**

The *only*  
full sized  
full toned  
instrument

for

**£3:0:0**

(This price does not  
apply in Irish Free  
State)



**LOUDSPEAKERS**

**BRITISH MADE**

2608 B

The British Thomson-Houston Co. Ltd.





# FELLOWS WIRELESS

60 volts  
now **7/6!!**

*This 60-volt H.T. Battery tapped every 3 volts and complete with wander plugs now costs only 7/6 (post free).*

Once again Fellows show the way to lower prices. First Valves, then Sets, then Loudspeakers, and now H.T. Batteries!

Can you find anywhere such value in H.T. Batteries as this all-British 60-volt Fellows?

In a short time the sale of these H.T. Batteries has risen to *thousands* a week and so once again we are passing on to you the benefit of the savings effected.

Order from our Branches or direct by post from us to-night.

<b>54 Volts</b>	with lead for grid bias .....	post free	<b>6/6</b>
<b>60</b>	,"	tapped every 3 volts and supplied complete with wander plugs .....	<b>7/6</b>
<b>108</b>	,"	tapped every 6 volts and supplied complete with wander plugs.....	<b>13/-</b>

**FELLOWS, PARK ROYAL, N.W.10.**

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**BUY DIRECT AND SAVE MONEY**

M.C. 207.

# FELLOWS WIRELESS

For 4 or 6 volt Accumulators **45/-**  
For H.T. Accumulators **50/-**



**10 hours for 1d.!**

If you have Alternating Current (A.C.) Electric Light you can charge your Accumulator at home for an absurdly low cost by using the Fellows Accumulator Charger.

This charger is simplicity itself, there are no expensive parts to require renewal, it cannot harm your electric light in any way, and it is as safe to handle as your loud speaker.

Simply plug it into an electric lamp holder (see above), switch on, give a twist to the knurled knob, and, when the little motor is running connect up your 4 or 6 volt accumulator and leave it on charge until the bubbles rise freely in the acid inside. The charger will automatically give the correct charging current.

You need only have one accumulator because you can charge it up when your set is not in use.

Your present accumulators probably cost from 9d. to 1/6 per charge; you cannot be certain that they get fair treatment while away; and there are frequently delays and disappointments.

The Fellows charger eliminates all these troubles. It will charge up a large accumulator (e.g. 6V. 30 ah) for a cost of about ONE PENNY for 10 hours, even in districts where lighting is as high as 5d. per unit.

There is also a special model designed to charge up H.T. Accumulators in batches of 60 volts at a time. Output 1/2 ampere.

You can, by remitting full cash value, have one of these chargers on SEVEN DAYS' FREE TRIAL. If you are not more than satisfied we will take it back and return your money in full.

*N.B. When ordering please state carefully voltage and frequency (cycles) of your mains. You will find this information on your meter.*

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**BUY DIRECT AND SAVE MONEY**

M.C. 209.



# The Last L.F. Stage Of Your Set Has Something to tell You★

★ You can make your set give better results than your loud speaker gives it credit for by using the right valve in the last L.F. stage.

*Volume is by no means the final word in the achievement of better reception, for it can so easily be secured by overloading the L.F. valves with the immediate result that distortion destroys the texture of both music and speech. The secret of perfect purity is to use valves that are able to handle strong signals under normal working conditions.*

**L**OUND signals are particularly evident when the receiver is situated close to a broadcasting station or when several stages of L.F. amplification are being used.

It is therefore obvious that with an ordinary L.F. valve in the last stage you are either faced with loud, harsh reception with your receiver properly tuned, or faint, but clear reproduction by the use of slight de-tuning. In the main, the loud-

speaker comes in for a great deal of unjustified criticism, due to the incorrect use of one of the best virtues of your set, namely—to give strong signals.

## Super Power Valves

The immediate enquiry following the above facts is readily answered by the recommendation to use super power valves.

These valves have been specially designed to handle powerful signals without any trace of distortion.

This ability is due to the fact that they are able to give, as a result of the large grid swing, *all* the fluctuations in anode current that may be required throughout the whole frequency range of broadcasting. This means that the low, sonorous vibrations of the double bass may roll unharmed from your loud-speaker, and the highest trills of a prima donna retain all the pleasure of their original rendering.

## Couple these Qualities with those of the Wonderful P.M. Filament

The remarkable merits of the wonderful P.M. filament when embodied in the design of Mullard P.M. Super Power valves result in valves that are absolutely without equal for operation in the last L.F. stage of a receiver. The quality of reproduction that can be secured from even the very largest loud-speaker is a revelation of lifelike reality. This ability is the natural result of the gigantic emission surface available in the Mullard P.M. Filament. No comparison can be made with an ordinary



filament without revealing the increased value offered by the unique P.M. Filament.

All the advantages of long, useful life, low current consumption, and majestic volume possessed by Mullard P.M. Valves are available to the highest degree in Mullard P.M. Super Power Valves. Fit your receiver with Mullard P.M. Valves with the wonderful P.M. Filament and enjoy the best results from your loudspeaker.

Obtainable from all dealers.

INSTALL MULLARD P.M. VALVES WITH THE WONDERFUL P.M. FILAMENT



# Mullard

## THE MASTER VALVE

Sectional view of P.M.5 showing generous proportions of P.M. Filament

- For 2-volt accumulator.  
 THE P.M.1 H.F. 0.1 amp. 14/-  
 THE P.M.1 L.F. 0.1 amp. 14/-  
 THE P.M.2 (Power) 0.25 amp. 18/6  
 For 4-volt accumulator or 3 dry cells  
 THE P.M.3 (General Purpose) 0.1 amp. 14/-  
 THE P.M.4 (Power) 0.1 amp. 18/6  
 For 6-volt accumulator or 4 dry cells  
 THE P.M.5x (General Purpose) 0.1 amp. 14/-  
 THE P.M.6 (Power) 0.1 amp. 18/6  
 Super power valves for last L.F. stage  
 THE P.M.254 [4 volts, 0.25 amp.] 22/6  
 THE P.M.256 [6 volts, 0.25 amp.] 22/6  
 These prices do not apply in Irish Free State

ADVT. THE MULLARD WIRELESS SERVICE CO. LTD., MULLARD HOUSE, DENMARK STREET, LONDON W.C.2



BROADCASTS BY 'TONE' & 'POWER'  
The Boon Companions of Osram Valves



# And Here's Another Masterpiece

A NEW OSRAM VALVE  
**D.E.L. 612**

Dull Emitter,  
Low Impedance,  
6 volt, 0.12 amp.

"Now we've got it," exclaimed "TONE," excitedly.

"Absolutely," replied "POWER," with emphasis. "A new 6-volt dull emitter that will take the place of the extravagant bright emitter, that consumes less than one-sixth the current hitherto necessary, and is offered at the remarkably low price of 14/-."

"What pleases me most," added "TONE," "is the fact that the OSRAM D.E.L.612 gives all the benefits of a 6-volt valve for purity and greatest volume with low upkeep cost at the same time."

"But don't forget," said "POWER," "that we've done just as well for listeners who use **RESISTANCE COUPLING** with our other new valve the **D.E.H.612**, and this one also only costs 14/-."

Price **14/-** each

from all Wireless Dealers.

# Osram Valves

for TONE & POWER

The G.E.C. - your guarantee

Advt. of The General Electric Co., Ltd.; Magnet House, Kingsway, London, W.C.2.



# FELLOWS WIRELESS

**£6.15.0**  
or 38/4 down.

COMPLETE AS BELOW

"I have now had the set 13 months and have not had any trouble of any kind."

The Little Giant Sets are simple to control, economical in upkeep and give perfect reproduction. All accessories, including the world-famous Silver Clear Dull Emitter Louden Valves, are supplied with the sets, the prices of which are below.

Specification.	Little Giant I.	Little Giant II.	Little Giant III.	Little Giant IV.
Receiver (including Marconi Royalty) .....	£2:2:6	£3:17:0	£4:12:0	£6:5:6
Louden 4-Volt D.E. Valves (1) 8:0 (2) 16:0 (3) 24:0 (4) 32:0	8:0	16:0	24:0	32:0
H.T. Battery (Fellophone) (54V) 6:6 (108V) 13:0 (108V) 13:0 (108V) 13:0	6:6	13:0	13:0	13:0
Fellows 4V. Accumulator .. (20ah) 12:6 (20ah) 12:6 (20ah) 12:6 (40ah) 16:6	12:6	12:6	12:6	16:6
Aerial, Insulators, Wiring, Instructions .....	3:0	3:0	3:0	3:0
Headphones (H) or Junior Loud Speaker (LS) .... (H) 11:6 (LS) 13:6 (LS) 13:6 (LS) 13:6	11:6	13:6	13:6	13:6
<b>Total Cash Price</b>	<b>£4:4:0</b>	<b>£6:15:0</b>	<b>£7:18:0</b>	<b>£10:3:6</b>
Deferred Payments. With Order .....	24:6	38:4	44:9	57:0
6 Monthly Payments of ..	12:3	19:3	22:5	28:8

**HOW TO OBTAIN THESE WONDERFUL SETS.**

- 1.—You can inspect and purchase Fellows apparatus at any of our branches (addresses given below).
- or 2.—You can forward the full cash value (in P.O., Money Order, or Cheque), direct to us or to our branches.
- or 3.—You can obtain your set on the Deferred Payment System by enclosing with your order the appropriate first instalment, as shown above, and forwarding direct to our Head Office.

Note.—All Fellows sets can be supplied on 7 days' trial, if full cash value is remitted. Money will be refunded in full if you are dissatisfied in any respect. They are sent packing free, carriage forward.

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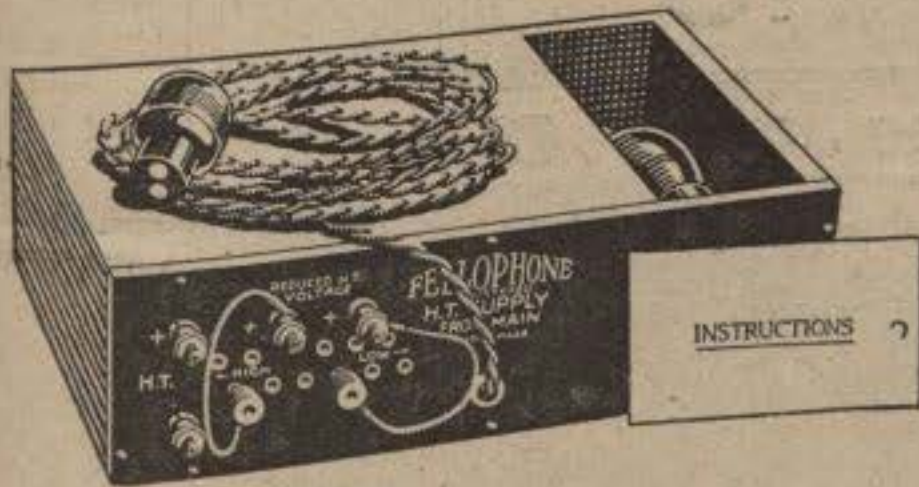
**BUY DIRECT AND SAVE MONEY**

M.C. 330.



# FELLOWS WIRELESS

Type B. Unit for  
Alternating Current  
£4 : 10 : 0



## HIGH TENSION FROM YOUR ELECTRIC LIGHT

If you have Electric Light, send for a Fellophone H.T. Mains Unit and do away with the expense of renewing exhausted Batteries.

All you have to do is to plug the adaptor of the Mains Unit into a lamp holder, switch on, and an inexhaustible supply of H.T. current is at your disposal.

Fellophone Mains Units possess, among others, the following advantages.

- 1. ABSOLUTE SAFETY.** An ample margin of safety is provided in these Units which completely safeguards them against breakdown. They are as safe to fit as an electric light globe and as safe to handle when working as an H.T. Battery.
- 2. LOW COST.** The current consumed by these Units is no more than that taken by a "night light" electric lamp. They are thus extremely economical and they rapidly save the cost of renewing Batteries.
- 3. PERFECT RECEPTION.** When ordering state the voltage of your lighting mains and (if current is alternating) the frequency. Your Mains Unit will then give you perfect reception free from all "ripple" or "hum."
- 4. A.C. or D.C.** Fellows Mains Units are made either for Alternating Current or Direct Current and for all voltages commonly in use for lighting.
- 5. SINGLE OR MULTI VOLTAGE.** These units, whether for A.C. or D.C., are made in two TYPES. Type A. delivers a single value only of H.T. Voltage. Type B. delivers three separate values, two of which are variable over twelve tapings, thus enabling the exact required voltages to be applied to several valves at once. (For further description see pages 28 and 29 of our Catalogue No. 10.)
- 6. SEVEN DAYS' FREE TRIAL.** You can have a Fellows Mains Unit on seven days' trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

PRICES (Carriage forward):

A.C.		D.C.	
Type A. (50 volts) -	£3 : 10 : 0	Type A. (50 volts) -	£2 : 10 : 0
Type A. (100 volts) -	£3 : 10 : 0	Type A. (70 volts) -	£2 : 10 : 0
Type B. (multi voltage)	£4 : 10 : 0	Type A. (100 volts) -	£2 : 10 : 0
		Type B. (multi voltage)	£3 : 10 : 0

FELLOWS, PARK ROYAL, N.W.10.

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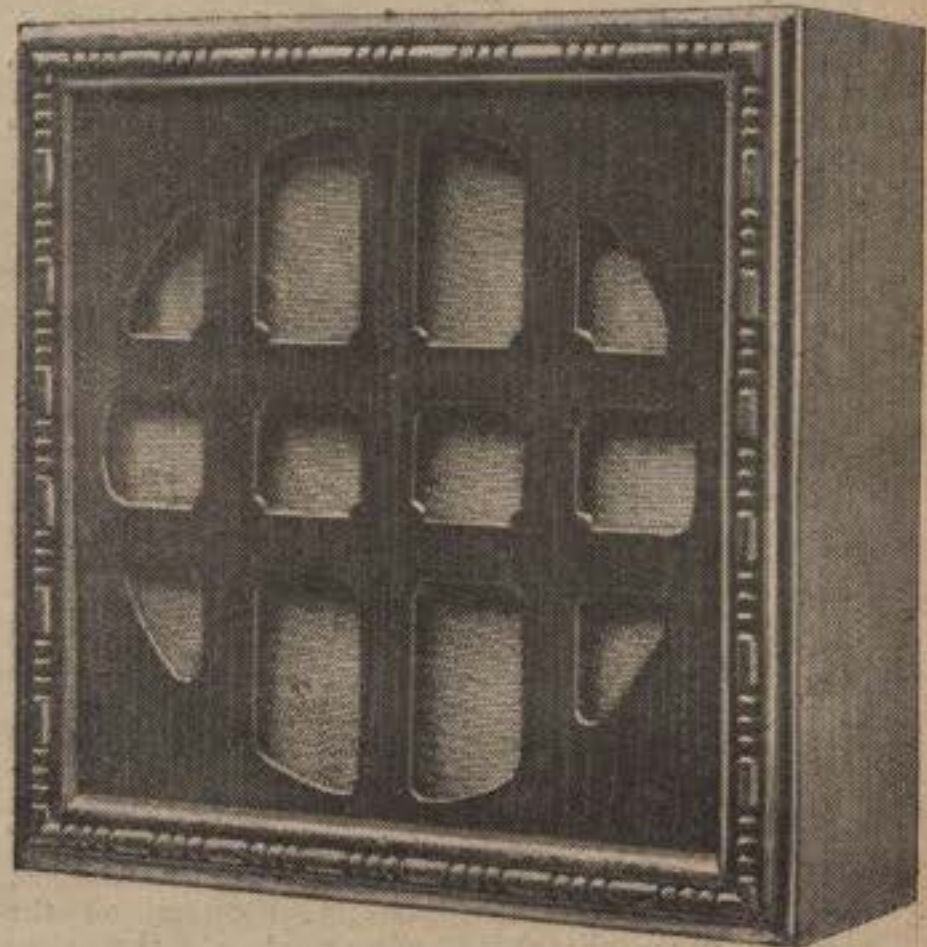
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Write for 48pp.  
Illustrated  
Catalogue No. 10  
FREE.

BUY DIRECT AND SAVE MONEY

M.C.279.

## Try this amazing new loudspeaker free for seven days—



Flawless realism from highest soprano notes to bass drums!



—see for yourself how marvellously it reproduces the whole tonal scale!



Never has radio science achieved such perfect reproduction as this new speaker gives. Limpidly clear, full-toned melody from the very highest registers to the lowest.

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the road cannot easily  
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**5/6**

Charged ready for use—merely add acid.  
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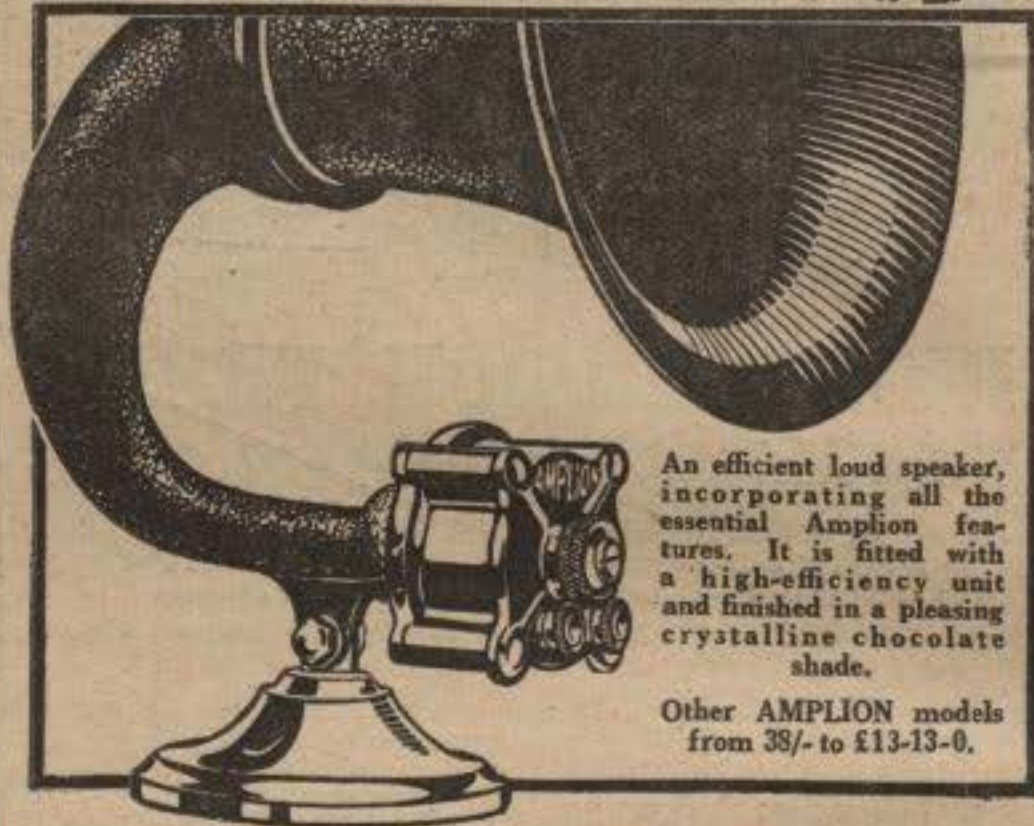
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**13/6**

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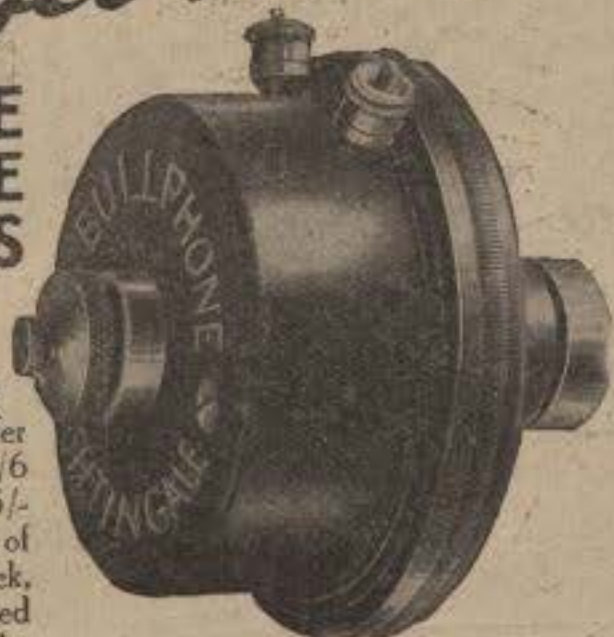
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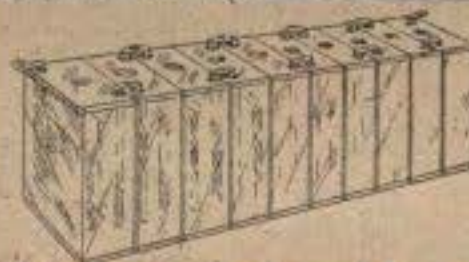
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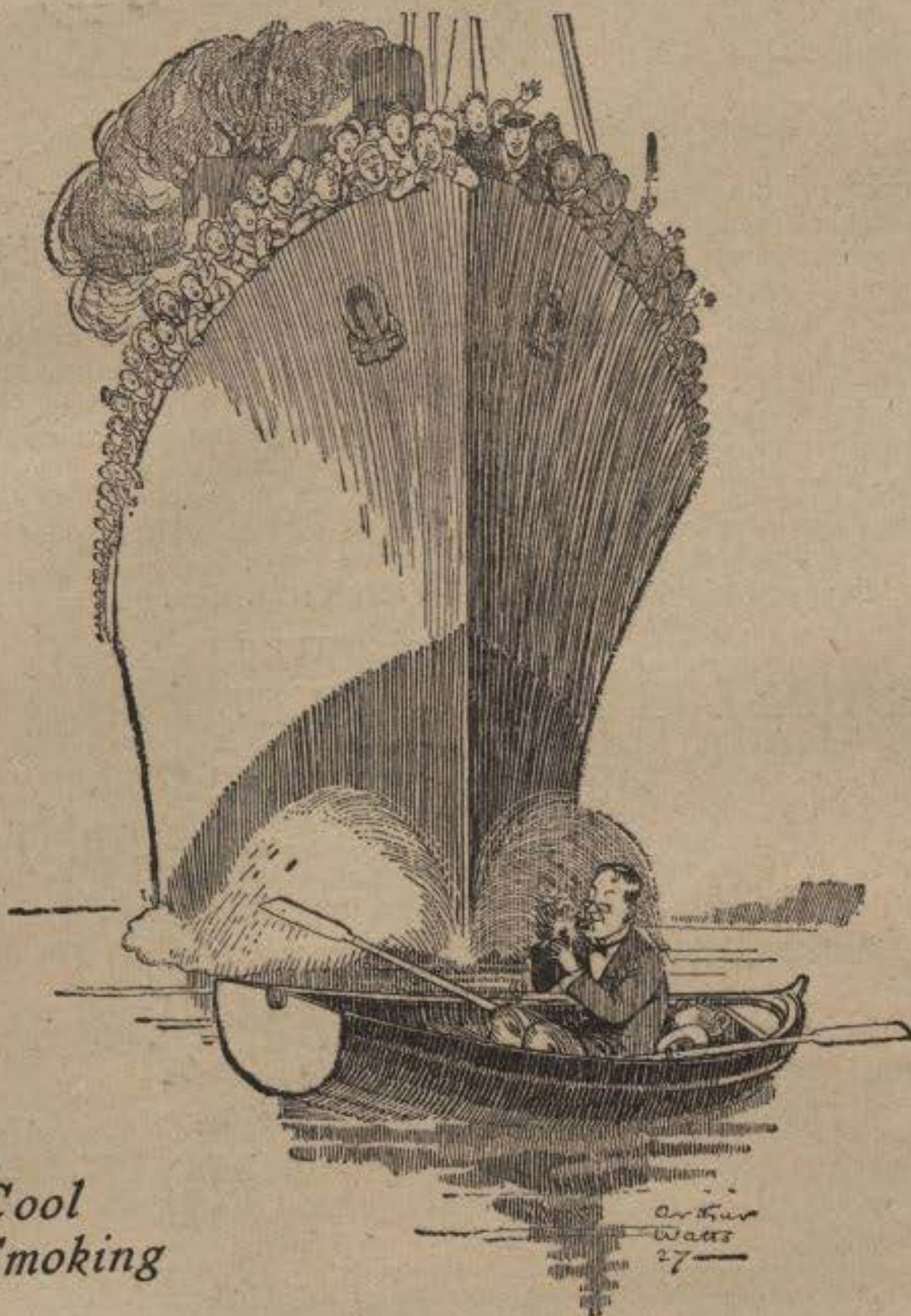
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N.C.C.38



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**PREVIOUSLY 10'6**



**NOW 7'11**

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